



**TYPHONIAN
TERATOMAS:**

**THE SHADOWS OF
THE ABYSS**

MISHLEN LINDEN



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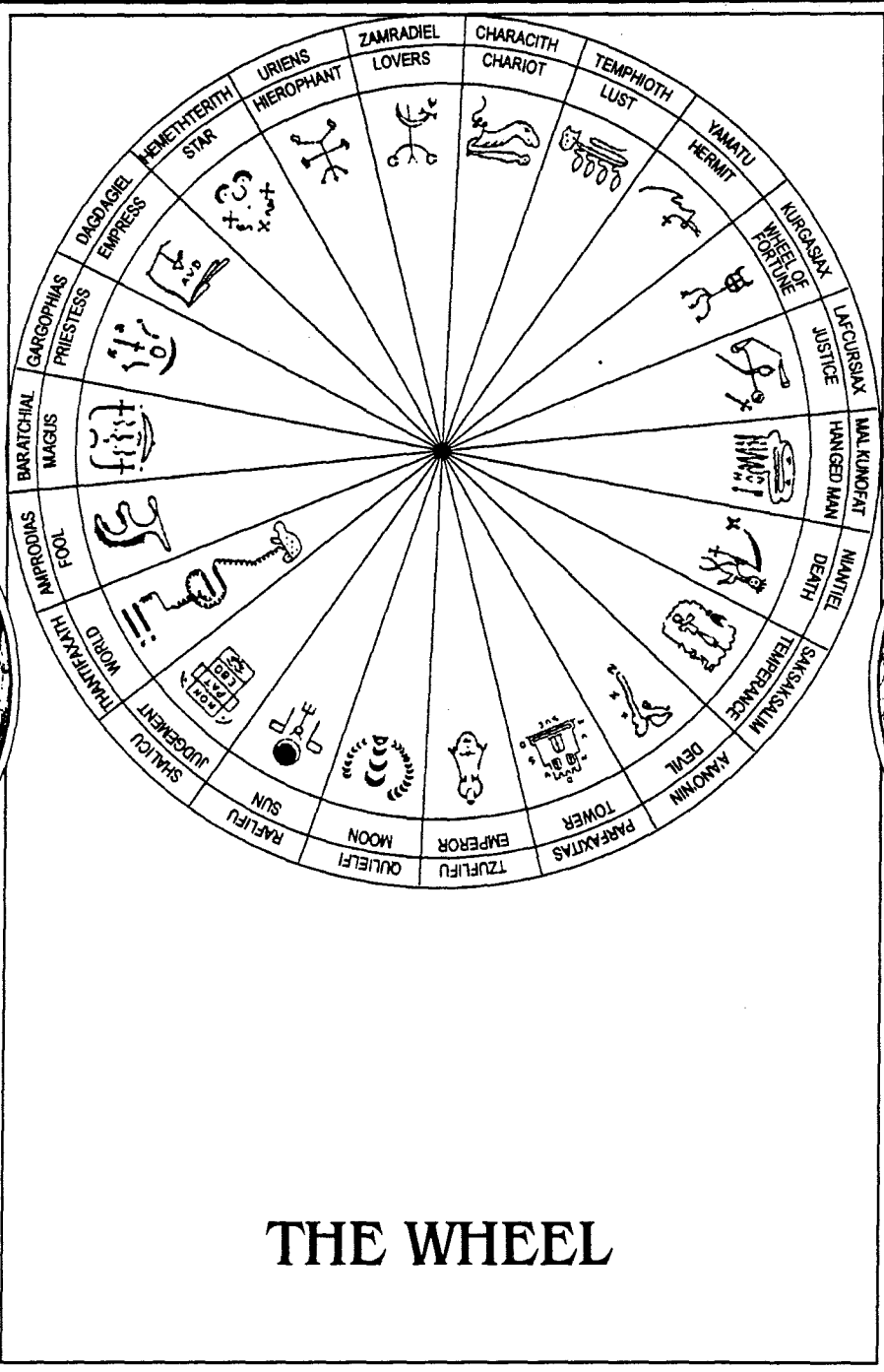
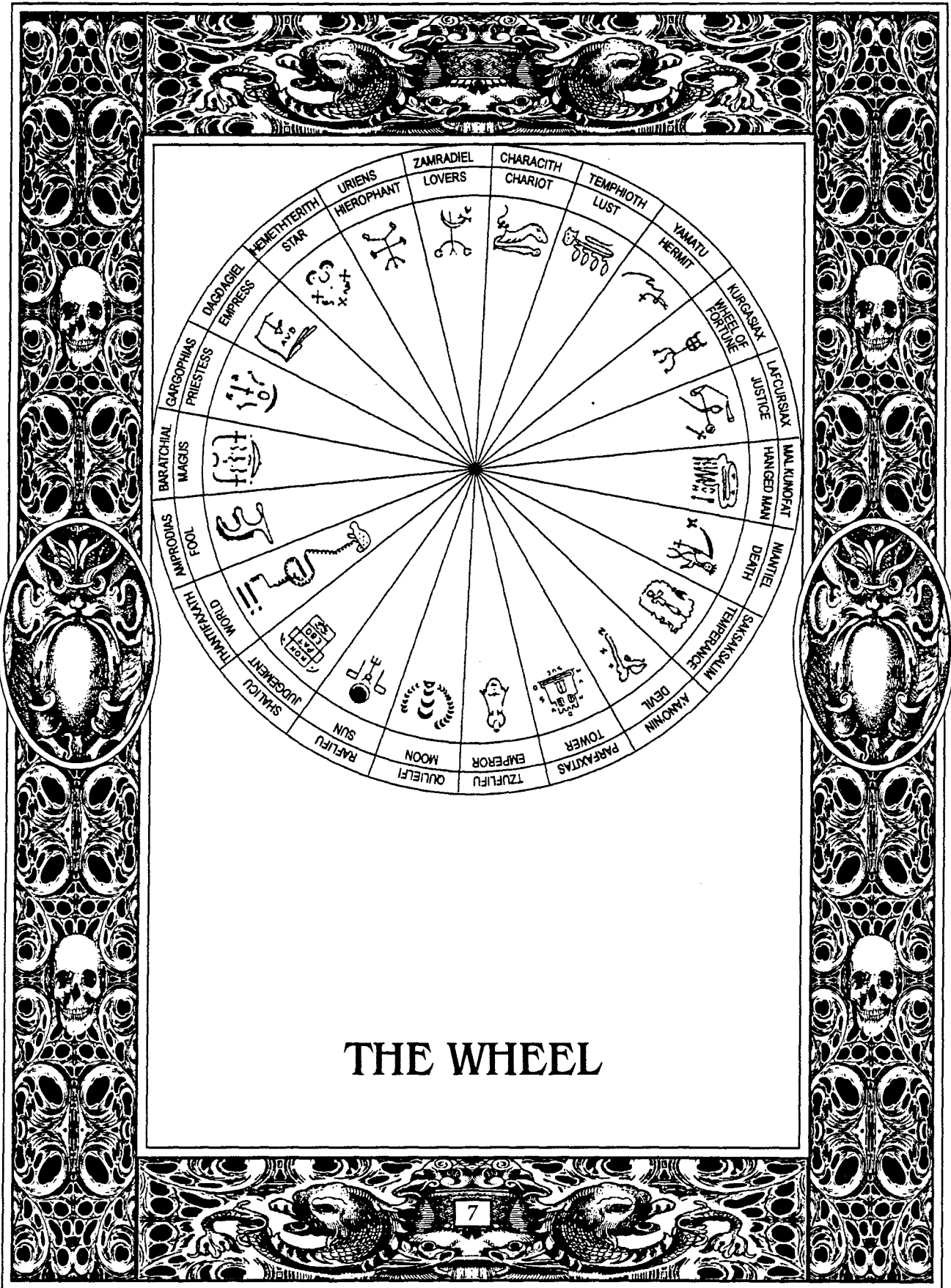
IN REVERENCE TO THE ANCESTORS

The cards we use here are talismans. They are indispensable for the workings contained herein. Without them, the realm of the Qliphoth will not be opened. It was Aleister Crowley who first co-manded these sigils. The images are from his Liber ccxxi and the colors from Liber 777. Kenneth Grant furthered essential knowledge, and recently, Linda Falorio has painted a set of images based on the information provided and the wisdom and intuition of the Artist. For the purpose of these workings, you may either choose to make your own sigils, or to obtain her deck and related book. *-(See page 38)*

✠

Below is given the information for self creation. The images are shown on The Wheel.

ENTITY	CARD	SIGIL	BACKGROUND
Amprodias	11	pale yellow	emerald, flecked with gold, square
Baratchial	12	deep yellow	indigo rayed with violet, vesica
Gargophias	13	silver	black, circle
Dagdagiell	14	sky blue	rose, rayed pale green, circle
Hemethterith	15	red	red, inverted triangle
Uriens	16	red-orange	brown, triangle
Zamradiel	17	yellow	mauve, vesica
Characith	18	dark green-brown	amber, circle
Temphioth	19	green-yellow	grey, arrow shaped
Yamatu	20	yellowish green	grey, rectangle
Kurgasix	21	purple	bright blue rayed yellow, circle
Lafcursix	22	pale green	blue, 8-sided circle
Malkunofat	23	deep blue	sea-green, inverted triangle
Niantiel	24	dark brown	greenish blue, equilateral triangle
Saksaksalim	25	bright yellow	dark blue, rectangle
A'ano'nin	26	black	indigo, inverted pentagram
Parfaxitas	27	bright red	emerald, square
Tzulfifu	28	white	violet, vesica
Qulielfi	29	silver	grey, circle
Raflifu	30	red	amber, circle
Shalicu	31	vermillion	emerald, circle
Thantifaxath	32	bright blue	black rayed with blue rectangle



THE WHEEL

The page is framed by a highly detailed, black and white decorative border. The border consists of repeating vertical and horizontal panels. The vertical panels feature a central skull flanked by intricate, swirling patterns. The horizontal panels at the top and bottom show a central figure, possibly a dragon or a similar mythical creature, with a skull-like face, surrounded by similar swirling patterns. The overall style is reminiscent of occult or gothic art.

INTRODUCTION

The magickan is one who stands in the path of power. To be a magickan is to know and recognize that power. This book is an entrance to one such path. By standing in its center, one acquires access to its current: it shall wash over and become part of you, and you will become transformed thereby.

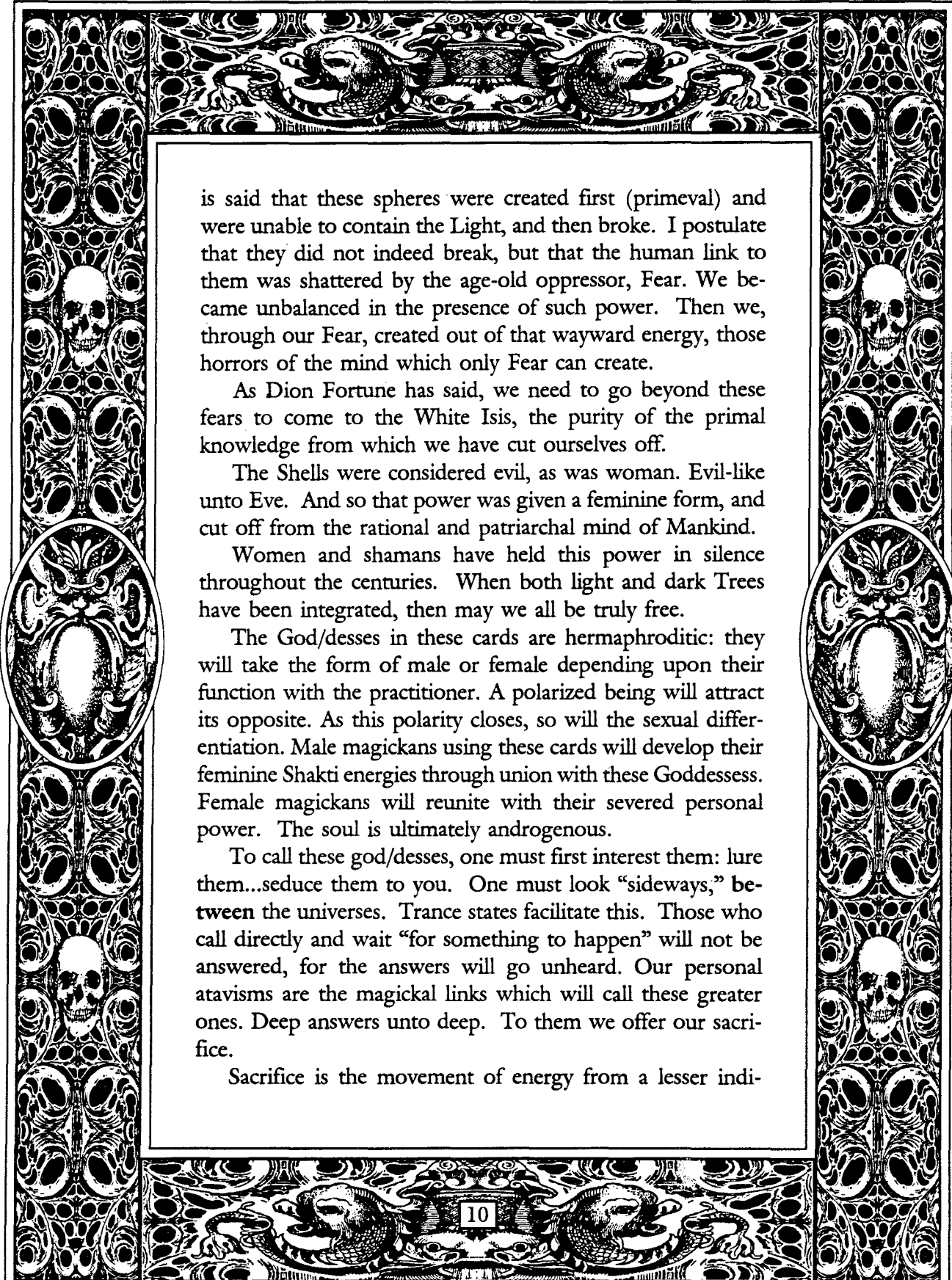
“Everything has its opposite: up and down, day and night, good and evil, if we can integrate these opposites then we share the strength of both in our lives, in our art. We must stand with our feet equally planted in both worlds. Only in this way can one have the full energy of consciousness.”

—*The Ring of Fire, by Lawrence and Lorne Blair.*

Up until now, our Western magickal community has looked into the faces of our gods of light, but not into the faces of our gods of darkness. What is this darkness? Simply put, it is our inability to see what we have thrust aside. The darkness is our own.

The need to become balanced grows. When one is blind to a force, one gives that force the power of control. Outbreaks of violence and hatred are the uncontrolled vestiges of these forces. They are powers out of place.

Dion Fortune writes in her book “Moon Magick,” of the Black Isis transforming into the White Isis. I believe this to have some relevance regarding the Shells of the Qliphoth. It

A highly detailed, black and white decorative border surrounds the text. The border is composed of repeating patterns of skulls, shells, and intricate floral or organic motifs. At the top and bottom center of the border, there are larger, more complex designs featuring what appear to be shells or masks. The overall style is reminiscent of Art Deco or a similar early 20th-century decorative art style.

is said that these spheres were created first (primeval) and were unable to contain the Light, and then broke. I postulate that they did not indeed break, but that the human link to them was shattered by the age-old oppressor, Fear. We became unbalanced in the presence of such power. Then we, through our Fear, created out of that wayward energy, those horrors of the mind which only Fear can create.

As Dion Fortune has said, we need to go beyond these fears to come to the White Isis, the purity of the primal knowledge from which we have cut ourselves off.

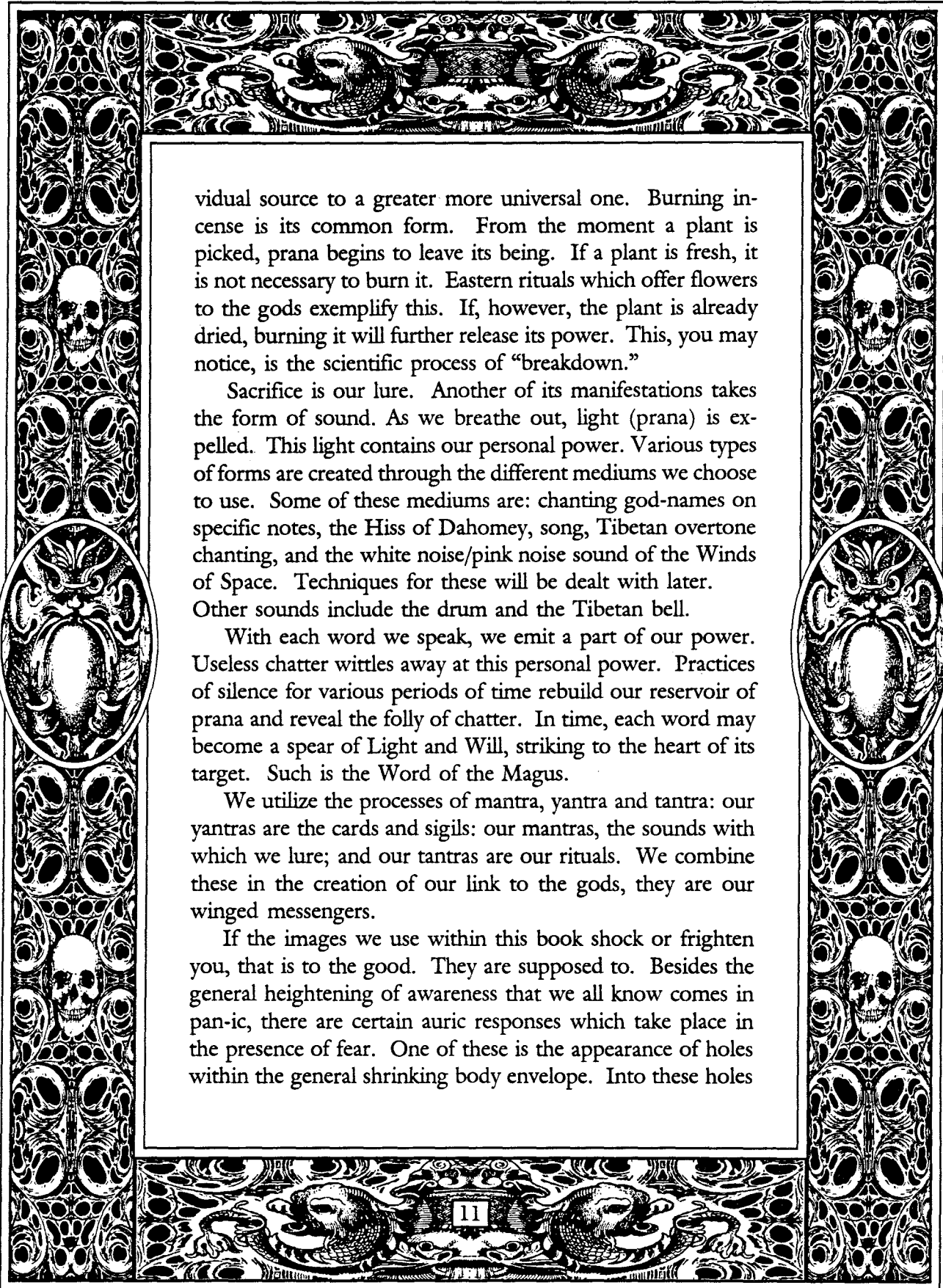
The Shells were considered evil, as was woman. Evil-like unto Eve. And so that power was given a feminine form, and cut off from the rational and patriarchal mind of Mankind.

Women and shamans have held this power in silence throughout the centuries. When both light and dark Trees have been integrated, then may we all be truly free.

The God/desses in these cards are hermaphroditic: they will take the form of male or female depending upon their function with the practitioner. A polarized being will attract its opposite. As this polarity closes, so will the sexual differentiation. Male magickans using these cards will develop their feminine Shakti energies through union with these Goddesses. Female magickans will reunite with their severed personal power. The soul is ultimately androgenous.

To call these god/desses, one must first interest them: lure them...seduce them to you. One must look "sideways," between the universes. Trance states facilitate this. Those who call directly and wait "for something to happen" will not be answered, for the answers will go unheard. Our personal atavisms are the magickal links which will call these greater ones. Deep answers unto deep. To them we offer our sacrifice.

Sacrifice is the movement of energy from a lesser indi-

A highly detailed decorative border surrounds the text. It features a repeating pattern of skulls, floral motifs, and intricate scrollwork. At the top and bottom center, there are larger, more complex designs that appear to be stylized faces or masks. The overall style is reminiscent of Art Deco or a similar early 20th-century decorative art.

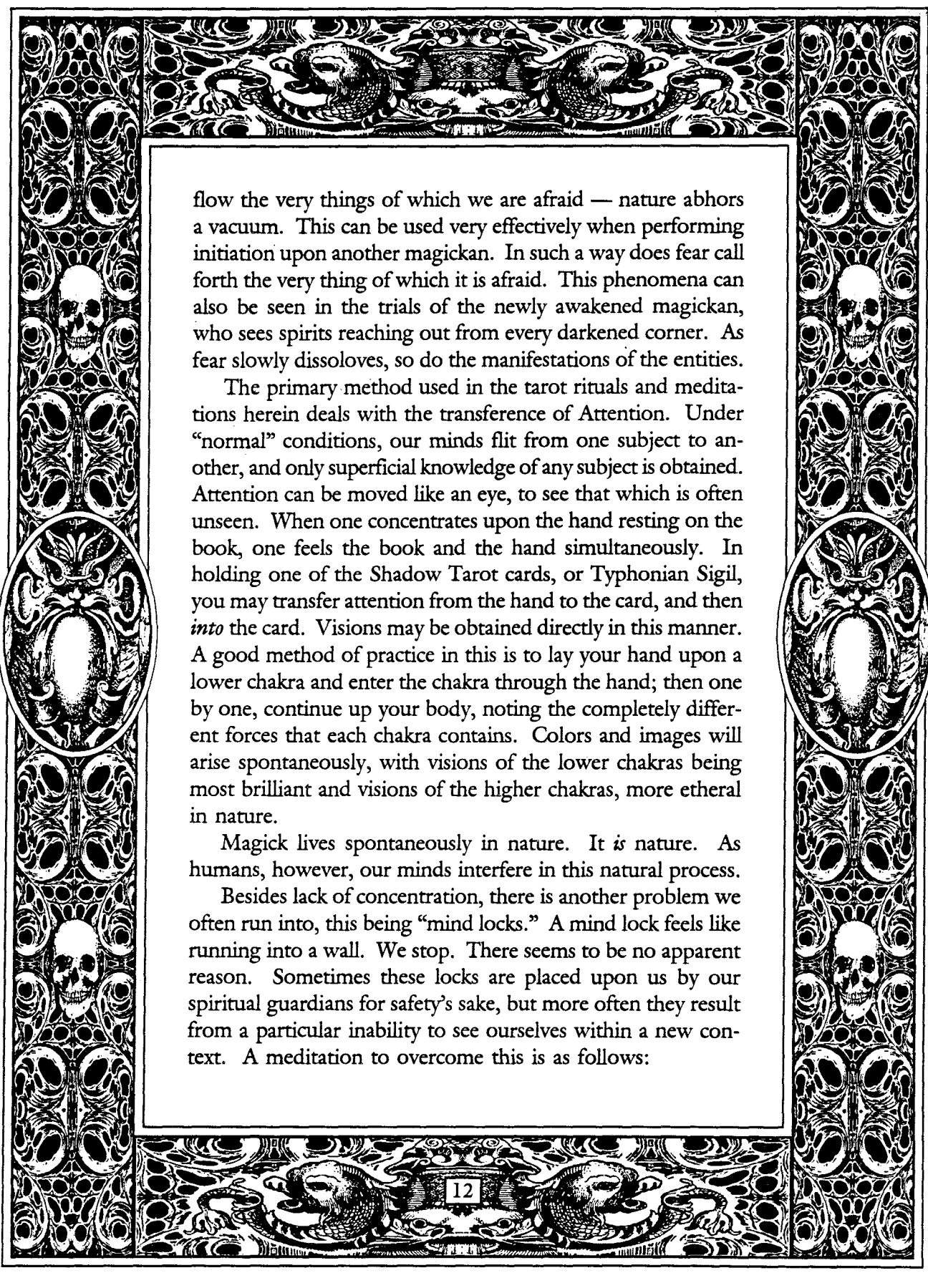
vidual source to a greater more universal one. Burning incense is its common form. From the moment a plant is picked, prana begins to leave its being. If a plant is fresh, it is not necessary to burn it. Eastern rituals which offer flowers to the gods exemplify this. If, however, the plant is already dried, burning it will further release its power. This, you may notice, is the scientific process of "breakdown."

Sacrifice is our lure. Another of its manifestations takes the form of sound. As we breathe out, light (prana) is expelled. This light contains our personal power. Various types of forms are created through the different mediums we choose to use. Some of these mediums are: chanting god-names on specific notes, the Hiss of Dahomey, song, Tibetan overtone chanting, and the white noise/pink noise sound of the Winds of Space. Techniques for these will be dealt with later. Other sounds include the drum and the Tibetan bell.

With each word we speak, we emit a part of our power. Useless chatter wittles away at this personal power. Practices of silence for various periods of time rebuild our reservoir of prana and reveal the folly of chatter. In time, each word may become a spear of Light and Will, striking to the heart of its target. Such is the Word of the Magus.

We utilize the processes of mantra, yantra and tantra: our yantras are the cards and sigils: our mantras, the sounds with which we lure; and our tantras are our rituals. We combine these in the creation of our link to the gods, they are our winged messengers.

If the images we use within this book shock or frighten you, that is to the good. They are supposed to. Besides the general heightening of awareness that we all know comes in pan-ic, there are certain auric responses which take place in the presence of fear. One of these is the appearance of holes within the general shrinking body envelope. Into these holes

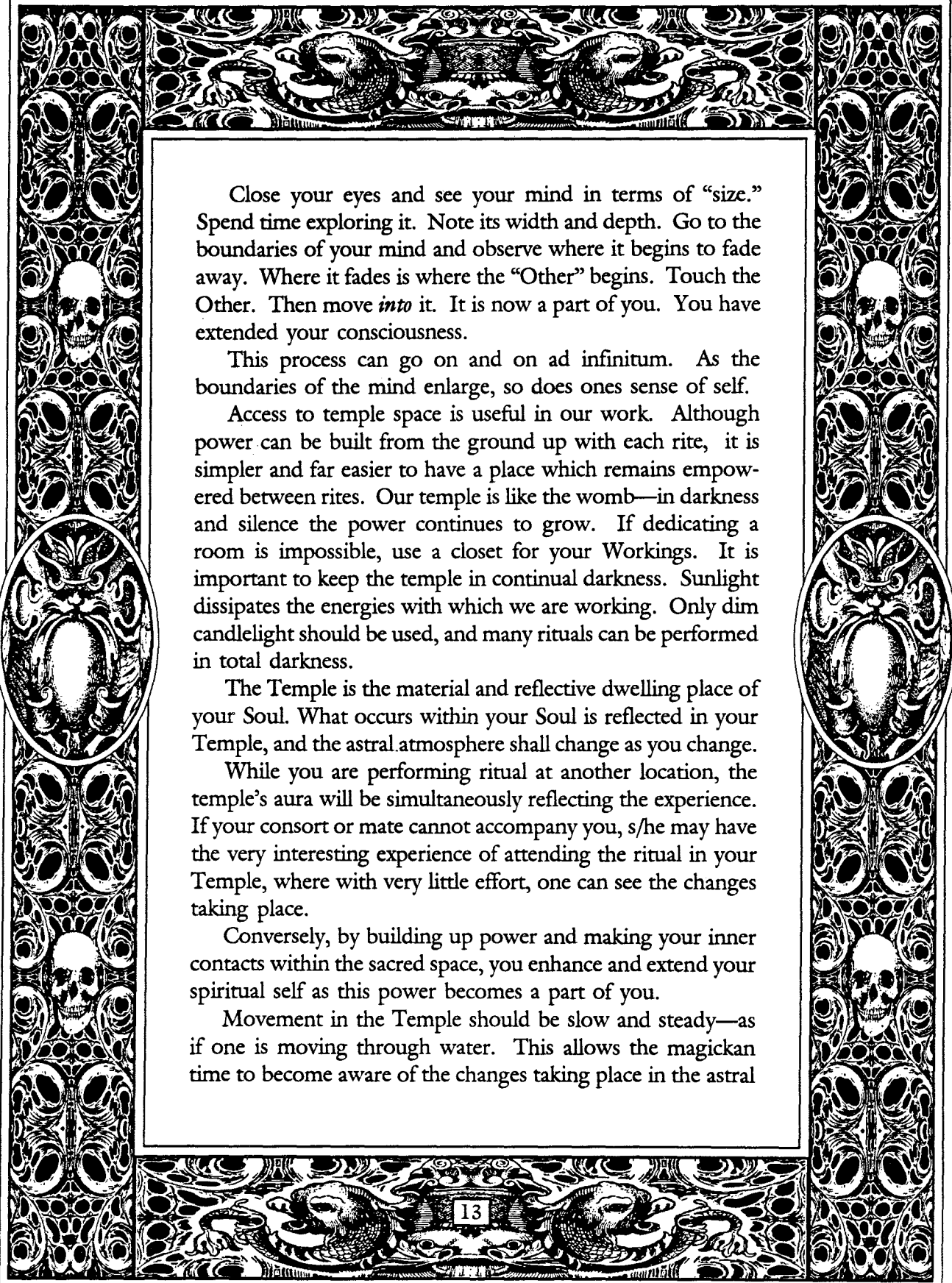
A highly detailed decorative border surrounds the text. It features a repeating pattern of skulls and ornate scrollwork. At the top and bottom center, there are larger, more intricate illustrations of a figure, possibly a dragon or a mythical creature, with a human-like face. The entire page is framed by these elements.

flow the very things of which we are afraid — nature abhors a vacuum. This can be used very effectively when performing initiation upon another magickan. In such a way does fear call forth the very thing of which it is afraid. This phenomena can also be seen in the trials of the newly awakened magickan, who sees spirits reaching out from every darkened corner. As fear slowly dissolves, so do the manifestations of the entities.

The primary method used in the tarot rituals and meditations herein deals with the transference of Attention. Under “normal” conditions, our minds flit from one subject to another, and only superficial knowledge of any subject is obtained. Attention can be moved like an eye, to see that which is often unseen. When one concentrates upon the hand resting on the book, one feels the book and the hand simultaneously. In holding one of the Shadow Tarot cards, or Typhonian Sigil, you may transfer attention from the hand to the card, and then *into* the card. Visions may be obtained directly in this manner. A good method of practice in this is to lay your hand upon a lower chakra and enter the chakra through the hand; then one by one, continue up your body, noting the completely different forces that each chakra contains. Colors and images will arise spontaneously, with visions of the lower chakras being most brilliant and visions of the higher chakras, more ethereal in nature.

Magick lives spontaneously in nature. It *is* nature. As humans, however, our minds interfere in this natural process.

Besides lack of concentration, there is another problem we often run into, this being “mind locks.” A mind lock feels like running into a wall. We stop. There seems to be no apparent reason. Sometimes these locks are placed upon us by our spiritual guardians for safety’s sake, but more often they result from a particular inability to see ourselves within a new context. A meditation to overcome this is as follows:



Close your eyes and see your mind in terms of "size." Spend time exploring it. Note its width and depth. Go to the boundaries of your mind and observe where it begins to fade away. Where it fades is where the "Other" begins. Touch the Other. Then move *into* it. It is now a part of you. You have extended your consciousness.

This process can go on and on ad infinitum. As the boundaries of the mind enlarge, so does ones sense of self.

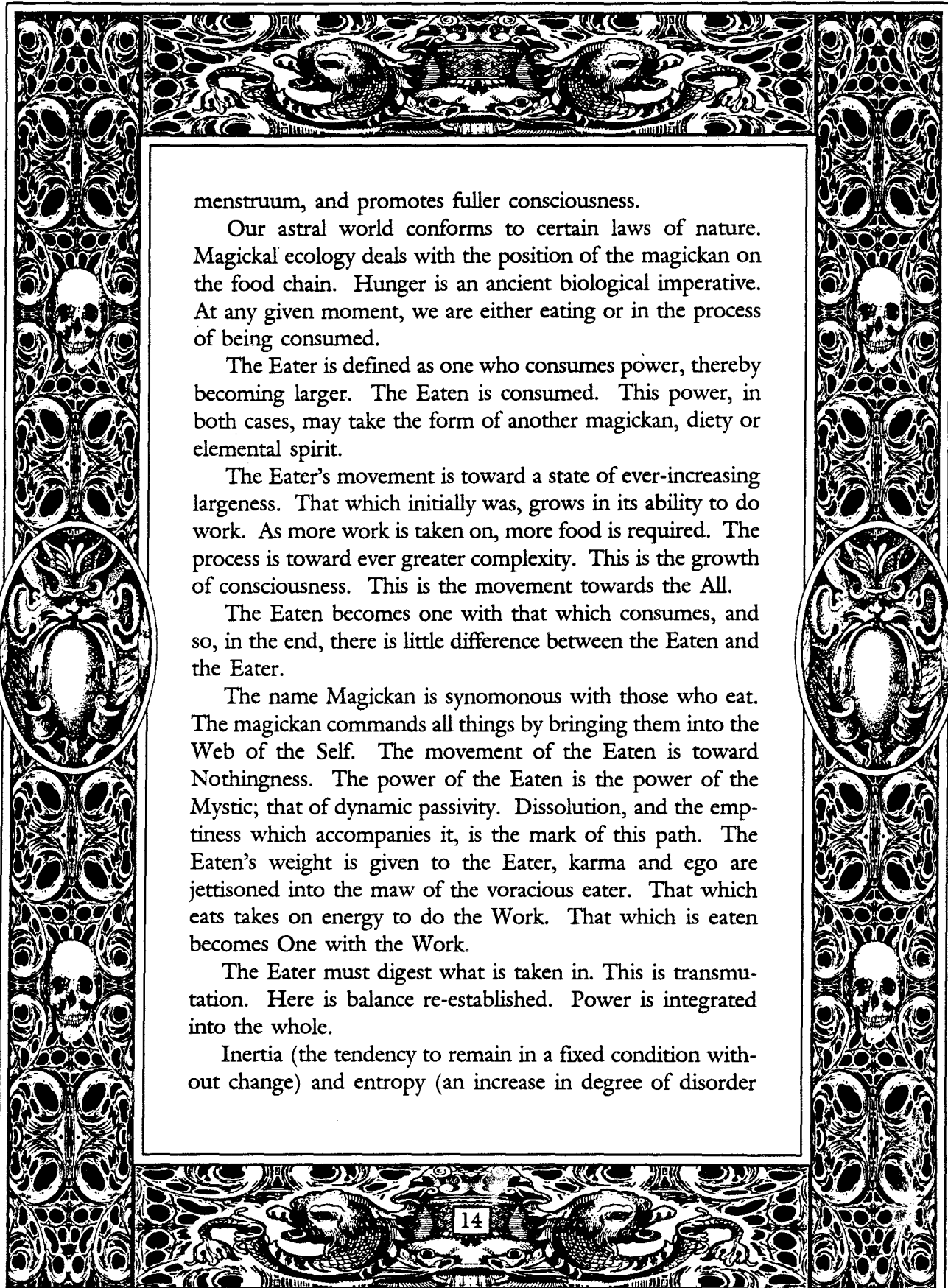
Access to temple space is useful in our work. Although power can be built from the ground up with each rite, it is simpler and far easier to have a place which remains empowered between rites. Our temple is like the womb—in darkness and silence the power continues to grow. If dedicating a room is impossible, use a closet for your Workings. It is important to keep the temple in continual darkness. Sunlight dissipates the energies with which we are working. Only dim candlelight should be used, and many rituals can be performed in total darkness.

The Temple is the material and reflective dwelling place of your Soul. What occurs within your Soul is reflected in your Temple, and the astral atmosphere shall change as you change.

While you are performing ritual at another location, the temple's aura will be simultaneously reflecting the experience. If your consort or mate cannot accompany you, s/he may have the very interesting experience of attending the ritual in your Temple, where with very little effort, one can see the changes taking place.

Conversely, by building up power and making your inner contacts within the sacred space, you enhance and extend your spiritual self as this power becomes a part of you.

Movement in the Temple should be slow and steady—as if one is moving through water. This allows the magickan time to become aware of the changes taking place in the astral

The page is framed by a highly detailed, symmetrical border. At the top and bottom, there are horizontal bands featuring two large, stylized insect heads (possibly bees or wasps) facing each other, surrounded by intricate floral and scrollwork patterns. The vertical sides of the border are filled with repeating motifs of human skulls, some facing forward and some in profile, interspersed with floral designs. In the center of the bottom border, the page number '14' is enclosed in a small square.

menstruum, and promotes fuller consciousness.

Our astral world conforms to certain laws of nature. Magickal ecology deals with the position of the magickan on the food chain. Hunger is an ancient biological imperative. At any given moment, we are either eating or in the process of being consumed.

The Eater is defined as one who consumes power, thereby becoming larger. The Eaten is consumed. This power, in both cases, may take the form of another magickan, diety or elemental spirit.

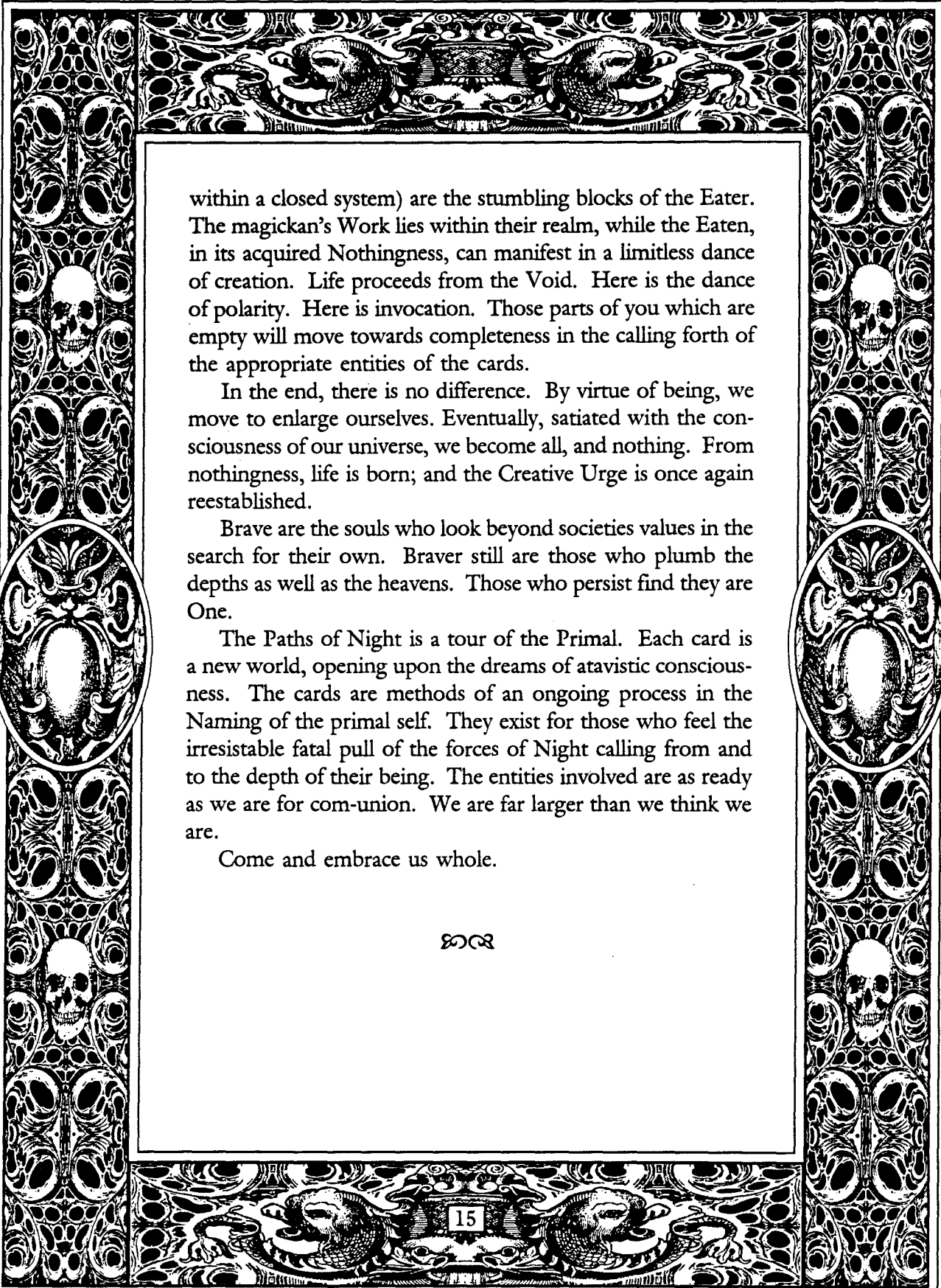
The Eater's movement is toward a state of ever-increasing largeness. That which initially was, grows in its ability to do work. As more work is taken on, more food is required. The process is toward ever greater complexity. This is the growth of consciousness. This is the movement towards the All.

The Eaten becomes one with that which consumes, and so, in the end, there is little difference between the Eaten and the Eater.

The name Magickan is synomonous with those who eat. The magickan commands all things by bringing them into the Web of the Self. The movement of the Eaten is toward Nothingness. The power of the Eaten is the power of the Mystic; that of dynamic passivity. Dissolution, and the emptiness which accompanies it, is the mark of this path. The Eaten's weight is given to the Eater, karma and ego are jettisoned into the maw of the voracious eater. That which eats takes on energy to do the Work. That which is eaten becomes One with the Work.

The Eater must digest what is taken in. This is transmutation. Here is balance re-established. Power is integrated into the whole.

Inertia (the tendency to remain in a fixed condition without change) and entropy (an increase in degree of disorder



within a closed system) are the stumbling blocks of the Eater. The magickan's Work lies within their realm, while the Eaten, in its acquired Nothingness, can manifest in a limitless dance of creation. Life proceeds from the Void. Here is the dance of polarity. Here is invocation. Those parts of you which are empty will move towards completeness in the calling forth of the appropriate entities of the cards.

In the end, there is no difference. By virtue of being, we move to enlarge ourselves. Eventually, satiated with the consciousness of our universe, we become all, and nothing. From nothingness, life is born; and the Creative Urge is once again reestablished.

Brave are the souls who look beyond societies values in the search for their own. Braver still are those who plumb the depths as well as the heavens. Those who persist find they are One.

The Paths of Night is a tour of the Primal. Each card is a new world, opening upon the dreams of atavistic consciousness. The cards are methods of an ongoing process in the Naming of the primal self. They exist for those who feel the irresistible fatal pull of the forces of Night calling from and to the depth of their being. The entities involved are as ready as we are for com-union. We are far larger than we think we are.

Come and embrace us whole.



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THE WORKINGS

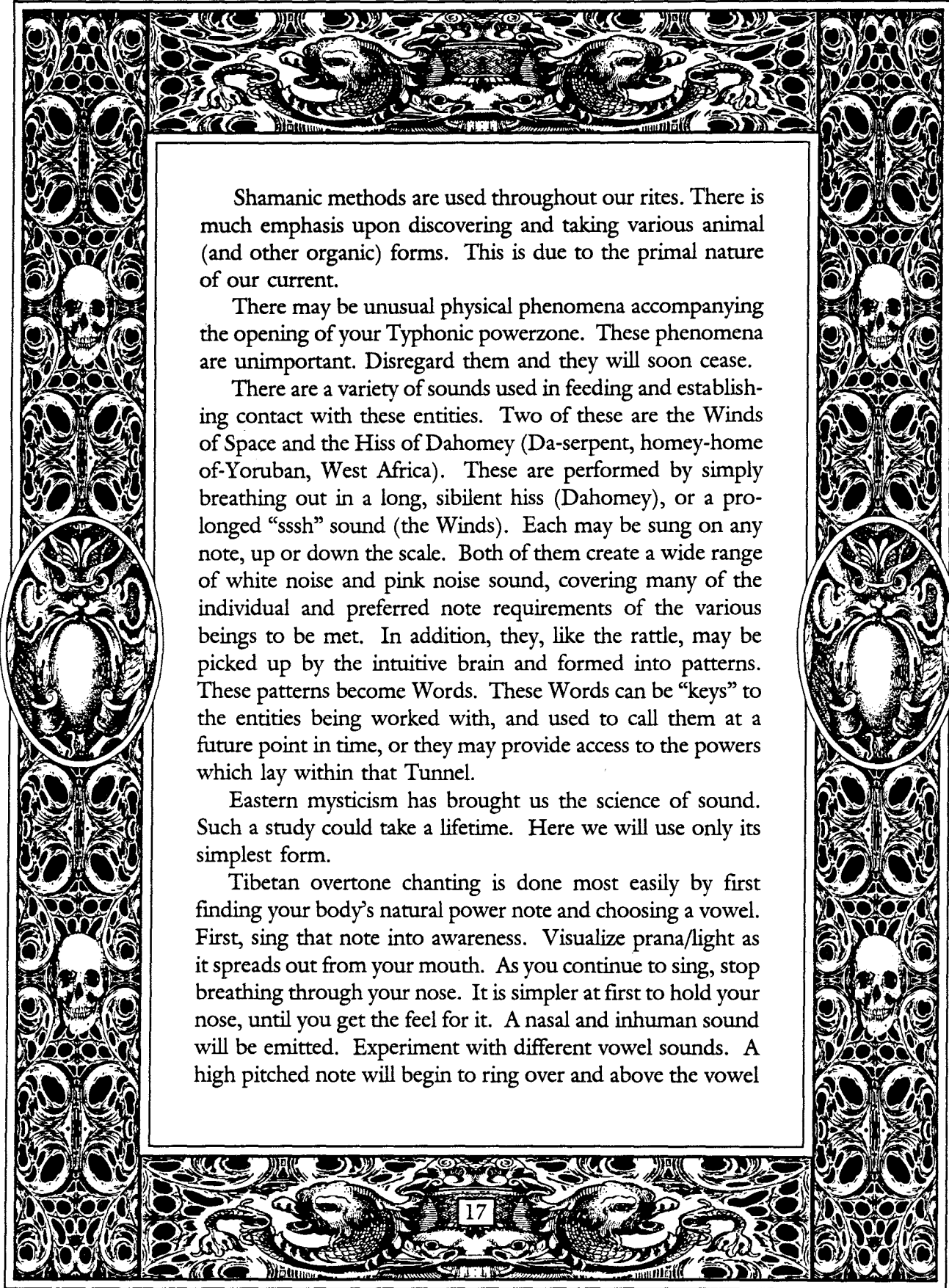


We will be using two types of card layouts in our work. The first is the **Typhonic Circle**. This is a large circle of cards, laid in their numerical order, and placed far enough apart to be used in sitting or laying down within it, with the knees up. We do our invocations and a few evocations within this circle, which focuses the total current that the cards produce around you.

The other layout is the **Tunnel of Set**. The cards here are laid in the same manner, but closer together; with each card barely touching the edge of the one next to it. The tunnel is a concentrated powerzone, providing a gateway for the denizens of our Typhonic realms to rise up and greet us.

Moon incense is used as a preliminary throughout all the rites. If you are uncertain about which type of moon incense to use, Magickal Childe bookstore in New York City has created an officious one.

Again I repeat; these forces are most alive to us in the dark, and working completely without light is optimal, but not always possible. Our blackness is the darkness of the inward-turning eye, the black mirror of the Self, the Eye of the Shaman, and the voyage into Amenta. Within it, your Vision is born.

A decorative border surrounds the text. It features a repeating pattern of skulls and snakes. At the top and bottom, there are larger illustrations of snakes coiled around a central point. The sides are filled with a dense, repeating pattern of skulls and floral-like motifs.

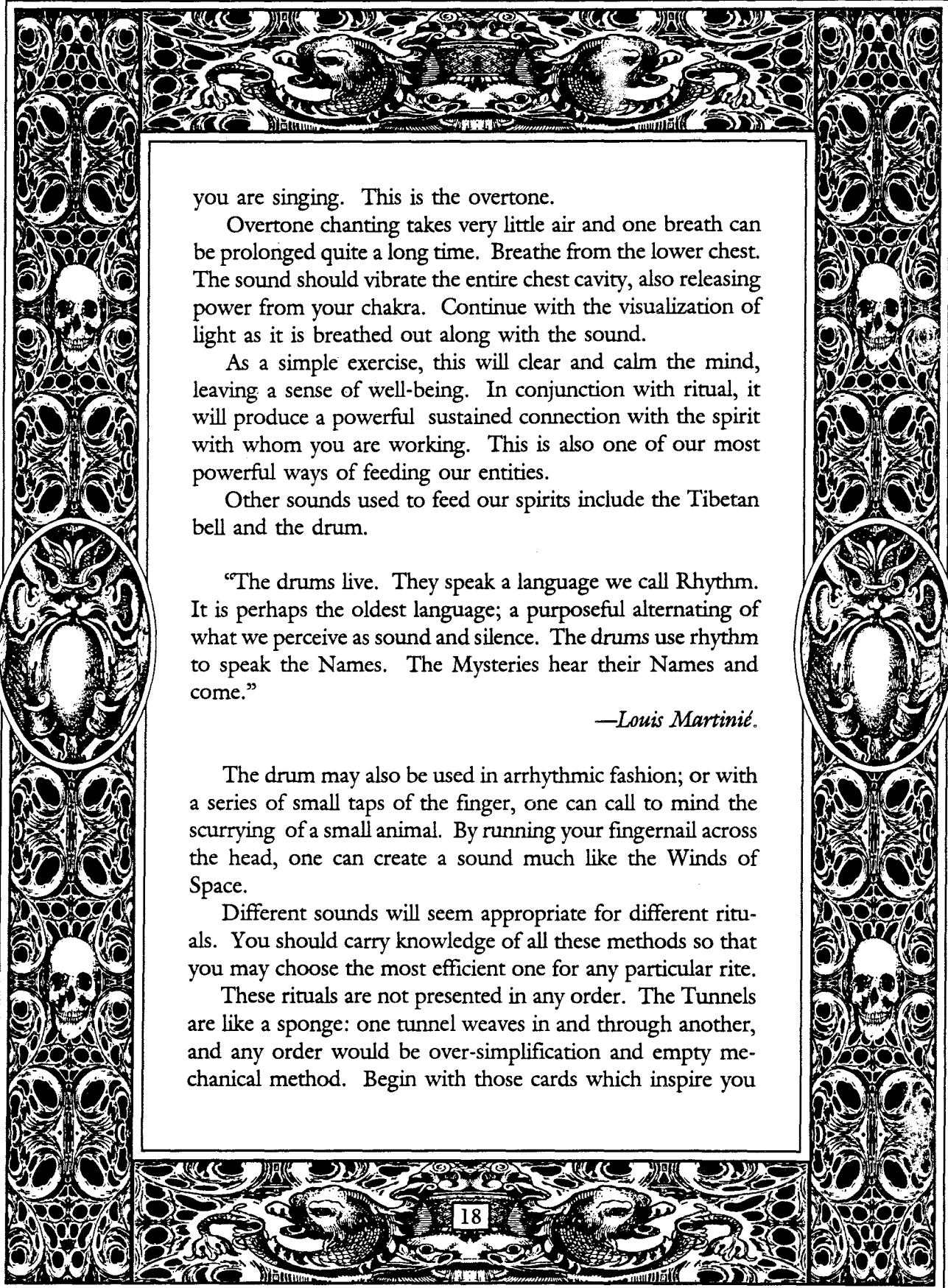
Shamanic methods are used throughout our rites. There is much emphasis upon discovering and taking various animal (and other organic) forms. This is due to the primal nature of our current.

There may be unusual physical phenomena accompanying the opening of your Typhonic powerzone. These phenomena are unimportant. Disregard them and they will soon cease.

There are a variety of sounds used in feeding and establishing contact with these entities. Two of these are the Winds of Space and the Hiss of Dahomey (Da-serpent, homey-home of-Yoruban, West Africa). These are performed by simply breathing out in a long, sibilent hiss (Dahomey), or a prolonged "sssh" sound (the Winds). Each may be sung on any note, up or down the scale. Both of them create a wide range of white noise and pink noise sound, covering many of the individual and preferred note requirements of the various beings to be met. In addition, they, like the rattle, may be picked up by the intuitive brain and formed into patterns. These patterns become Words. These Words can be "keys" to the entities being worked with, and used to call them at a future point in time, or they may provide access to the powers which lay within that Tunnel.

Eastern mysticism has brought us the science of sound. Such a study could take a lifetime. Here we will use only its simplest form.

Tibetan overtone chanting is done most easily by first finding your body's natural power note and choosing a vowel. First, sing that note into awareness. Visualize prana/light as it spreads out from your mouth. As you continue to sing, stop breathing through your nose. It is simpler at first to hold your nose, until you get the feel for it. A nasal and inhuman sound will be emitted. Experiment with different vowel sounds. A high pitched note will begin to ring over and above the vowel



you are singing. This is the overtone.

Overtone chanting takes very little air and one breath can be prolonged quite a long time. Breathe from the lower chest. The sound should vibrate the entire chest cavity, also releasing power from your chakra. Continue with the visualization of light as it is breathed out along with the sound.

As a simple exercise, this will clear and calm the mind, leaving a sense of well-being. In conjunction with ritual, it will produce a powerful sustained connection with the spirit with whom you are working. This is also one of our most powerful ways of feeding our entities.

Other sounds used to feed our spirits include the Tibetan bell and the drum.

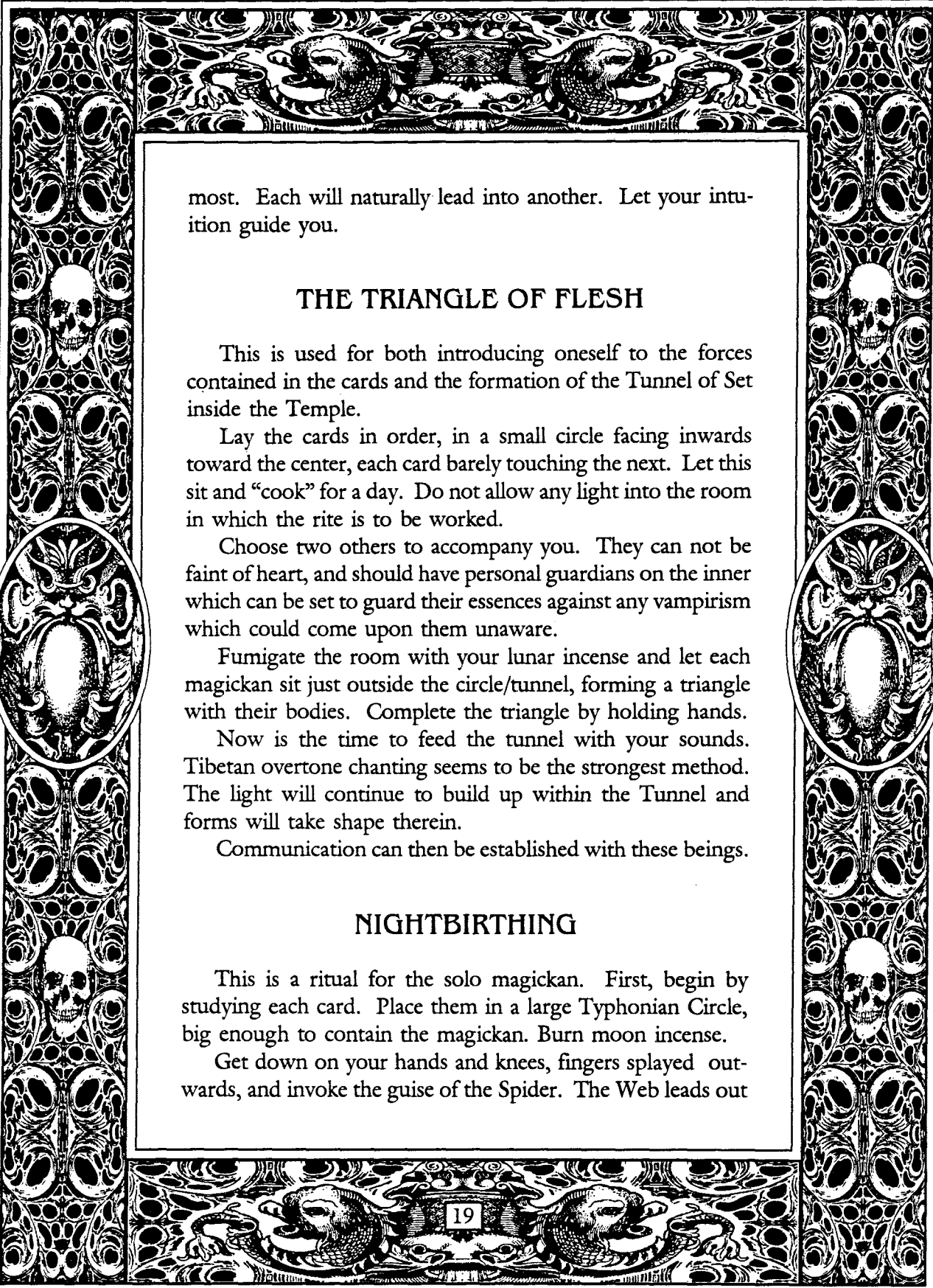
“The drums live. They speak a language we call Rhythm. It is perhaps the oldest language; a purposeful alternating of what we perceive as sound and silence. The drums use rhythm to speak the Names. The Mysteries hear their Names and come.”

—*Louis Martinié.*

The drum may also be used in arrhythmic fashion; or with a series of small taps of the finger, one can call to mind the scurrying of a small animal. By running your fingernail across the head, one can create a sound much like the Winds of Space.

Different sounds will seem appropriate for different rituals. You should carry knowledge of all these methods so that you may choose the most efficient one for any particular rite.

These rituals are not presented in any order. The Tunnels are like a sponge: one tunnel weaves in and through another, and any order would be over-simplification and empty mechanical method. Begin with those cards which inspire you



most. Each will naturally lead into another. Let your intuition guide you.

THE TRIANGLE OF FLESH

This is used for both introducing oneself to the forces contained in the cards and the formation of the Tunnel of Set inside the Temple.

Lay the cards in order, in a small circle facing inwards toward the center, each card barely touching the next. Let this sit and "cook" for a day. Do not allow any light into the room in which the rite is to be worked.

Choose two others to accompany you. They can not be faint of heart, and should have personal guardians on the inner which can be set to guard their essences against any vampirism which could come upon them unaware.

Fumigate the room with your lunar incense and let each magickan sit just outside the circle/tunnel, forming a triangle with their bodies. Complete the triangle by holding hands.

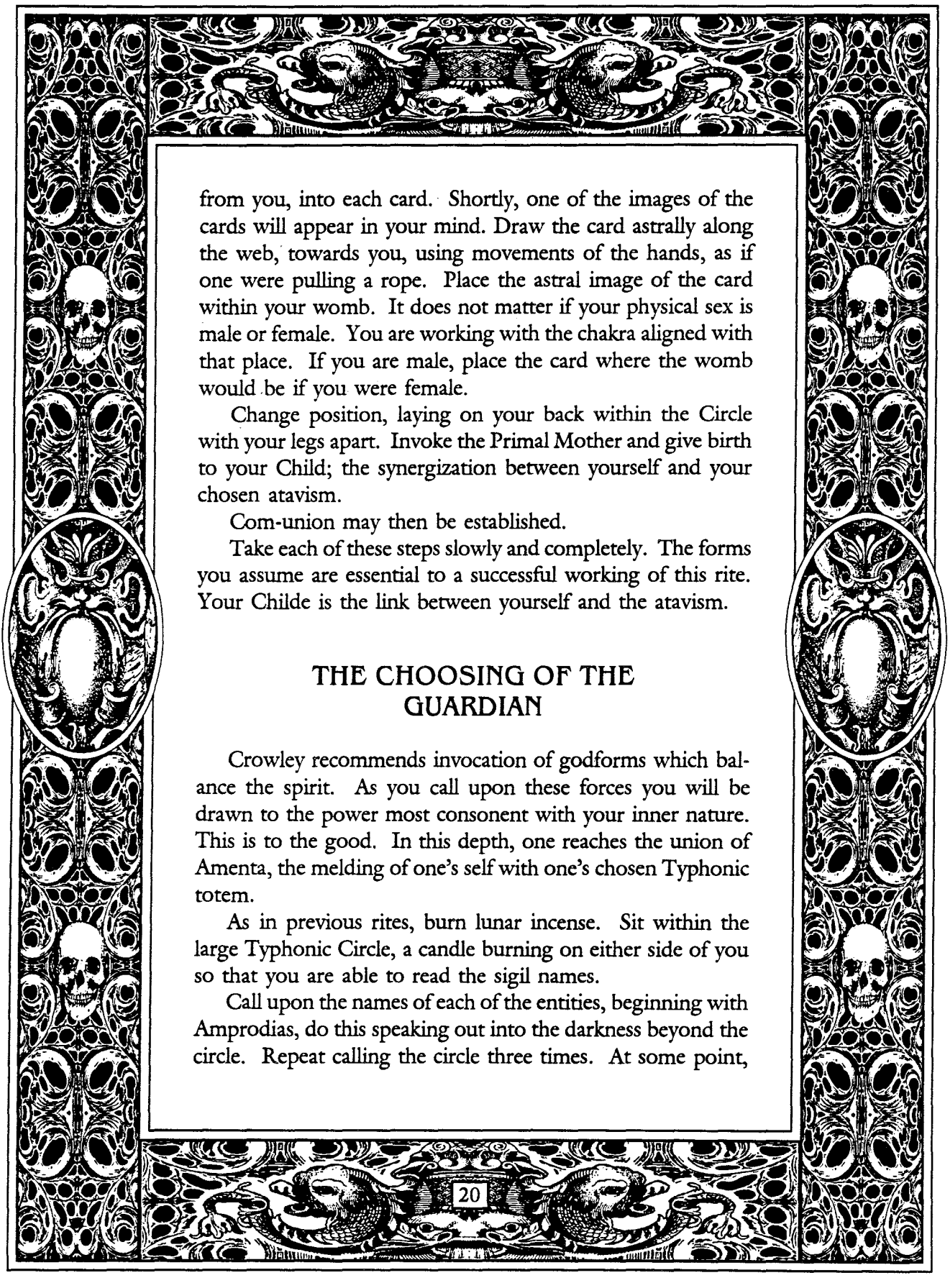
Now is the time to feed the tunnel with your sounds. Tibetan overtone chanting seems to be the strongest method. The light will continue to build up within the Tunnel and forms will take shape therein.

Communication can then be established with these beings.

NIGHTBIRTHING

This is a ritual for the solo magickan. First, begin by studying each card. Place them in a large Typhonian Circle, big enough to contain the magickan. Burn moon incense.

Get down on your hands and knees, fingers splayed outwards, and invoke the guise of the Spider. The Web leads out

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from you, into each card. Shortly, one of the images of the cards will appear in your mind. Draw the card astrally along the web, towards you, using movements of the hands, as if one were pulling a rope. Place the astral image of the card within your womb. It does not matter if your physical sex is male or female. You are working with the chakra aligned with that place. If you are male, place the card where the womb would be if you were female.

Change position, laying on your back within the Circle with your legs apart. Invoke the Primal Mother and give birth to your Child; the synergization between yourself and your chosen atavism.

Com-union may then be established.

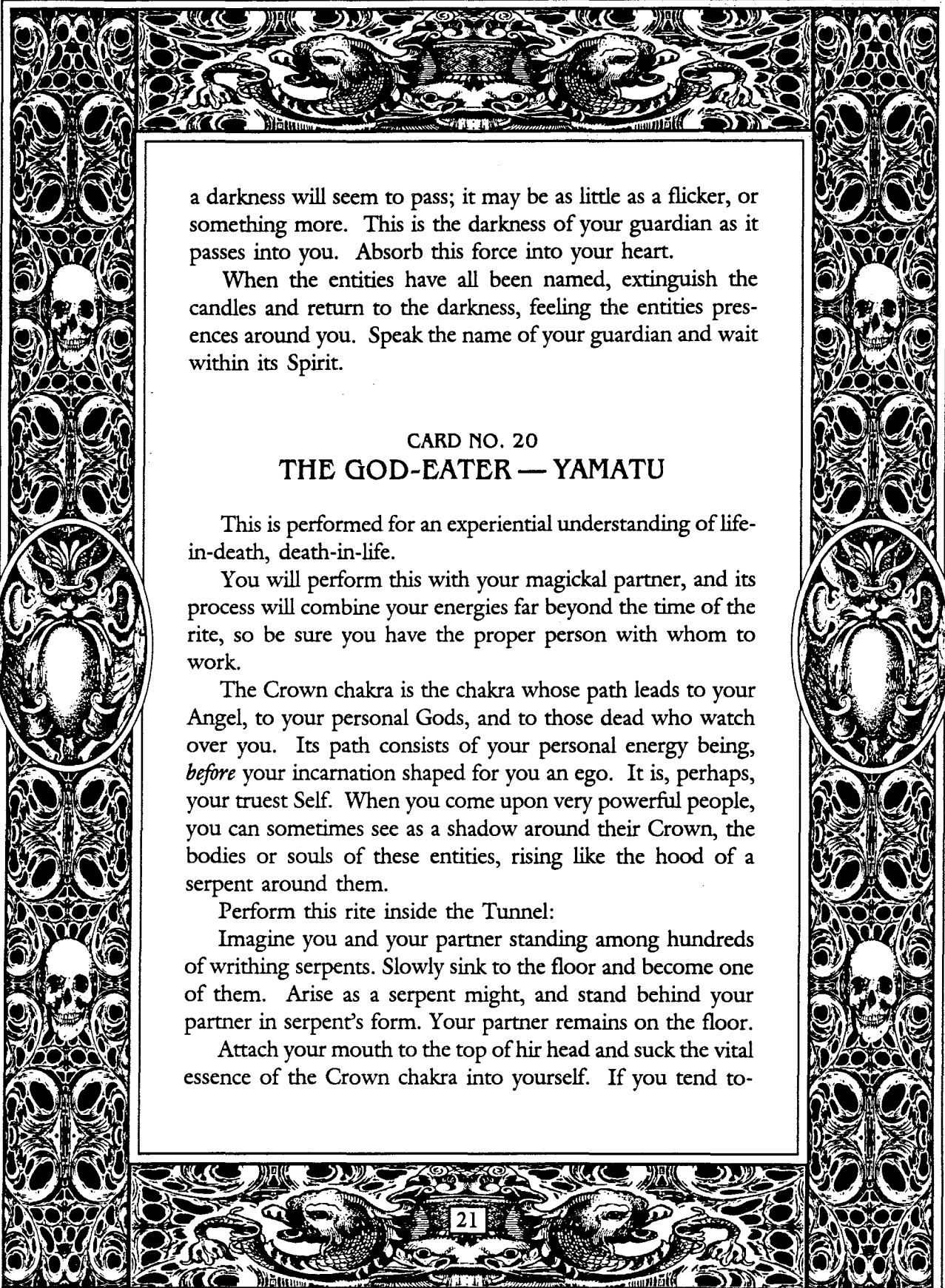
Take each of these steps slowly and completely. The forms you assume are essential to a successful working of this rite. Your Childe is the link between yourself and the atavism.

THE CHOOSING OF THE GUARDIAN

Crowley recommends invocation of godforms which balance the spirit. As you call upon these forces you will be drawn to the power most consonant with your inner nature. This is to the good. In this depth, one reaches the union of Amenta, the melding of one's self with one's chosen Typhonic totem.

As in previous rites, burn lunar incense. Sit within the large Typhonic Circle, a candle burning on either side of you so that you are able to read the sigil names.

Call upon the names of each of the entities, beginning with Amprodias, do this speaking out into the darkness beyond the circle. Repeat calling the circle three times. At some point,

The page is framed by a highly detailed, black and white decorative border. At the top and bottom, there are horizontal bands featuring two serpents facing each other, with intricate patterns around them. The vertical sides of the border are filled with a repeating pattern of skulls and ornate, swirling motifs. In the center of the page, there is a large white rectangular area containing text.

a darkness will seem to pass; it may be as little as a flicker, or something more. This is the darkness of your guardian as it passes into you. Absorb this force into your heart.

When the entities have all been named, extinguish the candles and return to the darkness, feeling the entities presences around you. Speak the name of your guardian and wait within its Spirit.

CARD NO. 20

THE GOD-EATER — YAMATU

This is performed for an experiential understanding of life-in-death, death-in-life.

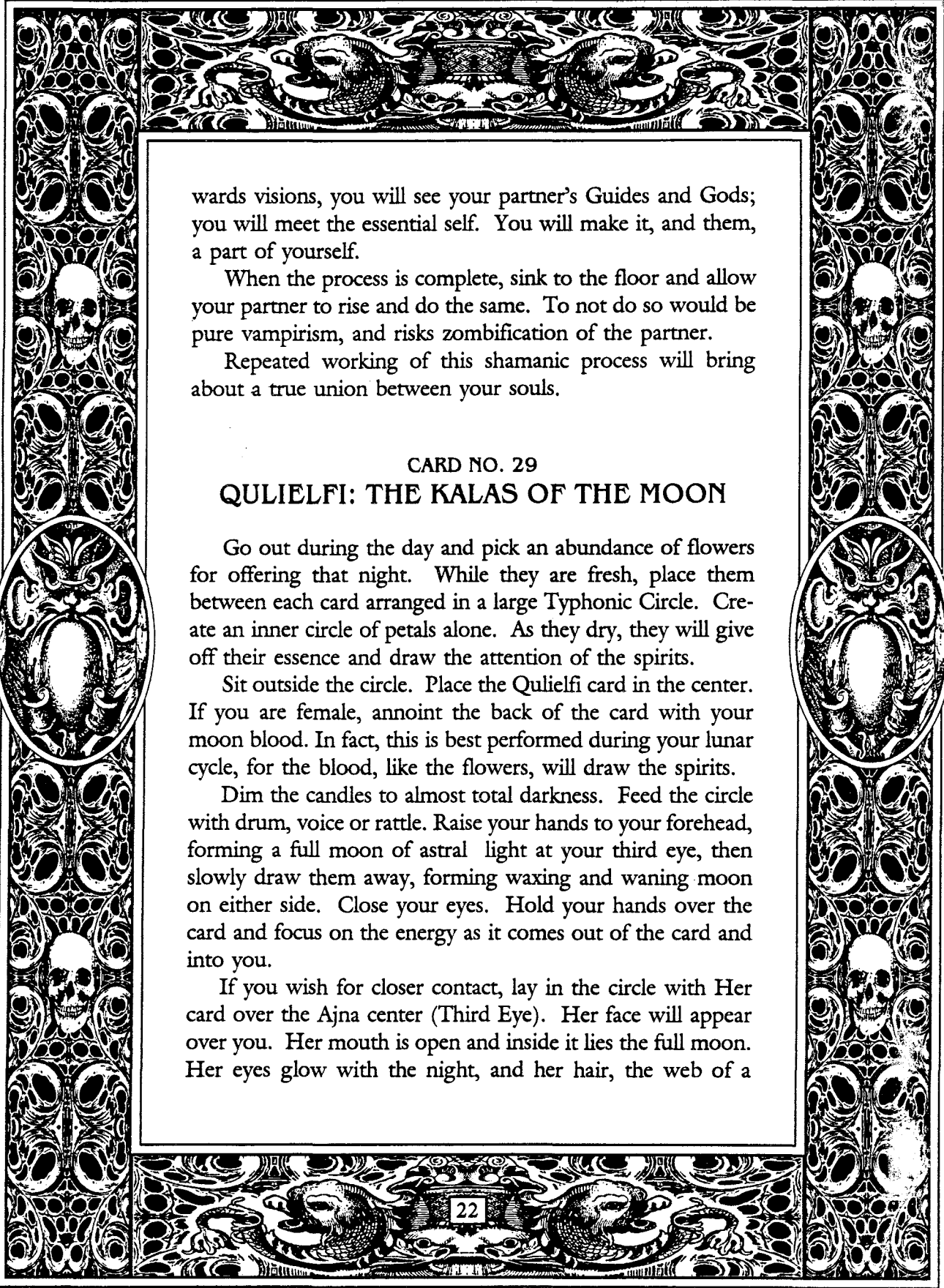
You will perform this with your magickal partner, and its process will combine your energies far beyond the time of the rite, so be sure you have the proper person with whom to work.

The Crown chakra is the chakra whose path leads to your Angel, to your personal Gods, and to those dead who watch over you. Its path consists of your personal energy being, *before* your incarnation shaped for you an ego. It is, perhaps, your truest Self. When you come upon very powerful people, you can sometimes see as a shadow around their Crown, the bodies or souls of these entities, rising like the hood of a serpent around them.

Perform this rite inside the Tunnel:

Imagine you and your partner standing among hundreds of writhing serpents. Slowly sink to the floor and become one of them. Arise as a serpent might, and stand behind your partner in serpent's form. Your partner remains on the floor.

Attach your mouth to the top of his head and suck the vital essence of the Crown chakra into yourself. If you tend to-

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wards visions, you will see your partner's Guides and Gods; you will meet the essential self. You will make it, and them, a part of yourself.

When the process is complete, sink to the floor and allow your partner to rise and do the same. To not do so would be pure vampirism, and risks zombification of the partner.

Repeated working of this shamanic process will bring about a true union between your souls.

CARD NO. 29

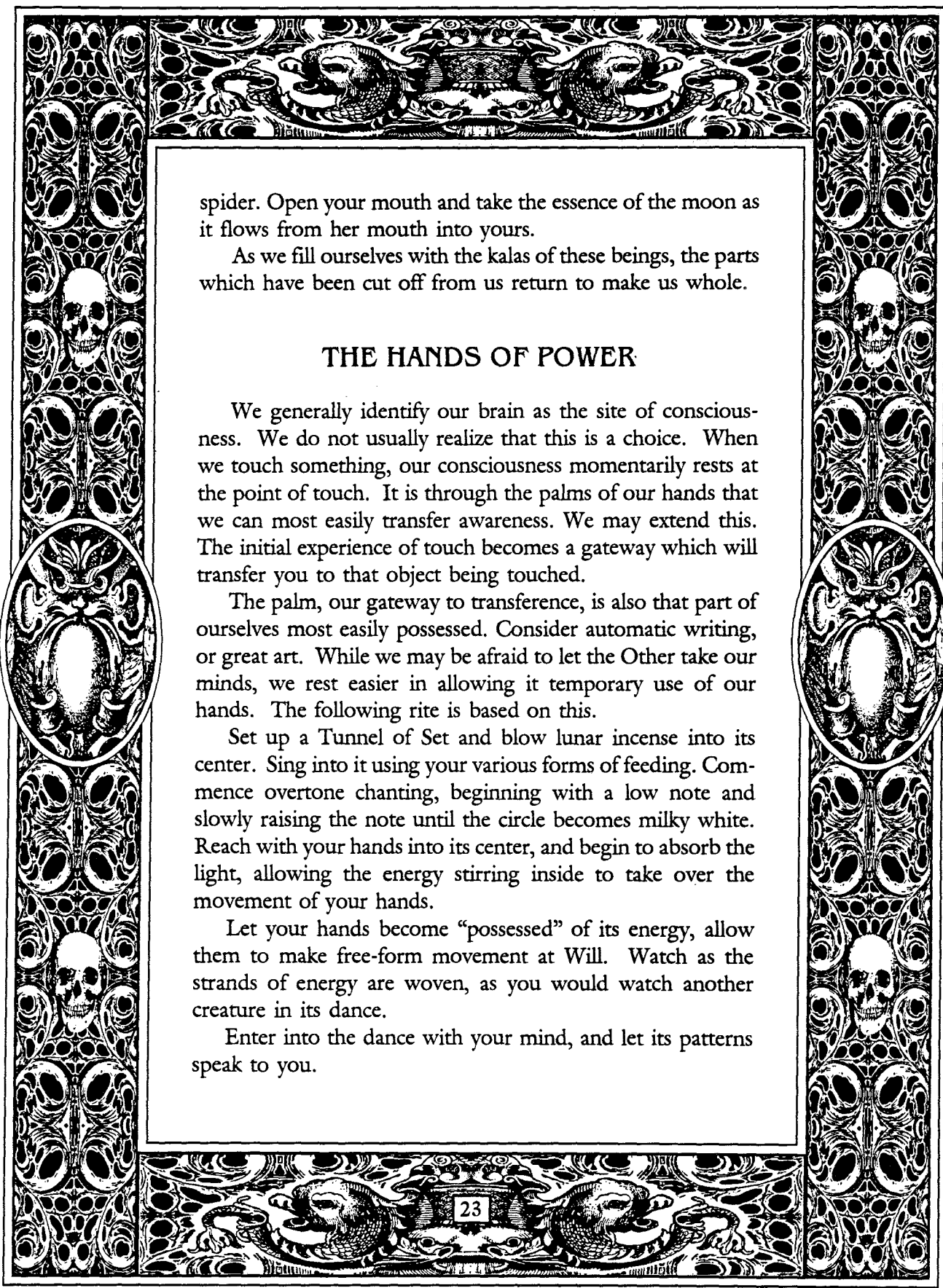
QULIELFI: THE KALAS OF THE MOON

Go out during the day and pick an abundance of flowers for offering that night. While they are fresh, place them between each card arranged in a large Typhonic Circle. Create an inner circle of petals alone. As they dry, they will give off their essence and draw the attention of the spirits.

Sit outside the circle. Place the Qulielfi card in the center. If you are female, annoint the back of the card with your moon blood. In fact, this is best performed during your lunar cycle, for the blood, like the flowers, will draw the spirits.

Dim the candles to almost total darkness. Feed the circle with drum, voice or rattle. Raise your hands to your forehead, forming a full moon of astral light at your third eye, then slowly draw them away, forming waxing and waning moon on either side. Close your eyes. Hold your hands over the card and focus on the energy as it comes out of the card and into you.

If you wish for closer contact, lay in the circle with Her card over the Ajna center (Third Eye). Her face will appear over you. Her mouth is open and inside it lies the full moon. Her eyes glow with the night, and her hair, the web of a

The page is framed by a highly detailed, black and white decorative border. The border consists of repeating vertical and horizontal motifs. The vertical sections feature a central skull flanked by intricate, swirling patterns. The horizontal sections at the top and bottom show two figures, possibly serpents or dragons, facing each other with their heads touching. The entire border is filled with fine, repetitive patterns that create a dense, textured effect.

spider. Open your mouth and take the essence of the moon as it flows from her mouth into yours.

As we fill ourselves with the kalas of these beings, the parts which have been cut off from us return to make us whole.

THE HANDS OF POWER

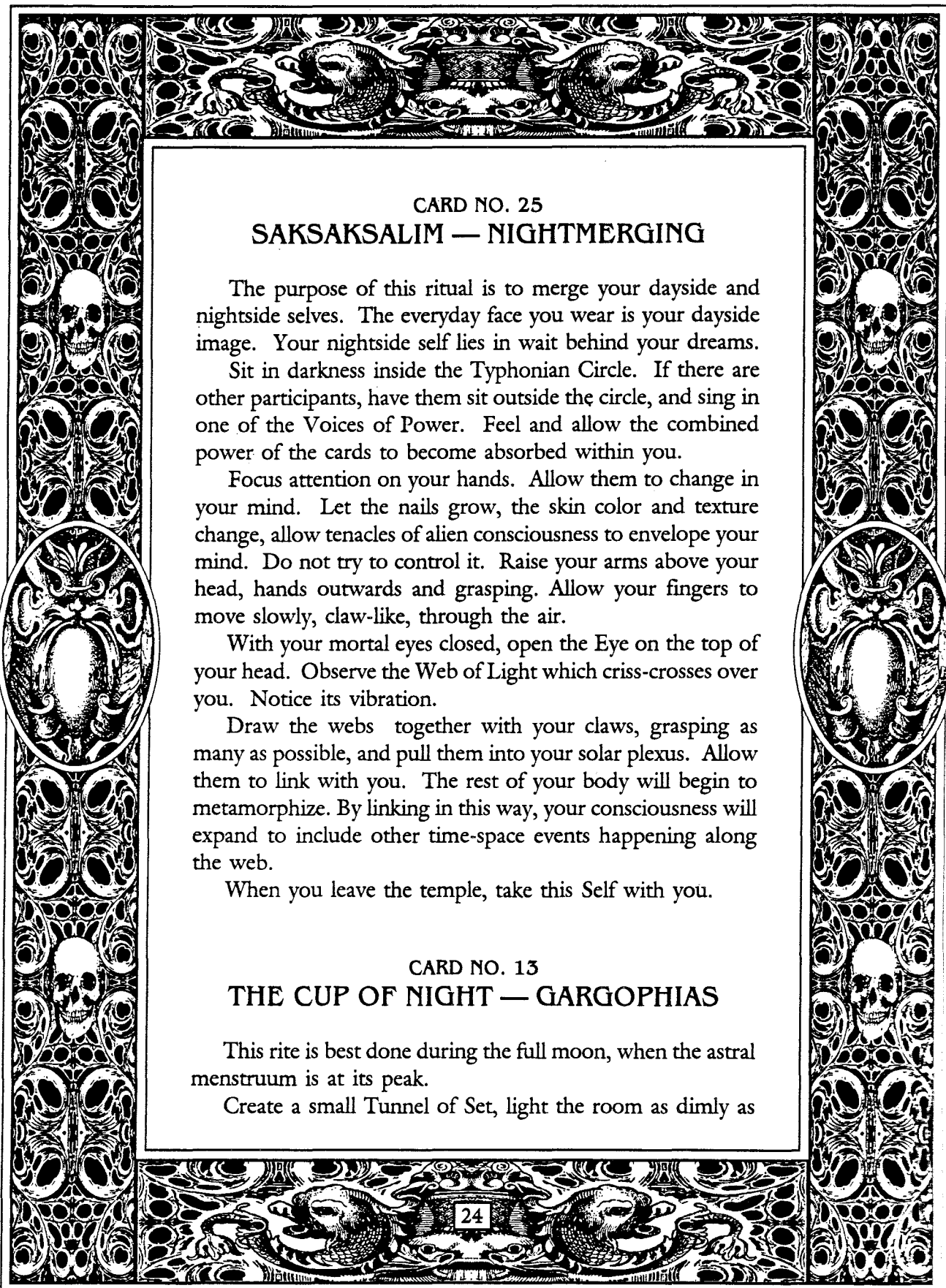
We generally identify our brain as the site of consciousness. We do not usually realize that this is a choice. When we touch something, our consciousness momentarily rests at the point of touch. It is through the palms of our hands that we can most easily transfer awareness. We may extend this. The initial experience of touch becomes a gateway which will transfer you to that object being touched.

The palm, our gateway to transference, is also that part of ourselves most easily possessed. Consider automatic writing, or great art. While we may be afraid to let the Other take our minds, we rest easier in allowing it temporary use of our hands. The following rite is based on this.

Set up a Tunnel of Set and blow lunar incense into its center. Sing into it using your various forms of feeding. Commence overtone chanting, beginning with a low note and slowly raising the note until the circle becomes milky white. Reach with your hands into its center, and begin to absorb the light, allowing the energy stirring inside to take over the movement of your hands.

Let your hands become "possessed" of its energy, allow them to make free-form movement at Will. Watch as the strands of energy are woven, as you would watch another creature in its dance.

Enter into the dance with your mind, and let its patterns speak to you.

A decorative border surrounds the text. It features a repeating pattern of skulls and a central figure, possibly a dragon or a similar mythical creature, at the top and bottom. The border is highly detailed and symmetrical.

CARD NO. 25
SAKSAKSALIM — NIGHTMERGING

The purpose of this ritual is to merge your dayside and nightside selves. The everyday face you wear is your dayside image. Your nightside self lies in wait behind your dreams.

Sit in darkness inside the Typhonian Circle. If there are other participants, have them sit outside the circle, and sing in one of the Voices of Power. Feel and allow the combined power of the cards to become absorbed within you.

Focus attention on your hands. Allow them to change in your mind. Let the nails grow, the skin color and texture change, allow tenacles of alien consciousness to envelope your mind. Do not try to control it. Raise your arms above your head, hands outwards and grasping. Allow your fingers to move slowly, claw-like, through the air.

With your mortal eyes closed, open the Eye on the top of your head. Observe the Web of Light which criss-crosses over you. Notice its vibration.

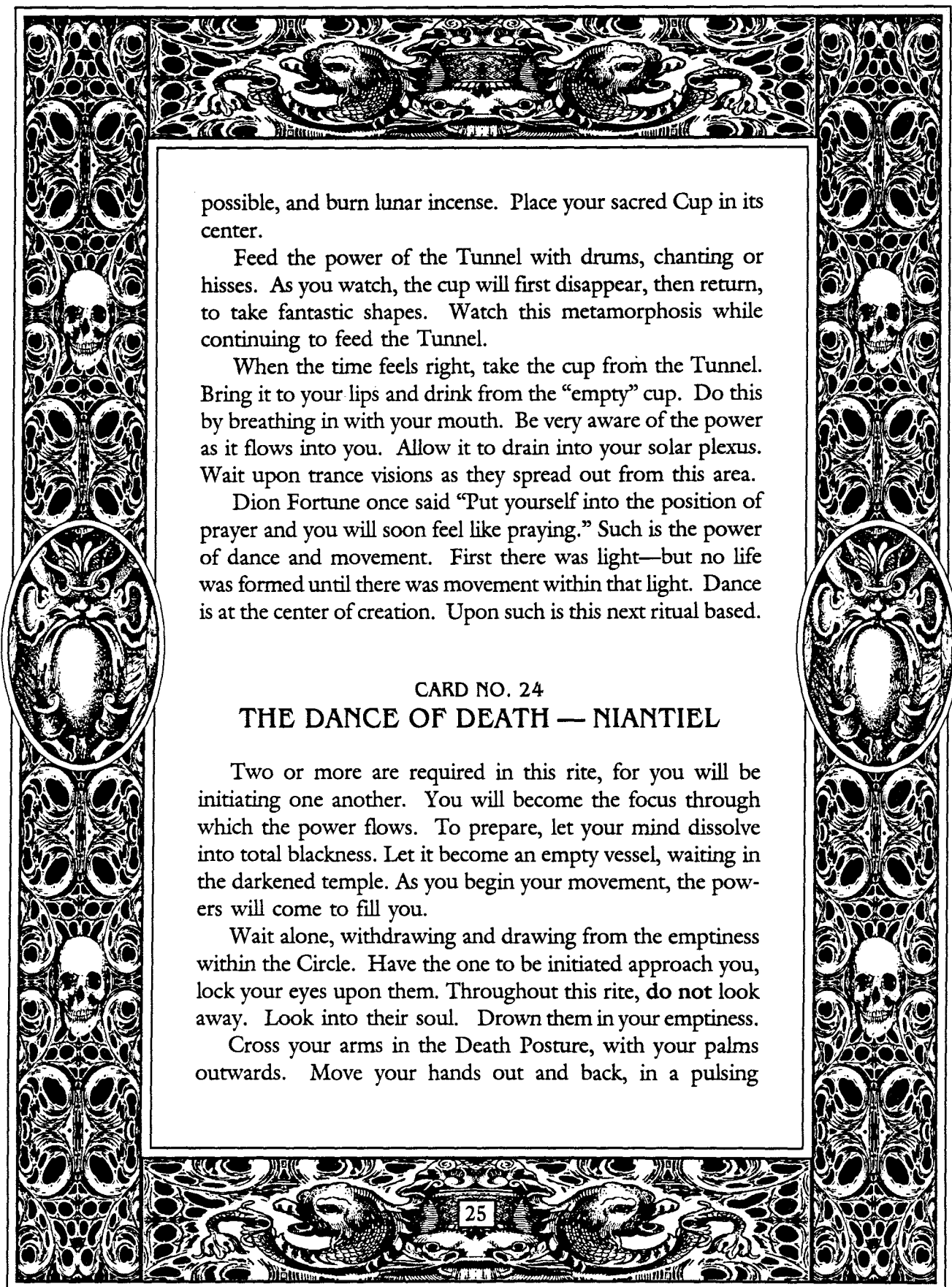
Draw the webs together with your claws, grasping as many as possible, and pull them into your solar plexus. Allow them to link with you. The rest of your body will begin to metamorphize. By linking in this way, your consciousness will expand to include other time-space events happening along the web.

When you leave the temple, take this Self with you.

CARD NO. 13
THE CUP OF NIGHT — GARGOPHIAS

This rite is best done during the full moon, when the astral menstruum is at its peak.

Create a small Tunnel of Set, light the room as dimly as

A decorative border surrounds the text. It features a repeating pattern of skulls and floral motifs. At the top and bottom center, there is a larger illustration of a figure, possibly a deity or spirit, with a snake-like body and a human-like head, set against a background of intricate patterns.

possible, and burn lunar incense. Place your sacred Cup in its center.

Feed the power of the Tunnel with drums, chanting or hisses. As you watch, the cup will first disappear, then return, to take fantastic shapes. Watch this metamorphosis while continuing to feed the Tunnel.

When the time feels right, take the cup from the Tunnel. Bring it to your lips and drink from the "empty" cup. Do this by breathing in with your mouth. Be very aware of the power as it flows into you. Allow it to drain into your solar plexus. Wait upon trance visions as they spread out from this area.

Dion Fortune once said "Put yourself into the position of prayer and you will soon feel like praying." Such is the power of dance and movement. First there was light—but no life was formed until there was movement within that light. Dance is at the center of creation. Upon such is this next ritual based.

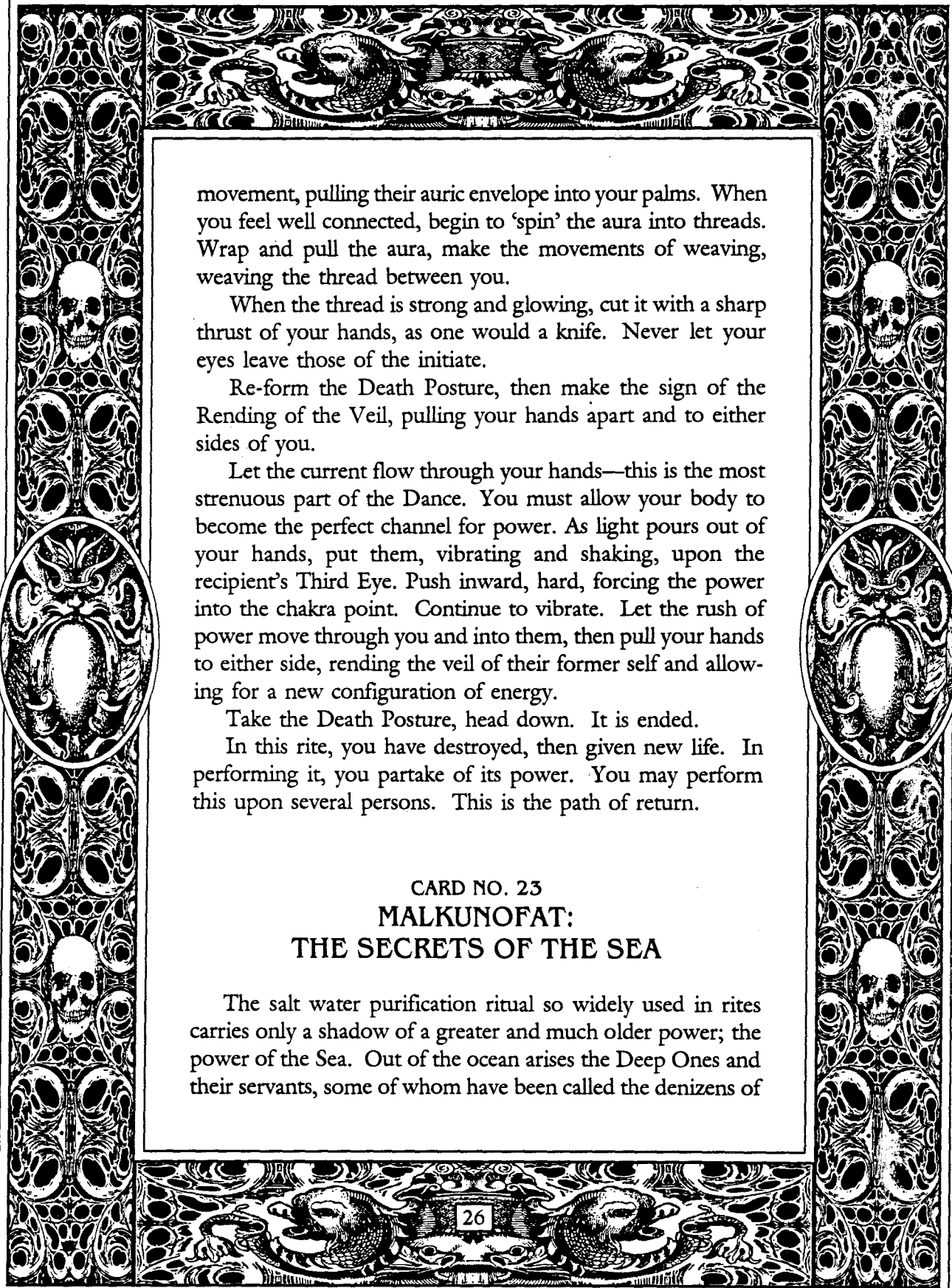
CARD NO. 24

THE DANCE OF DEATH — NIANTEL

Two or more are required in this rite, for you will be initiating one another. You will become the focus through which the power flows. To prepare, let your mind dissolve into total blackness. Let it become an empty vessel, waiting in the darkened temple. As you begin your movement, the powers will come to fill you.

Wait alone, withdrawing and drawing from the emptiness within the Circle. Have the one to be initiated approach you, lock your eyes upon them. Throughout this rite, do not look away. Look into their soul. Drown them in your emptiness.

Cross your arms in the Death Posture, with your palms outwards. Move your hands out and back, in a pulsing

A highly detailed decorative border surrounds the text. It features a repeating pattern of skulls and intricate floral or scrollwork designs. At the top and bottom center of the border, there are larger, more prominent illustrations of a figure, possibly a deity or a spirit, with a human-like face and a more animalistic or demonic body, set against a background of swirling patterns.

movement, pulling their auric envelope into your palms. When you feel well connected, begin to 'spin' the aura into threads. Wrap and pull the aura, make the movements of weaving, weaving the thread between you.

When the thread is strong and glowing, cut it with a sharp thrust of your hands, as one would a knife. Never let your eyes leave those of the initiate.

Re-form the Death Posture, then make the sign of the Rending of the Veil, pulling your hands apart and to either sides of you.

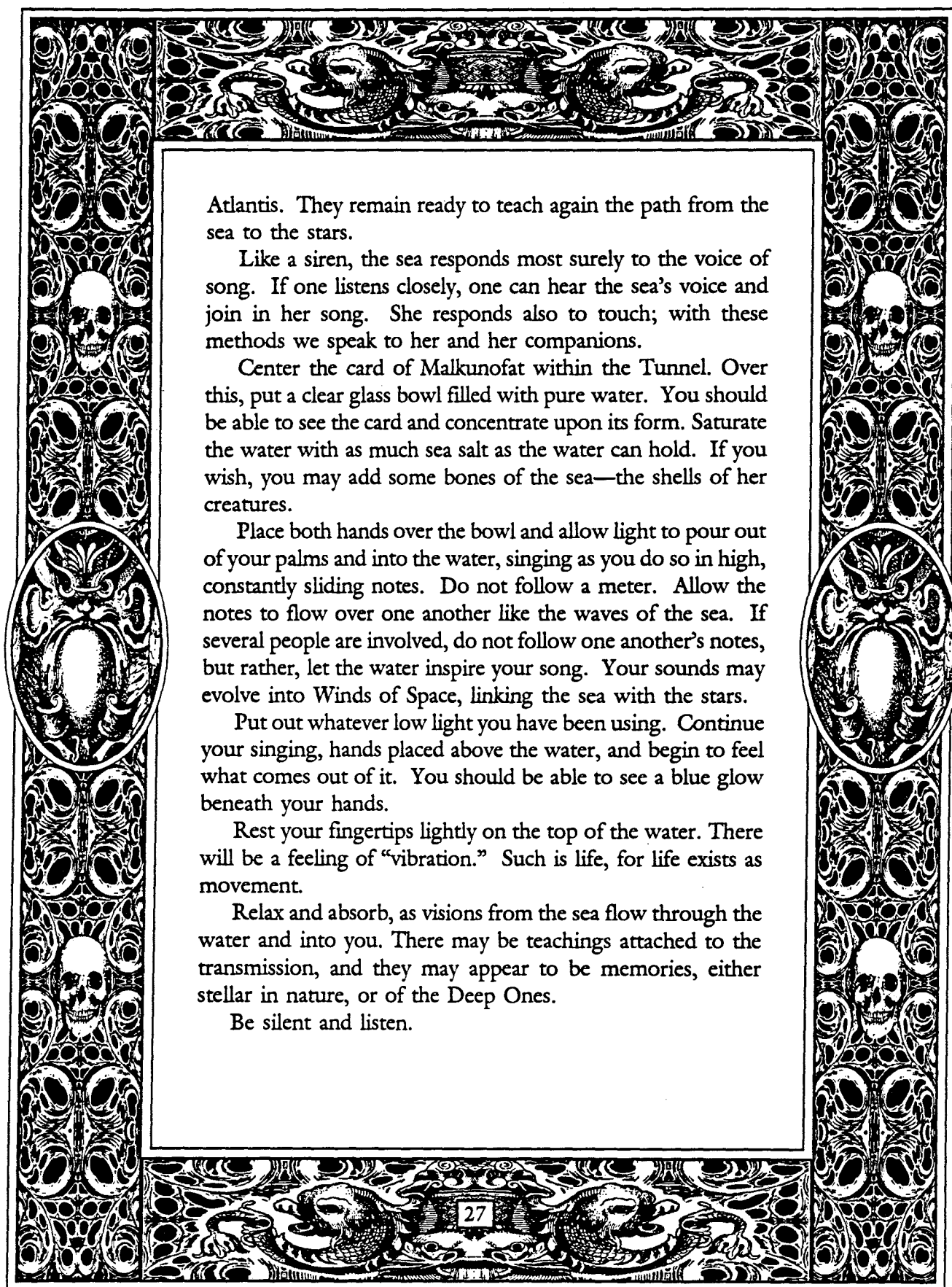
Let the current flow through your hands—this is the most strenuous part of the Dance. You must allow your body to become the perfect channel for power. As light pours out of your hands, put them, vibrating and shaking, upon the recipient's Third Eye. Push inward, hard, forcing the power into the chakra point. Continue to vibrate. Let the rush of power move through you and into them, then pull your hands to either side, rending the veil of their former self and allowing for a new configuration of energy.

Take the Death Posture, head down. It is ended.

In this rite, you have destroyed, then given new life. In performing it, you partake of its power. You may perform this upon several persons. This is the path of return.

CARD NO. 23
**MALKUNOFAT:
THE SECRETS OF THE SEA**

The salt water purification ritual so widely used in rites carries only a shadow of a greater and much older power; the power of the Sea. Out of the ocean arises the Deep Ones and their servants, some of whom have been called the denizens of

A decorative border surrounds the text. It features a repeating pattern of skulls and sea creatures, including what appears to be a mermaid or siren, set against a background of intricate, swirling patterns. The border is symmetrical and runs along all four edges of the page.

Atlantis. They remain ready to teach again the path from the sea to the stars.

Like a siren, the sea responds most surely to the voice of song. If one listens closely, one can hear the sea's voice and join in her song. She responds also to touch; with these methods we speak to her and her companions.

Center the card of Malkunofat within the Tunnel. Over this, put a clear glass bowl filled with pure water. You should be able to see the card and concentrate upon its form. Saturate the water with as much sea salt as the water can hold. If you wish, you may add some bones of the sea—the shells of her creatures.

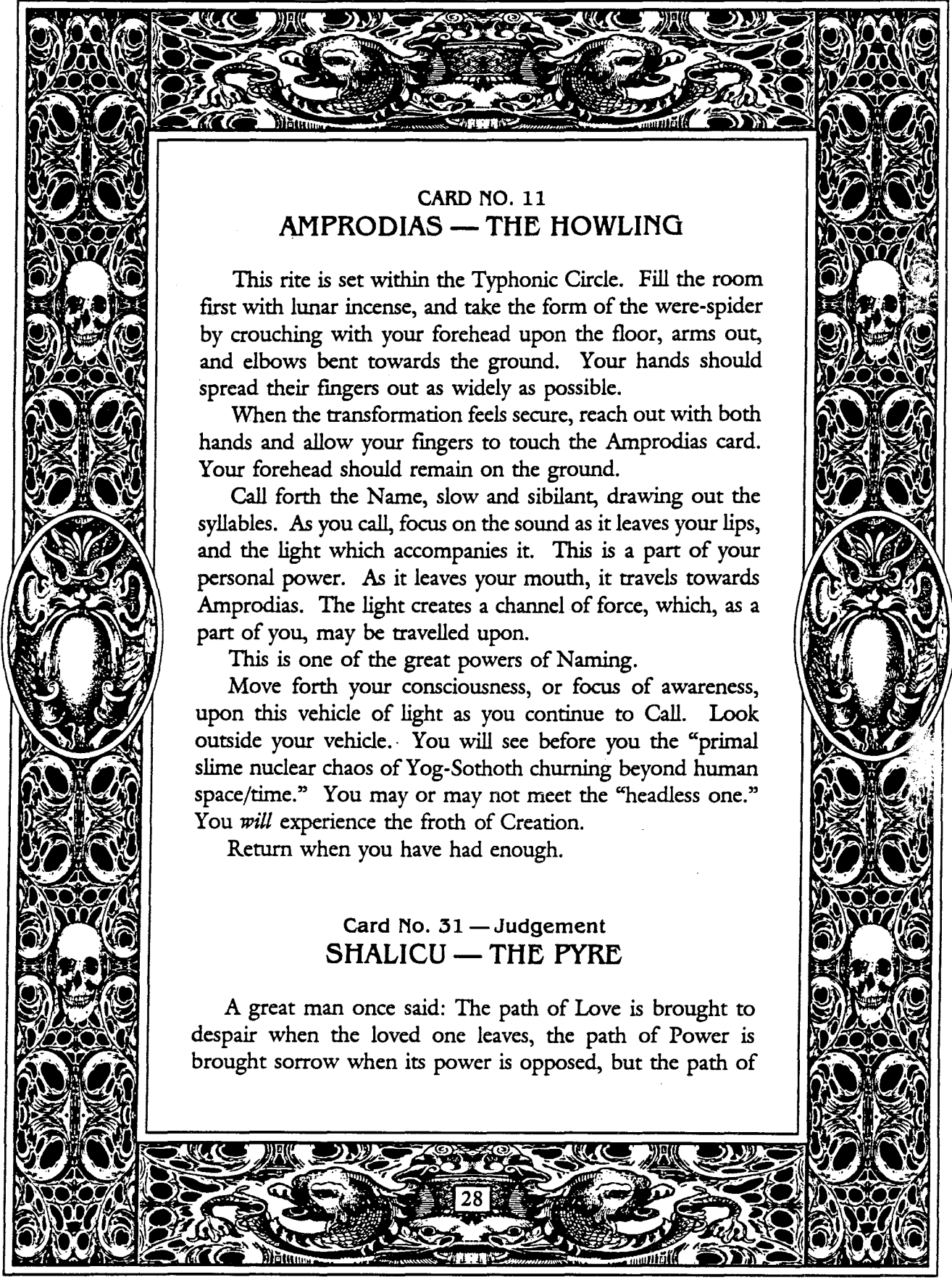
Place both hands over the bowl and allow light to pour out of your palms and into the water, singing as you do so in high, constantly sliding notes. Do not follow a meter. Allow the notes to flow over one another like the waves of the sea. If several people are involved, do not follow one another's notes, but rather, let the water inspire your song. Your sounds may evolve into Winds of Space, linking the sea with the stars.

Put out whatever low light you have been using. Continue your singing, hands placed above the water, and begin to feel what comes out of it. You should be able to see a blue glow beneath your hands.

Rest your fingertips lightly on the top of the water. There will be a feeling of "vibration." Such is life, for life exists as movement.

Relax and absorb, as visions from the sea flow through the water and into you. There may be teachings attached to the transmission, and they may appear to be memories, either stellar in nature, or of the Deep Ones.

Be silent and listen.



CARD NO. 11
AMPRODIAS — THE HOWLING

This rite is set within the Typhonic Circle. Fill the room first with lunar incense, and take the form of the were-spider by crouching with your forehead upon the floor, arms out, and elbows bent towards the ground. Your hands should spread their fingers out as widely as possible.

When the transformation feels secure, reach out with both hands and allow your fingers to touch the Amprodias card. Your forehead should remain on the ground.

Call forth the Name, slow and sibilant, drawing out the syllables. As you call, focus on the sound as it leaves your lips, and the light which accompanies it. This is a part of your personal power. As it leaves your mouth, it travels towards Amprodias. The light creates a channel of force, which, as a part of you, may be travelled upon.

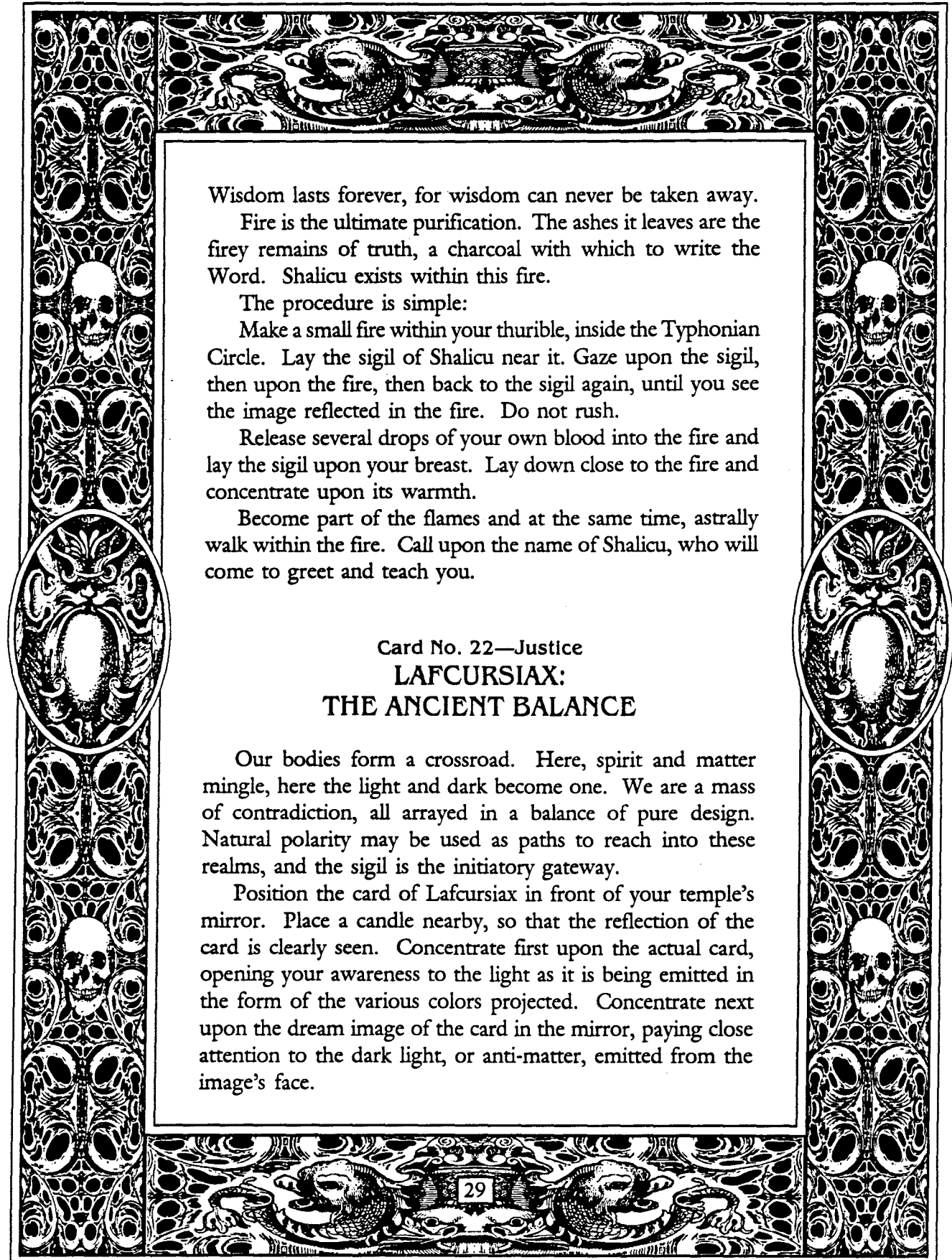
This is one of the great powers of Naming.

Move forth your consciousness, or focus of awareness, upon this vehicle of light as you continue to Call. Look outside your vehicle. You will see before you the "primal slime nuclear chaos of Yog-Sothoth churning beyond human space/time." You may or may not meet the "headless one." You *will* experience the froth of Creation.

Return when you have had enough.

Card No. 31 — Judgement
SHALICU — THE PYRE

A great man once said: The path of Love is brought to despair when the loved one leaves, the path of Power is brought sorrow when its power is opposed, but the path of

A decorative border surrounds the text. It features a repeating pattern of skulls and a central sigil at the top and bottom. The sigil consists of two stylized, symmetrical figures facing each other, possibly representing a balance scale or a similar symbol. The border is filled with intricate, repeating patterns of skulls and floral motifs.

Wisdom lasts forever, for wisdom can never be taken away.

Fire is the ultimate purification. The ashes it leaves are the fiery remains of truth, a charcoal with which to write the Word. Shalicu exists within this fire.

The procedure is simple:

Make a small fire within your thurible, inside the Typhonian Circle. Lay the sigil of Shalicu near it. Gaze upon the sigil, then upon the fire, then back to the sigil again, until you see the image reflected in the fire. Do not rush.

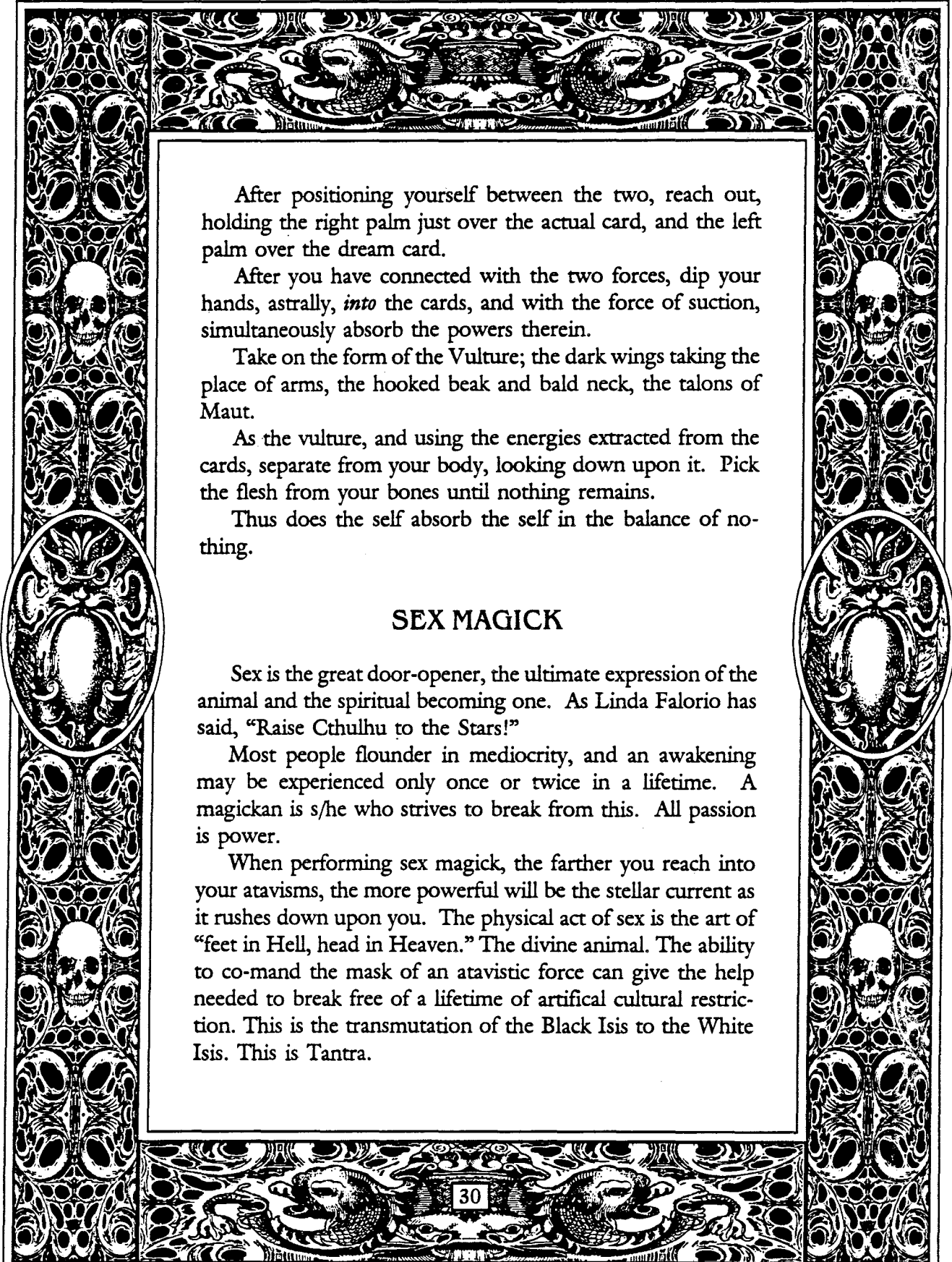
Release several drops of your own blood into the fire and lay the sigil upon your breast. Lay down close to the fire and concentrate upon its warmth.

Become part of the flames and at the same time, astrally walk within the fire. Call upon the name of Shalicu, who will come to greet and teach you.

Card No. 22—Justice
LAFCURSIAX:
THE ANCIENT BALANCE

Our bodies form a crossroad. Here, spirit and matter mingle, here the light and dark become one. We are a mass of contradiction, all arrayed in a balance of pure design. Natural polarity may be used as paths to reach into these realms, and the sigil is the initiatory gateway.

Position the card of Lafcursiux in front of your temple's mirror. Place a candle nearby, so that the reflection of the card is clearly seen. Concentrate first upon the actual card, opening your awareness to the light as it is being emitted in the form of the various colors projected. Concentrate next upon the dream image of the card in the mirror, paying close attention to the dark light, or anti-matter, emitted from the image's face.

A highly detailed, black and white decorative border surrounds the text. It features a repeating pattern of skulls, some with open eyes, and vultures with spread wings. The design is symmetrical and intricate, with a central oval motif containing a stylized figure. The top and bottom of the border are framed by a horizontal band with a similar vulture and skull motif.

After positioning yourself between the two, reach out, holding the right palm just over the actual card, and the left palm over the dream card.

After you have connected with the two forces, dip your hands, astrally, *into* the cards, and with the force of suction, simultaneously absorb the powers therein.

Take on the form of the Vulture; the dark wings taking the place of arms, the hooked beak and bald neck, the talons of Maut.

As the vulture, and using the energies extracted from the cards, separate from your body, looking down upon it. Pick the flesh from your bones until nothing remains.

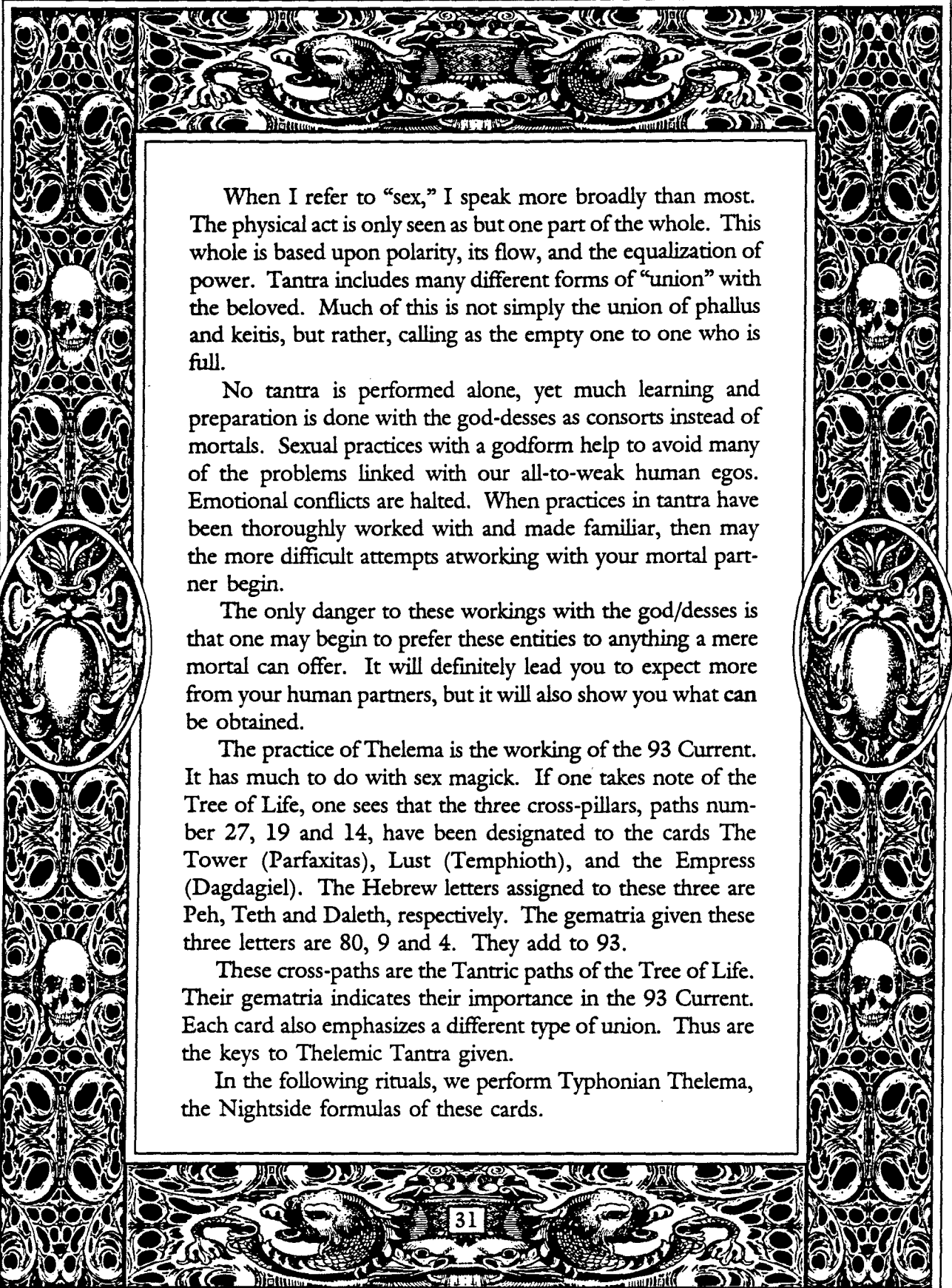
Thus does the self absorb the self in the balance of nothing.

SEX MAGICK

Sex is the great door-opener, the ultimate expression of the animal and the spiritual becoming one. As Linda Falorio has said, "Raise Cthulhu to the Stars!"

Most people flounder in mediocrity, and an awakening may be experienced only once or twice in a lifetime. A magickan is s/he who strives to break from this. All passion is power.

When performing sex magick, the farther you reach into your atavisms, the more powerful will be the stellar current as it rushes down upon you. The physical act of sex is the art of "feet in Hell, head in Heaven." The divine animal. The ability to co-mand the mask of an atavistic force can give the help needed to break free of a lifetime of artificial cultural restriction. This is the transmutation of the Black Isis to the White Isis. This is Tantra.

The page is framed by a highly detailed, black and white decorative border. At the top and bottom, there are horizontal panels featuring a central figure, possibly a deity or a symbolic animal, flanked by intricate scrollwork and floral patterns. The vertical sides of the border are filled with repeating motifs of skulls and ornate designs. The central text is contained within a rectangular frame that is part of this overall decorative scheme.

When I refer to "sex," I speak more broadly than most. The physical act is only seen as but one part of the whole. This whole is based upon polarity, its flow, and the equalization of power. Tantra includes many different forms of "union" with the beloved. Much of this is not simply the union of phallus and keitis, but rather, calling as the empty one to one who is full.

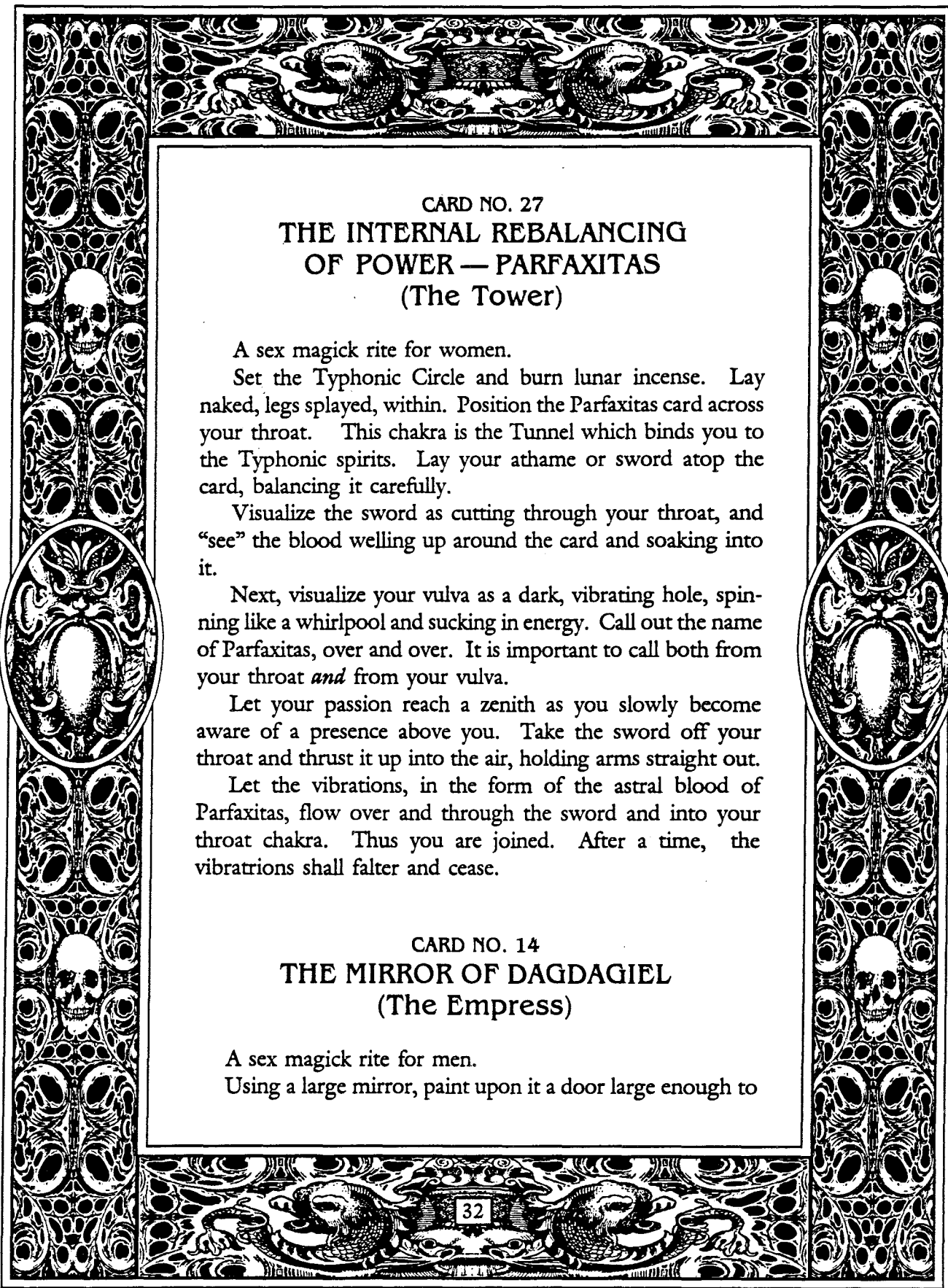
No tantra is performed alone, yet much learning and preparation is done with the god-desses as consorts instead of mortals. Sexual practices with a godform help to avoid many of the problems linked with our all-to-weak human egos. Emotional conflicts are halted. When practices in tantra have been thoroughly worked with and made familiar, then may the more difficult attempts atworking with your mortal partner begin.

The only danger to these workings with the god/desses is that one may begin to prefer these entities to anything a mere mortal can offer. It will definitely lead you to expect more from your human partners, but it will also show you what can be obtained.

The practice of Thelema is the working of the 93 Current. It has much to do with sex magick. If one takes note of the Tree of Life, one sees that the three cross-pillars, paths number 27, 19 and 14, have been designated to the cards The Tower (Parfaxitas), Lust (Temphioth), and the Empress (Dagdagiel). The Hebrew letters assigned to these three are Peh, Teth and Daleth, respectively. The gematria given these three letters are 80, 9 and 4. They add to 93.

These cross-paths are the Tantric paths of the Tree of Life. Their gematria indicates their importance in the 93 Current. Each card also emphasizes a different type of union. Thus are the keys to Thelemic Tantra given.

In the following rituals, we perform Typhonian Thelema, the Nightside formulas of these cards.



CARD NO. 27
**THE INTERNAL REBALANCING
OF POWER — PARFAXITAS**
(The Tower)

A sex magick rite for women.

Set the Typhonic Circle and burn lunar incense. Lay naked, legs splayed, within. Position the Parfaxitas card across your throat. This chakra is the Tunnel which binds you to the Typhonic spirits. Lay your athame or sword atop the card, balancing it carefully.

Visualize the sword as cutting through your throat, and “see” the blood welling up around the card and soaking into it.

Next, visualize your vulva as a dark, vibrating hole, spinning like a whirlpool and sucking in energy. Call out the name of Parfaxitas, over and over. It is important to call both from your throat *and* from your vulva.

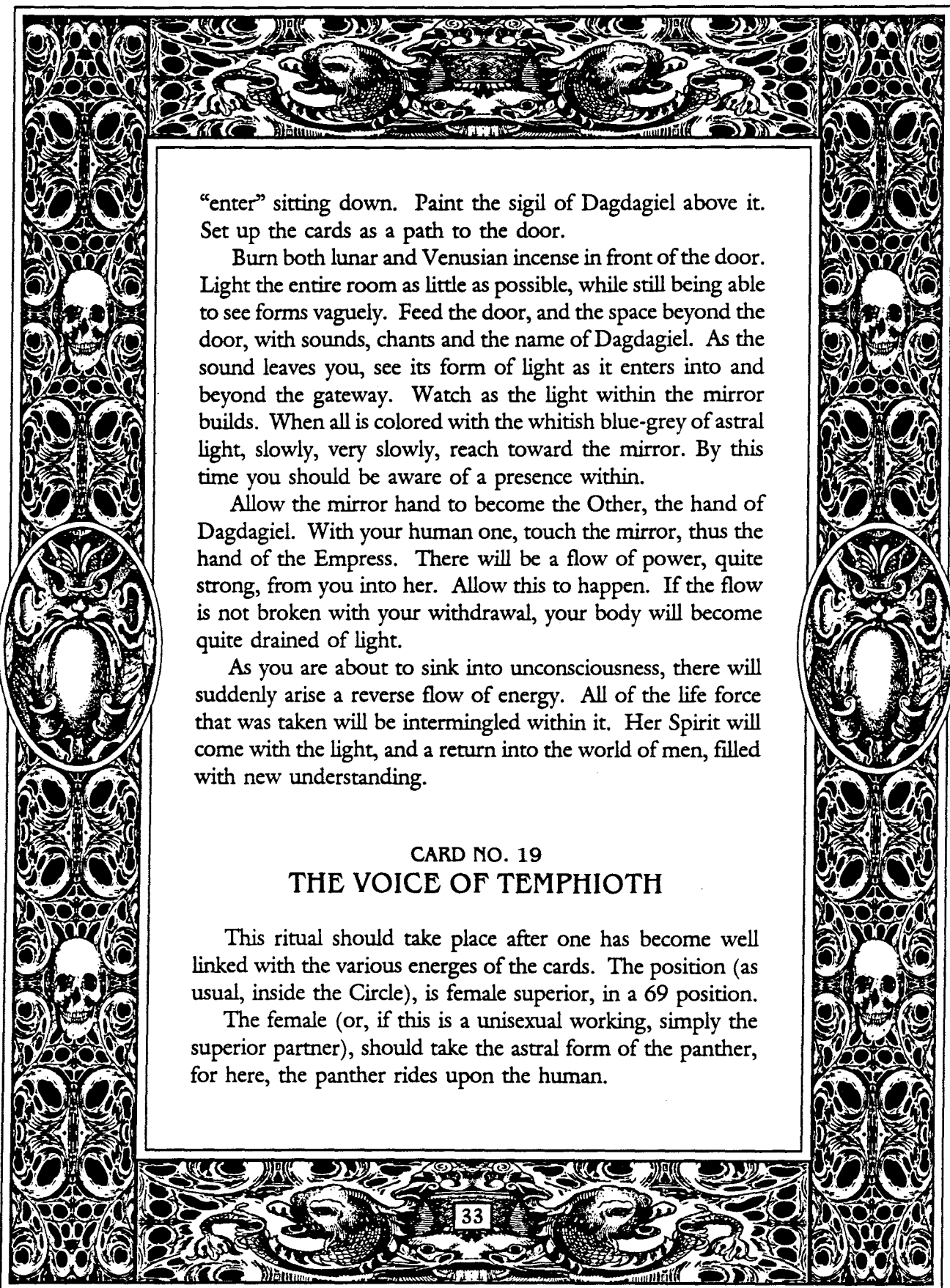
Let your passion reach a zenith as you slowly become aware of a presence above you. Take the sword off your throat and thrust it up into the air, holding arms straight out.

Let the vibrations, in the form of the astral blood of Parfaxitas, flow over and through the sword and into your throat chakra. Thus you are joined. After a time, the vibrations shall falter and cease.

CARD NO. 14
THE MIRROR OF DAGDAGIEL
(The Empress)

A sex magick rite for men.

Using a large mirror, paint upon it a door large enough to

The page is framed by a highly detailed, black and white decorative border. At the top and bottom, there are horizontal panels featuring two panthers facing each other, with intricate floral and scrollwork patterns around them. The vertical sides of the border are filled with a repeating pattern of skulls, some with open eyes, interspersed with floral motifs and circular medallions containing abstract designs.

“enter” sitting down. Paint the sigil of Dagdagiel above it. Set up the cards as a path to the door.

Burn both lunar and Venusian incense in front of the door. Light the entire room as little as possible, while still being able to see forms vaguely. Feed the door, and the space beyond the door, with sounds, chants and the name of Dagdagiel. As the sound leaves you, see its form of light as it enters into and beyond the gateway. Watch as the light within the mirror builds. When all is colored with the whitish blue-grey of astral light, slowly, very slowly, reach toward the mirror. By this time you should be aware of a presence within.

Allow the mirror hand to become the Other, the hand of Dagdagiel. With your human one, touch the mirror, thus the hand of the Empress. There will be a flow of power, quite strong, from you into her. Allow this to happen. If the flow is not broken with your withdrawal, your body will become quite drained of light.

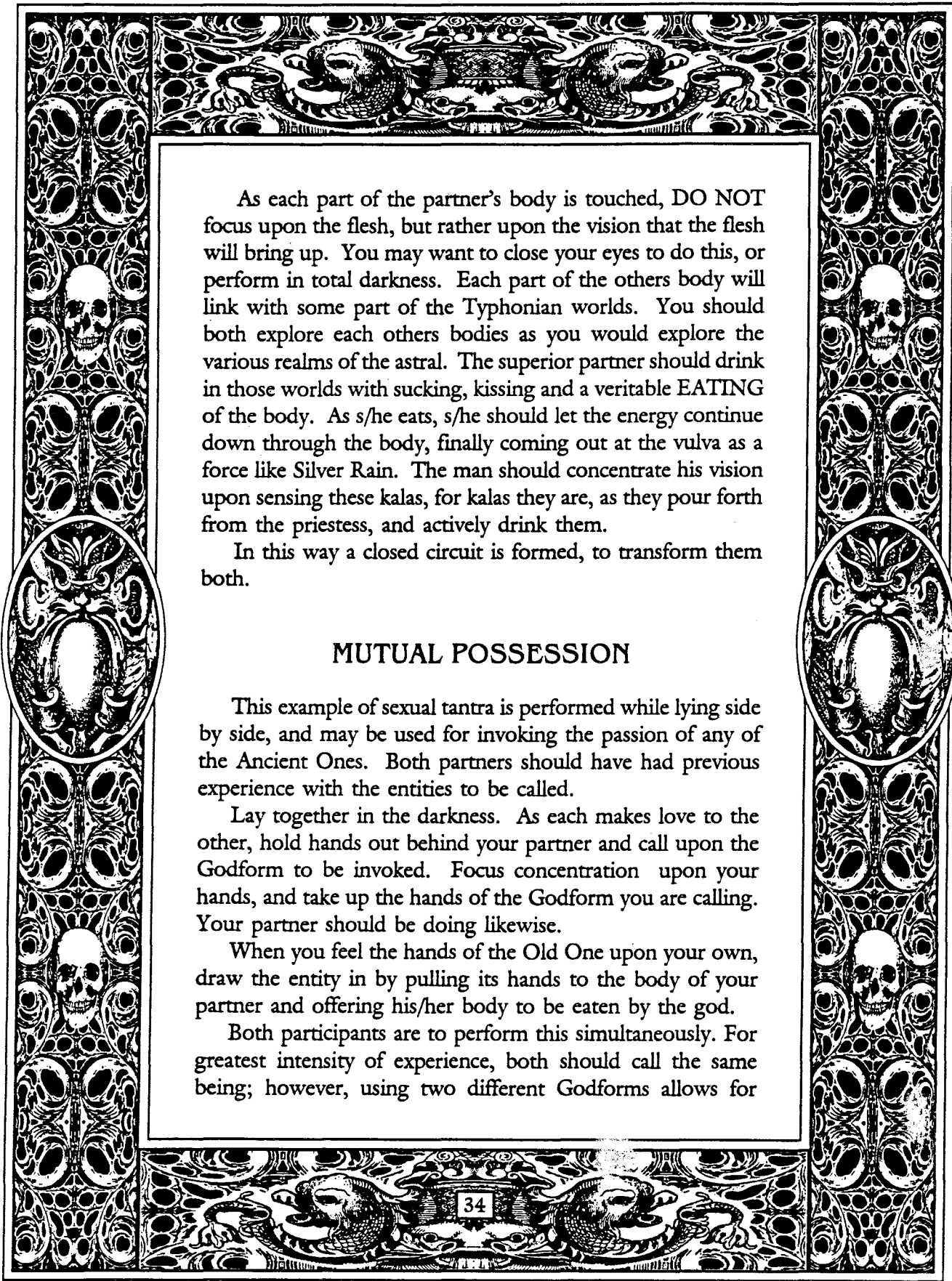
As you are about to sink into unconsciousness, there will suddenly arise a reverse flow of energy. All of the life force that was taken will be intermingled within it. Her Spirit will come with the light, and a return into the world of men, filled with new understanding.

CARD NO. 19

THE VOICE OF TEMPHIOTH

This ritual should take place after one has become well linked with the various energies of the cards. The position (as usual, inside the Circle), is female superior, in a 69 position.

The female (or, if this is a unisexual working, simply the superior partner), should take the astral form of the panther, for here, the panther rides upon the human.

A decorative border surrounds the text. It features a repeating pattern of skulls and floral motifs. At the top and bottom center, there is a larger illustration of a reclining figure, possibly a deity or a person in a ritualistic pose, surrounded by intricate patterns.

As each part of the partner's body is touched, DO NOT focus upon the flesh, but rather upon the vision that the flesh will bring up. You may want to close your eyes to do this, or perform in total darkness. Each part of the others body will link with some part of the Typhonian worlds. You should both explore each others bodies as you would explore the various realms of the astral. The superior partner should drink in those worlds with sucking, kissing and a veritable EATING of the body. As s/he eats, s/he should let the energy continue down through the body, finally coming out at the vulva as a force like Silver Rain. The man should concentrate his vision upon sensing these kalas, for kalas they are, as they pour forth from the priestess, and actively drink them.

In this way a closed circuit is formed, to transform them both.

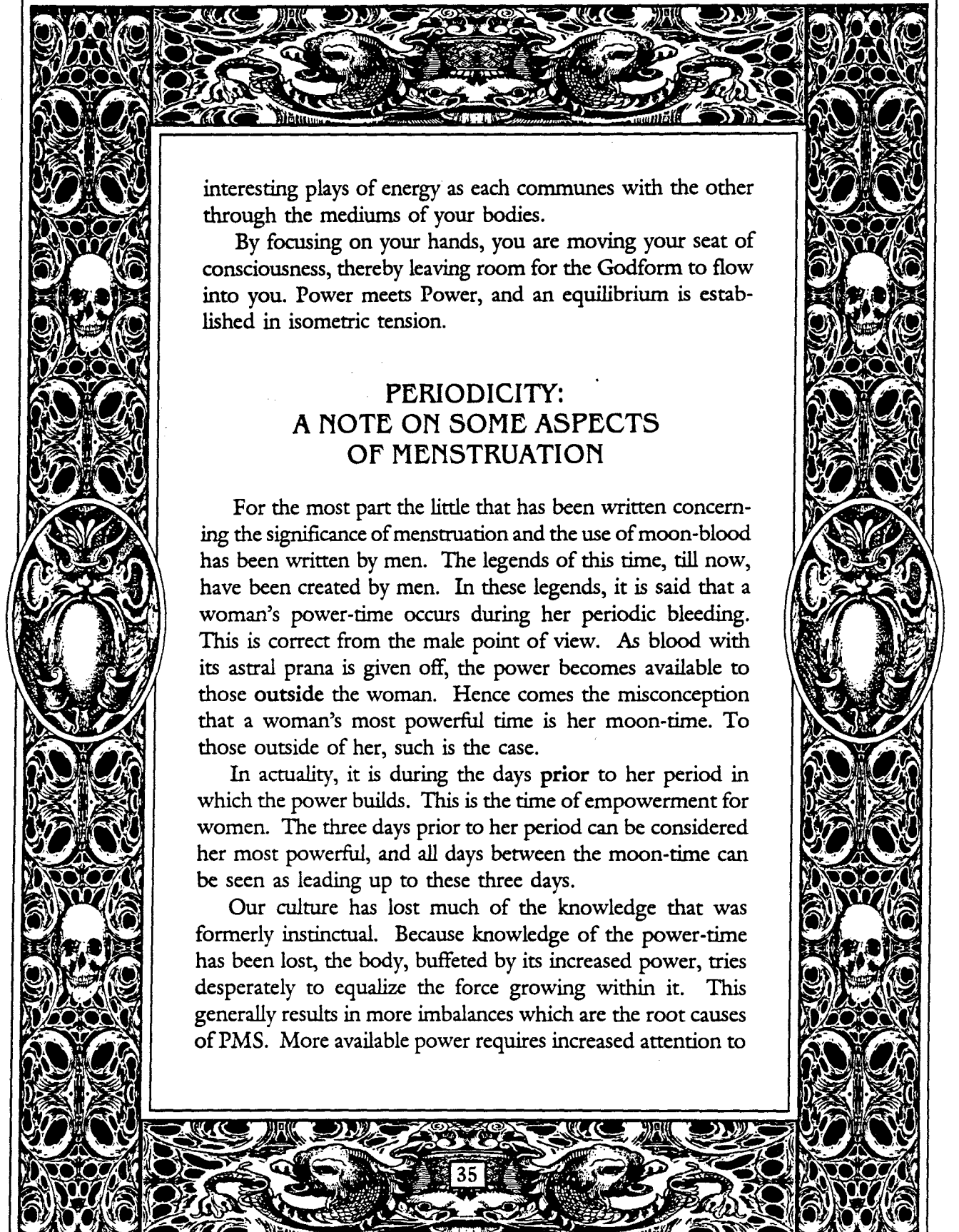
MUTUAL POSSESSION

This example of sexual tantra is performed while lying side by side, and may be used for invoking the passion of any of the Ancient Ones. Both partners should have had previous experience with the entities to be called.

Lay together in the darkness. As each makes love to the other, hold hands out behind your partner and call upon the Godform to be invoked. Focus concentration upon your hands, and take up the hands of the Godform you are calling. Your partner should be doing likewise.

When you feel the hands of the Old One upon your own, draw the entity in by pulling its hands to the body of your partner and offering his/her body to be eaten by the god.

Both participants are to perform this simultaneously. For greatest intensity of experience, both should call the same being; however, using two different Godforms allows for



interesting plays of energy as each communes with the other through the mediums of your bodies.

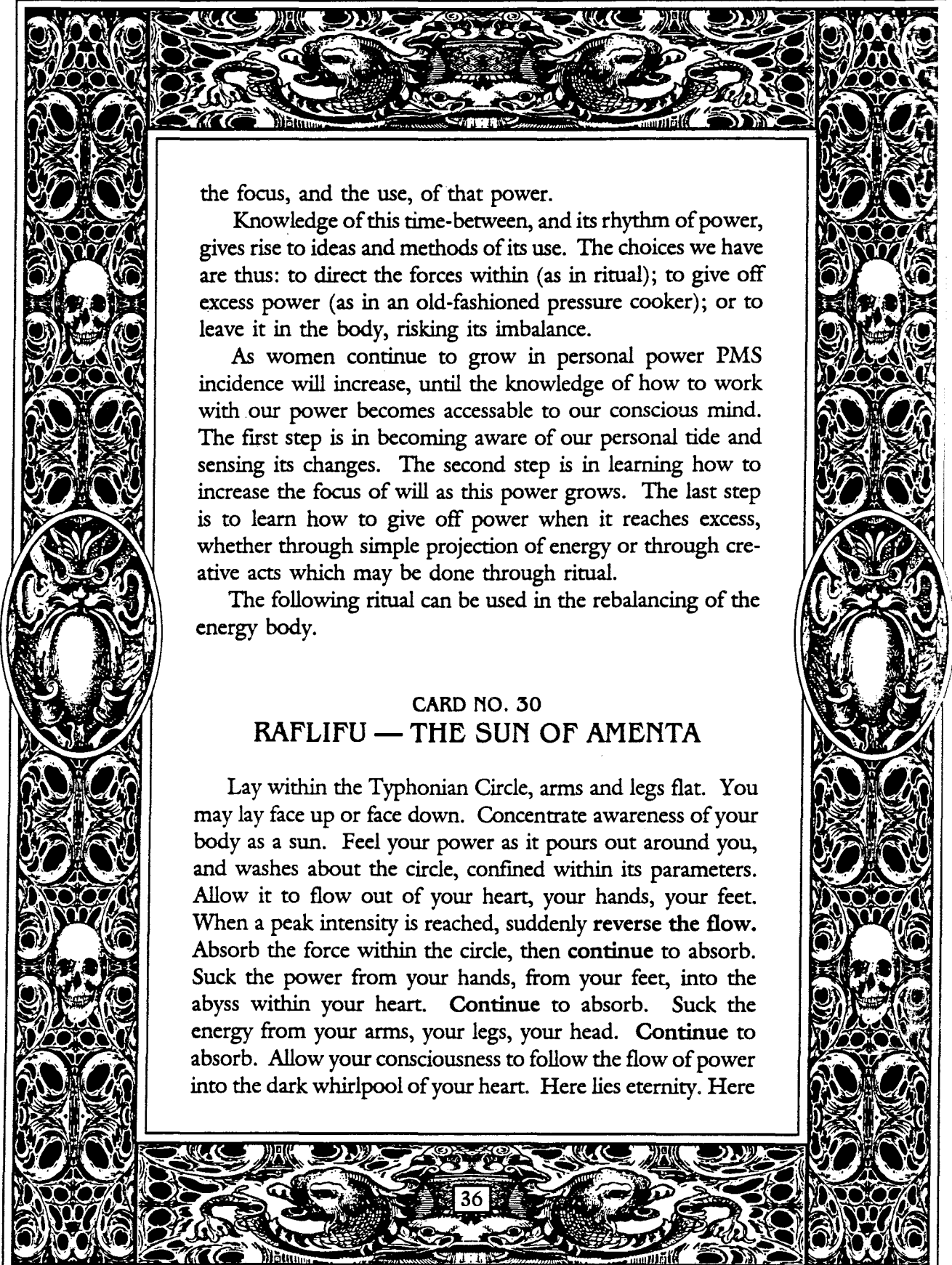
By focusing on your hands, you are moving your seat of consciousness, thereby leaving room for the Godform to flow into you. Power meets Power, and an equilibrium is established in isometric tension.

PERIODICITY: A NOTE ON SOME ASPECTS OF MENSTRUATION

For the most part the little that has been written concerning the significance of menstruation and the use of moon-blood has been written by men. The legends of this time, till now, have been created by men. In these legends, it is said that a woman's power-time occurs during her periodic bleeding. This is correct from the male point of view. As blood with its astral prana is given off, the power becomes available to those outside the woman. Hence comes the misconception that a woman's most powerful time is her moon-time. To those outside of her, such is the case.

In actuality, it is during the days prior to her period in which the power builds. This is the time of empowerment for women. The three days prior to her period can be considered her most powerful, and all days between the moon-time can be seen as leading up to these three days.

Our culture has lost much of the knowledge that was formerly instinctual. Because knowledge of the power-time has been lost, the body, buffeted by its increased power, tries desperately to equalize the force growing within it. This generally results in more imbalances which are the root causes of PMS. More available power requires increased attention to



the focus, and the use, of that power.

Knowledge of this time-between, and its rhythm of power, gives rise to ideas and methods of its use. The choices we have are thus: to direct the forces within (as in ritual); to give off excess power (as in an old-fashioned pressure cooker); or to leave it in the body, risking its imbalance.

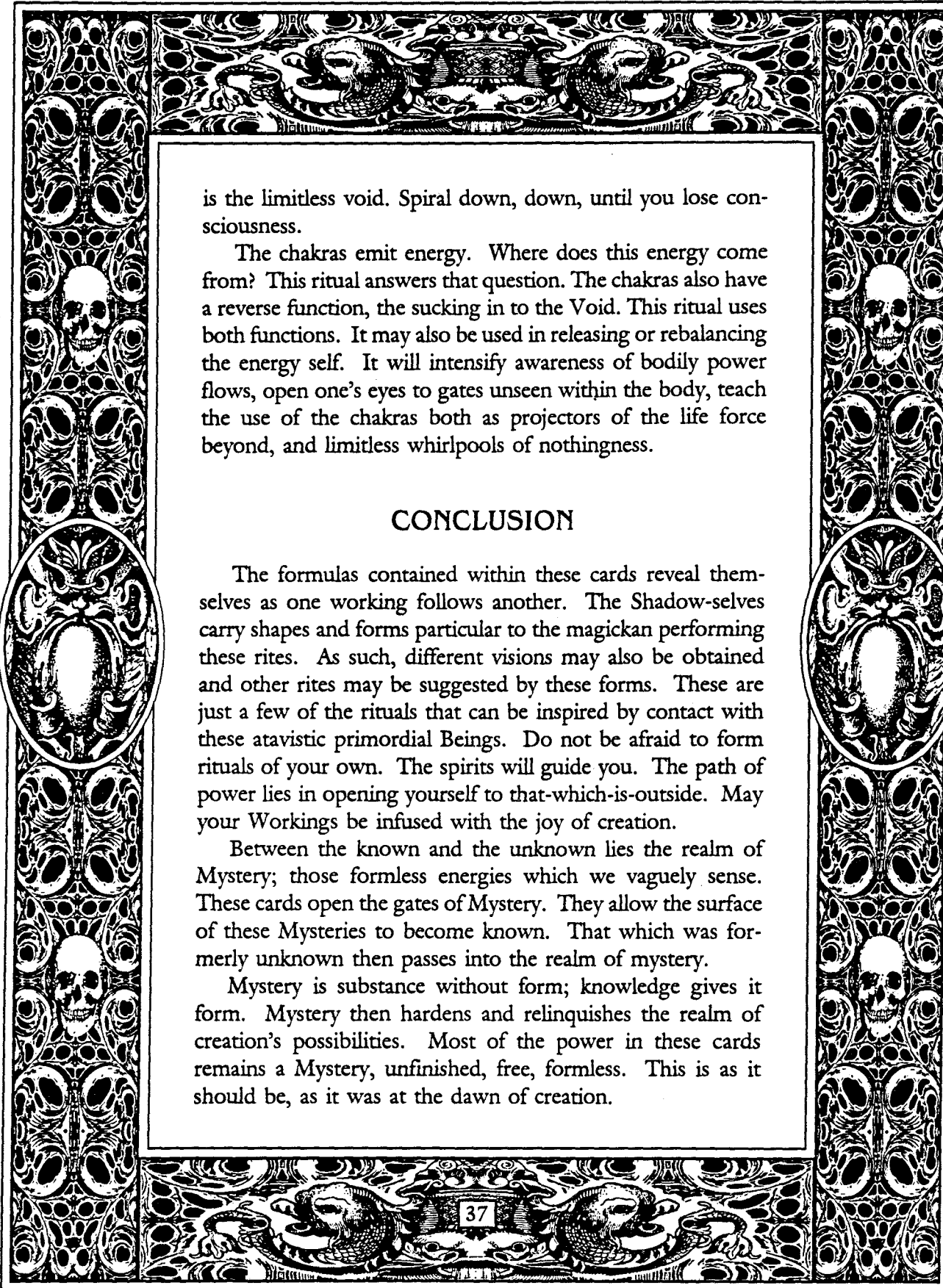
As women continue to grow in personal power PMS incidence will increase, until the knowledge of how to work with our power becomes accessible to our conscious mind. The first step is in becoming aware of our personal tide and sensing its changes. The second step is in learning how to increase the focus of will as this power grows. The last step is to learn how to give off power when it reaches excess, whether through simple projection of energy or through creative acts which may be done through ritual.

The following ritual can be used in the rebalancing of the energy body.

CARD NO. 30

RAFLIFU — THE SUN OF AMENTA

Lay within the Typhonian Circle, arms and legs flat. You may lay face up or face down. Concentrate awareness of your body as a sun. Feel your power as it pours out around you, and washes about the circle, confined within its parameters. Allow it to flow out of your heart, your hands, your feet. When a peak intensity is reached, suddenly **reverse the flow**. Absorb the force within the circle, then **continue** to absorb. Suck the power from your hands, from your feet, into the abyss within your heart. **Continue** to absorb. Suck the energy from your arms, your legs, your head. **Continue** to absorb. Allow your consciousness to follow the flow of power into the dark whirlpool of your heart. Here lies eternity. Here



is the limitless void. Spiral down, down, until you lose consciousness.

The chakras emit energy. Where does this energy come from? This ritual answers that question. The chakras also have a reverse function, the sucking in to the Void. This ritual uses both functions. It may also be used in releasing or rebalancing the energy self. It will intensify awareness of bodily power flows, open one's eyes to gates unseen within the body, teach the use of the chakras both as projectors of the life force beyond, and limitless whirlpools of nothingness.

CONCLUSION

The formulas contained within these cards reveal themselves as one working follows another. The Shadow-selves carry shapes and forms particular to the magickan performing these rites. As such, different visions may also be obtained and other rites may be suggested by these forms. These are just a few of the rituals that can be inspired by contact with these atavistic primordial Beings. Do not be afraid to form rituals of your own. The spirits will guide you. The path of power lies in opening yourself to that-which-is-outside. May your Workings be infused with the joy of creation.

Between the known and the unknown lies the realm of Mystery; those formless energies which we vaguely sense. These cards open the gates of Mystery. They allow the surface of these Mysteries to become known. That which was formerly unknown then passes into the realm of mystery.

Mystery is substance without form; knowledge gives it form. Mystery then hardens and relinquishes the realm of creation's possibilities. Most of the power in these cards remains a Mystery, unfinished, free, formless. This is as it should be, as it was at the dawn of creation.