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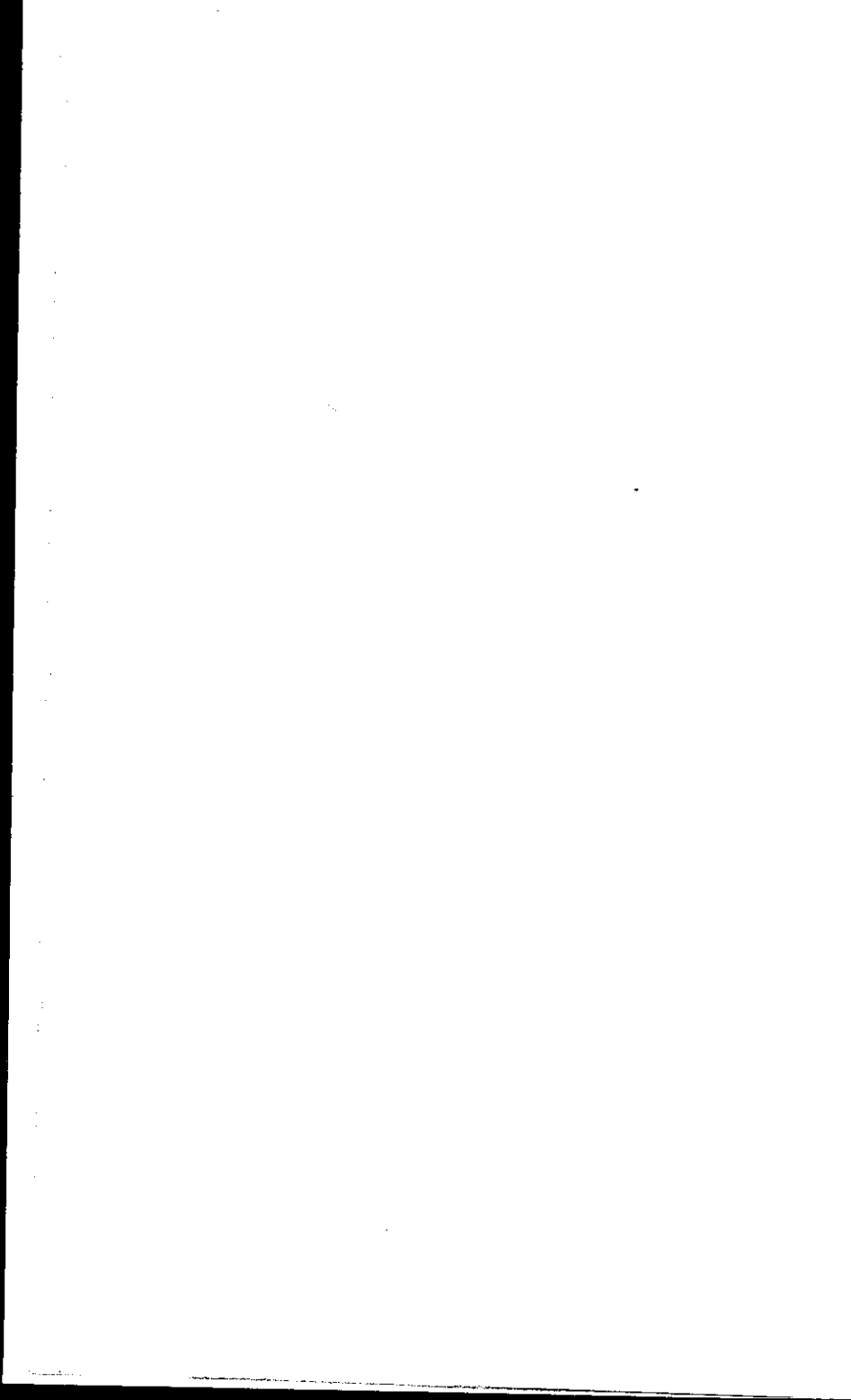


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HECATE'S  
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# HECATE'S FOUNTAIN

*Kenneth Grant*



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In the left side of Hecate is a fountain  
of Virtue, which remaineth entirely within  
her, not sending forth its virginity.

*Chaldaean Oracle*

*For*  
ILYARUN

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# Foreword



IT would seem that almost all successful magick manifests as a ricochet, a sidekick to group ceremonies, to routine lodge or temple procedures, or to isolated individual magical workings. I call this peculiarity a *tangential tantrum*. Anomalous or otherwise, it does not appear to have been investigated by any previous occultist writing on the subject. It is probable that if the mechanism of the phenomenon could be surprised, magick would become at the last that which its exponents have claimed for it from the first, i.e., that it is a science rather than an art. Experience, however, persuades me that such a surprise lies beyond the realm of measurement, in which case the kind of occult occurrences herein described will continue to remain unpredictable. And perhaps it is just as well!

Between the years 1955-1962, I was involved with an occult Order known as New Isis Lodge. It functioned as a branch of the *Ordo Templi Orientis* (O.T.O.), with headquarters in London. I founded the Lodge to channel transmissions from transplutonic sources,<sup>1</sup> and during the seven years of its activities it transformed the O.T.O. into the highly specialised vehicle of magical energy which Aleister Crowley had envisaged for it as long ago as 1945.

It was my original intention to include here the Lodge rituals themselves, but as this necessarily would have involved

<sup>1</sup> The body of these transmissions forms the basis of the Typhonian Trilogies (see Bibliography). During the course of obtaining them, all sorts of rationally inexplicable phenomena were experienced by lodge members. Some of these experiences are here presented.



technicalities and repetitions, and as this book does not purport to be a manual of ritual magick, the intention has been abandoned. Instead, certain forms of *tangential tantra* sparked off particular rites have been extracted from the Annals of the L and edited, where necessary, to preserve textual continuity.

Above and beyond this, the book endeavours to follow the wings of these phenomena in dimensions that scientists are only beginning to explore. These dimensions, which may be considered as existing outside or between the two states of dreaming and waking, I have called the Mauve Zone. It includes and excludes two states simultaneously. The designation comports occult overtones needing no explanation to those acquainted with the function of Daäth as the Gate of Ingress and of Egress to the other side of the Tree of Life.<sup>2</sup> To those not so acquainted, the Mauve Zone may be said to have a mythical analogue in the symbol of the *Crimson Desert* of the Arabs, which, according to Lovecraft, was an ancient equivalent of the *Roba el Khaliyeh*, a zone reputedly haunted by evil spirits and monsters of death.

Part I of this book needs no comment. Part II requires some explanation because it is intended to illuminate a specific text of Crowley's *Book of the Law (Liber AL vel Legis)*<sup>3</sup> - which I have here interpreted with reference, not to its mundane implications, but to its extraterrestrial provenance. As it is the first time this has been attempted, the reader is requested to exercise patience as the skeleton is gradually stripped of its deceptive human appearance. This will be rewarded when he passes on to Part III, where the hidden processes at work in the fabrication of Part II are more fully revealed.

With the publication of this volume the wheel has come full circle. *The Magical Revival* contained a list in which the names of certain entities mentioned in Crowley's *AL vel Legis* were compared with those appearing in *AL Azif (The Necronomicon)*, the latter, according to Lovecraft, was entirely a product of fantasy. More than a decade ago, in an article appearing in *Myth & Magic*, I suggested a common source for both the

<sup>2</sup> The subject has been treated extensively in *Nightside of Eden*.

<sup>3</sup> Hereinafter referred to as AL.

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books. The idea was taken up by various editors and compilers of *grimoires* and no less than four versions of the *Necronomicon* have since been published! It is not therefore surprising that the present book touches again, and further explores, the affinities and identities lurking behind the shadowy masks of these two sphinxes. It also indicates some of the more pertinent researches of Ufologists who suggest - perhaps with more likelihood than they, even, might care to admit - that the entities visualized by Crowley, Lovecraft, Castaneda, Bertiaux, and others, really do exist somewhere and at some time, and that they occasionally put in an appearance here on earth.

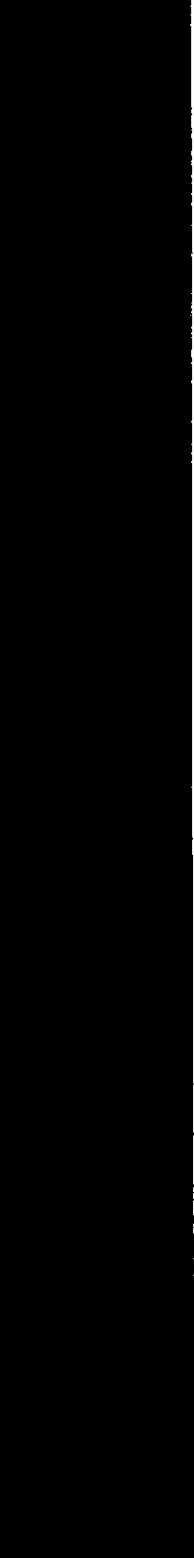
I believe there is a perichoresis, an interpenetration.  
It is possible, indeed, that we three are now sitting among  
desolate rocks, by bitter streams.

... And with what companions?

*Arthur Machen*

*Part One*

MAGICK OF THE MAUVE ZONE



The page is mostly blank with some faint, illegible markings and a few small dark spots scattered across the surface.

## 'Objets d'Art Noir'



A great deal of misconception prevails today about talismans, fetishes, objects charged with *prana*, *ojas*, *vhiril*, *mana* - or just plain magical power. It seems necessary to clear the ground and I can think of no better way than basing my remarks upon actual objects preserved in the magical museum of New Isis Lodge. One such is a fragment of Egyptian mummy-casing, purportedly that of an Egyptian priestess of the 26th Dynasty. Remnants of the mummy swathings still adhere to its inner surface.<sup>1</sup> The images of the Ape of Thoth and of the jackal sacred to Anubis are clearly discernible.

Shortly after the turn of the present century the fragment was used as a psychic focus by one of the splinter groups of the Golden Dawn directed by Soror S.S.D.D.<sup>2</sup> Her little book *Egyptian Magic*, formed part of the series 'Collectanea Hermetica' edited by Dr. Wynn Westcott and published by the London Theosophical Society in 1896. New Isis Lodge came into possession of the fragment through the kindness of a collector who presented it in 1948. During the 'fifties it was psychometrized by a gifted clairvoyant who refused to comment on it, whether from knowledge or ignorance is not known. At about this period a woman named Mira joined the Lodge. She was immediately drawn to the relic although she had no more

<sup>1</sup> A reproduction of it appears at p.54 of *Aleister Crowley and the Hidden God*.

<sup>2</sup> Florence Farr, a friend of Bernard Shaw. Her magical motto in the Golden Dawn was *Sapientia Sapienti Dono Data*.

knowledge of its recent associations than had we of its ancestors. She did suggest, however, that we might use it to form the basis of a rite designed to explore its magical history.

The lodgeroom was therefore furnished as far as possible in accordance with the period of the relevant Dynasty, and the officiating priestess was an accomplished ritualist. Mira herself was a nervous and sensitive and had several times demonstrated her peculiar position.

Attired in appropriate robes she was seated before a magic mirror set at an oblique angle against the mummy case so that two distinct images of it appeared simultaneously, one above the other. Lutes and pipes lent a lulling atmosphere to the proceedings and it was not long before Mira's eyes assumed a void and distant expression.

It is usual, in such circumstances, for the skryer alone to see the images in the magick mirror. On this occasion, however, the officiating priestess, seven acolytes, and a 'visiting' priest from one of Gerald Gardner's covens, saw the fading out of the reflected image and the abrupt introduction of animated entities enacting the following drama in the depths of the glass:

A long object was wheeled by black-cowled figures in a tunnel which seemed to recede to infinity. It resembled a mobile divan, and upon it a woman - dazzlingly white and reclined upon cheetah pelts. Dangling paws and tails identical to the latter, but there were additional attributes that were not physical, although they appeared in the reflection as substantially as those that were. They may have been ectoplasmic intrusions of the woman's past *karmas*; they coiled in drifts of interstellar dust mushrooming and snowing down a luminescent powder on the tunnel walls where they formed curious deposits. When Mira finally surfaced she described them as "a growth of fantastic fungus". It covered the walls like a green moss imbued with malignant life which swarmed over any surface it presented itself. These were many because Mira's angle of vision continually shifted so that new surfaces were exposed to view. The white woman on the trolley seemed to change colour as a fungoidal tentacle reached out from the wall and explored her body. She resembled a bladder of transparent flesh inflated

alternately with vapours of green, scarlet, mauve, and finally with an indigo-tinted fluid. The object of the performance remained obscure. No one could fathom the purpose of such colourful orgasms, for thus they appeared to be, judging by the expression of rapture on the face of the recumbent priestess.

Here a slight digression seems necessary. It is possible that these kalas had been ejaculated by alien entities and transmitted to earth *via* the priestess who, in her magical sleep, was able to conduct the seed from Outside. Having shed their venoms, the tentacles then ejected an impenetrable veil that obscured the vision. The only objects to emerge from the fog were the two original reflections of the mummy-case fragment.

Mira had been plunged into a profound trance and we waited for further manifestations. The visions so far had baffled us. They suggested that she had contacted - through an ancient Egyptian priestess - a stratum infinitely more remote than that pertaining to the Dynasty in which she had lived. It was just possible that Mira had tapped criss-cross lines. There were transplutonic elements in the vision and they seem to have revealed, in a literal fashion, regions from which Lovecraft had received the *Fungi from Yuggoth*.<sup>3</sup> It was a vision of a time closer to the life of the mummified priestess than the period which followed it.

The mirror then clouded over as if particles of dust had settled upon the windscreen of Mira's 'spacecraft'. Exquisite patterns of frost-flowers presented themselves in rapid kaleidoscope. It was at first difficult to reconcile an impression of arctic snows with the swart heat and dust associated with old Egypt.

Being interpreted, however, the phenomena symbolized on the one hand the austere virginity of the priestess, and, on the other, the torrid terrain which *karma* had ordained as the scene of her interment. The period was identifiably that of the 13th Dynasty,

<sup>3</sup> The fact that Lovecraft's book of this name is a collection of poems bearing no direct relationship to Mira's visions is no argument against such a suggestion. Poems, like visions and ancient hieroglyphics, have to be interpreted by recourse to their plane of origin, not in terms of their final 'earthing'. Interpreted in this light, Mira's visions show unequivocal signs of having sprung from a period vastly anterior to the life of the Egyptian priestess.



under the reign of Queen Sebek-nefer-Ra, one of the great exponents of the Draconian Tradition within historic times.

To anticipate events: it had become apparent that the arch of the mummy-casing had also been an High Priest's Temple of Set endowed by Queen Sebek-nefer-Ra. The temple had survived ravages and depredations by the Thracians, who, for centuries had sought to obliterate all traces of the 'abhorred' Typhonian Cult.

The figure next to appear in the mirror was also recurring and in the process of undergoing treatment of a magical nature reminiscent of a vision experienced by Joan Grant, with the inference that the plaque placed over the genitals of the priest bore the hieroglyphic of a deity unknown to history, perhaps one of those 'Gods of the Shadow' at which Beatty hints.<sup>4</sup>

Again the series of multiple orgasms, but this time an explosion readily suggested itself. The plaque became brilliantly incandescent as each orgasmic surge suffused its metal with rainbow colours. The actual *kalas* could be seen as rainbow haloes to the off like rings grading through ultra-violet to an indescribable invisible to human eyesight. But it was registered by the mirror and transmitted to the lodgeroom where it caused a smarting of the eyes and a curious sensation of weightlessness. One acquaintance claimed, after the séance, that she had been physically levitated several inches above the floor.

The scene again changed abruptly and the mirror appeared to be enveloped by flame. A procession of hooded figures emerged from a tunnel. Their robes were black but emblazoned with incandescent sigils that emanated a greenish radiance. The extraordinary part of it was that, as the procession emerged, it rained a greenish vapour into the lodgeroom; the mirror actually emanated a wave of *kalas* which slowly enveloped Mira until she resembled a lichened stone statue. There was no accounting, physically speaking, for these subtle radiations, nor were any traces of them found on lodge furniture. It is therefore difficult to distinguish such visions from the random and irrational content of dreams.

<sup>4</sup> See *Gate of Dreams*, by Charles Beatty, London, 1972. The relevant passage is quoted in *Cults of the Shadow*, p.135.

If colour ever fell out of space, it fell that evening from the magic mirror into which Mira and other lodge members gazed.

Another object, by no means as old as the mummy-casing but as strongly charged with power, is the chandelier lustre that was used as a blasting-rod by Allan Bennett.<sup>5</sup> He was also a member of the Golden Dawn and was instrumental in establishing the Buddhist Sangha in the West. He also taught Crowley many oriental techniques of meditation and magick. It is a very ordinary looking lustre, now mounted on an ornate and gilded tripod. Bennett used it as an extension to his magical wand. There is no need for me to describe its power in Bennett's hands because Crowley himself has already done so in his *Confessions*.<sup>6</sup>

An even more potent weapon is the magical dagger used by Crowley in his evocation of Choronzon.<sup>7</sup> This occurred in the desert near Bou Saada in 1909 where, with Frater Lampada Tradam (Victor Neuburg), Crowley underwent a series of initiations into the aethyrs partially explored two centuries earlier by Dee and Kelley. I am told by psychically active individuals that the dagger has a decidedly sinister aura, and I would not hand it to a psychometrist, blindfold or otherwise.

But the most uncanny magical object in the collection is undoubtedly an original portrait of Lam, an extra-terrestrial entity, which I selected - at Crowley's invitation - from one of his portfolios. The drawing<sup>8</sup> somehow thrust itself forward and it may be said without exaggeration that Lam chose me rather than *vice-versa*. The portrait was shown in Greenwich Village, New York, around 1919 in an exhibition called "Dead Souls". It was an apt designation because Lam comes straight out of the *Necronomicon*, so to speak. Merely to gaze into the eyes of

<sup>5</sup> The rod is reproduced in *Outside the Circles of Time*, plate 12.

<sup>6</sup> Chapter 21.

<sup>7</sup> *Outside the Circles of Time*, plate 13.

<sup>8</sup> It was first published by Crowley in *The Blue Equinox* (1919). More recently it has appeared in *The Magical Revival* and *Outside the Circles of Time*. Even more recently, Robert Anton Wilson has published the portrait of Lam in his *Masks of the Illuminati* (1981). He agrees as to Lam's extraterrestrial provenance but he also states that Crowley invoked the entity by the Enochian Keys. There is, however, no substantiation of this claim in any of Crowley's surviving manuscripts or diaries.

this entity is to invite a potent contact. There follows an immediate sensation of lightness, of weightlessness, and then a sensation of falling. One's initial reaction is to resist being sucked into the vortex of an infernal astral funnel. All of which confirms the opinion of those who consider Lam to be someone or some one, not of this earth.

Speaking of extraterrestrials inevitably evokes, if not the Great old Ones, then Their emissaries or minions. They sometimes mask themselves, like Machen's Jervase Craddock in deficient human forms. It was from such a source that I required a set of magical 'mannikins'<sup>10</sup> which undeniably facilitated rapport with the Old Ones.

The relics described above are magical engines of occult power. Some of them, like the portrait of Lam, are more even than that for they are also Gateways to other dimensions, other worlds, aethyrs. Around them cults are sometimes formed like the Cult of Lam with which readers of these trilogies are acquainted.<sup>10</sup>

Power machines can manifest in quite innocent-seeming guises. In a modern grimoire<sup>11</sup> which combines with lucky numbers, gambling, esoteric horse-racing systems, and the more profound aspects of sorcery, the author refers to painted wooden boxes which he calls *Atua*. Emblazoned upon them are appropriate colours are the sigils and seals of the *loa* or spirits to which they are consecrated. I have in my possession several such spirit abodes.

The grimoire says that "in the temples of Lucky Hoodoo and in the homes of those most favoured by the spirits are to be found the painted boxes of the spirits".

One of mine was painted by Zos vel Thanatos<sup>12</sup> whose magical touch was enough to consecrate a box to almost any spirit you could name. The others were embellished by Soror Ilyarun whose magical

<sup>9</sup> In *The Novel of the Black Seal*.

<sup>10</sup> See, in particular, *Cults of the Shadow*, ch.10, *Outside the Circles of the Moon*, ch.12, and the Magazine *Mezla*, N<sup>o</sup>s 12, 13.

<sup>11</sup> *Lucky Hoodoo - A short course in voodoo power secrets*, by Doctor Bacalou Baca (Michael Bertiaux), published in Chicago by the Absolut Science Institute, 1977.

<sup>12</sup> The magical motto of Austin Osman Spare.

drawings and paintings are as well known as Spare's. The incident here related concerns one of the boxes painted by Ilyarun.

At the period in question<sup>13</sup> the box contained four of the small wooden figurines dedicated to the elemental minions of the Great Old Ones - one for Fire, one for Water, the other two for Air and Earth respectively. The manikins were nourished periodically by the sacred dream mentioned in the grimoire, and being regularly replenished they were very highly charged with magical mana, and excessively active at astral levels. They slept in their *atua* as the mummied dead sleep in their silent sarcophagi embellished within and without with appropriate hieroglyphics.

One of the manikins had been dedicated to a Space Double<sup>14</sup> in the Cult of Hastur, Lord of the Air, or, more properly, Lord of the Space Winds. Hastur's abode is deep Outer Space which is represented in the mundane sphere by the element air, and, when close to earth, as a rushing wind.

One evening, during the third year of the esoteric activities of New Isis Lodge, this manikin - which had been mislaid for several weeks - reappeared in an unexpected manner.

Members of the lodge were performing a rite of the Full Moon which involved the use of the *chandrakalas*.<sup>15</sup> They had been successfully evoked and were manifesting to the rhythm and vibration of various woodwind instruments, mainly pipes. The Goddess on this occasion was represented by an Asiatic High Priestess named Lî who was almost totally ignorant of English although her body responded perfectly to the language of the pipes. She was languid, lotus-eyed, and of the colour of amber-dusted ivory. One of her two assistants in the ritual was Clanda whose name will be familiar to readers who remember the Water-Witch episode.<sup>16</sup> Her occult affinity with water made Clanda an

<sup>13</sup> Around 1958

<sup>14</sup> Every magically charged idea projected by the mind in the terrestrial dimension (waking state) has a double in space which is refracted into infinite dimensions.

<sup>15</sup> Lunar essences or 'medicines'.

<sup>16</sup> See *Man, Myth & Magic*, N° 65; *Images & Oracles of Austin Osman Spare*, by Kenneth Grant; *Encyclopedia of Witchcraft & Demonology*, by Hans Holzer; *The Magical World of Aleister Crowley*, by Francis King; *The Runes*, by Michael Howard.

unfortunate choice, as the evening's proceedings were to prove. She lost consciousness at the climax of the rite, fell against the carved metal dais whereon Lî was enthroned, and struck her head against the *bas-reliefs*, fantastic monsters of the deep more appropriate to Cthulhu's Cult than to Hastur's. However, these considerations were then not at issue and had no specific bearing on events which were purely routine procedures - until Clanda hit the dais.

A trickle of blood from her earlobe - lacerated by the protruding tail of a sea monster - led to my finding the missing manikin which had evidently fallen from its *atua* and rolled behind the dais. I was about to retrieve it when Lî surfaced from a swoon-like state of immobility. She implored me not to return the manikin to its box. She had no English, as I have said, but her gestures were eloquent of a serious command. I instinctively obeyed.

By this time the moon had passed its plenitude and the objective of the rite, which entailed the bottling of *kalas*, had been accomplished. Lî approached the altar and removed the box with great care not to open the sliding lid. I could not understand her reason for her manoeuvres but deferred to them because she had been, until recently, in a powerfully oracular mood. She had exhibited very fully and very perfectly the final phase of the lunar rite. But it was not until Clanda 'came around' that I knew something was seriously amiss, and that an undeniable potent force was building up in the lodgeroom.

After most of the celebrants had left the premises, and I could hear, faintly, a few interchanges of farewells floating from the landing two floors below, I braced myself for a possibly fierce manifestation of post-ritual 'nerves' which I had expected to sweep through the exhausted priestesses.

What actually occurred involved an onslaught so concentrated in its fury that, had it run its course unchecked, it would undoubtedly have wrecked the building and, possibly, the entire neighbourhood for miles around. It issued from that most innocuous object - the painted box.

Five of us, in all, witnessed the ensuing manifestation. The box lay unattended on the dais where Lî had placed it. She had

succumbed to sleep after her exertions, and someone who had returned unnoticed from the landing below quite unwittingly slid back the lid - and all hell broke loose.

First, a slight breeze pervaded the lodgeroom. It mounted to a strong draught and scattered some papers spread upon a table in a corner of the room. Then without further warning an incredible gale arose and swung the heavy curtains on their brass rings and soon achieved the momentum of a hurricane. It became virtually impossible to breathe, and panic terror fused itself with the raging air-stream. The central lantern, suspended by a massive chain above the altar threatened to crash against the ceiling as it heaved in the storm. Glancing through the one tiny window high in the northern wall I noticed that not a single leaf stirred in the garden outside; the night was utterly calm. Within, the lashing wind sucked into its funnel all objects that lay in its path. Clanda, hysterical, was literally blown to the dais. She had the presence of mind, however, to grab the box, return to its confines the magical manikin, and force back the lid. Only the demon will of the woman, bastioned no doubt by the energies evoked by the rite, enabled her to shut the box. Immediately - perfect stillness, and a silence that seemed terrifyingly *artificial*.

Judging from the general tone of letters I receive from omniscient occultists the world over, I imagine I shall be informed that this is all easily explicable. So I will warn the unwary (if there be any!) that there is a sequel to this incident. Clanda, as has been recorded elsewhere,<sup>17</sup> died at sea, claimed perhaps by the Deep Ones. Some months after the episode here described, Li fell from the air when a plane carrying her over central Asia crashed against mountains. Was she also claimed by the elemental minions?

But it was the following incident that caused members to begin referring to such episodes as the 'Annals of the Black Lodge'. This incident too originated as a side-kick or tangential tantrum of routine ritual.

Members of New Isis Lodge met every seventh Friday, and part of the preamble consisted of an exchange of experiences in various fields of magical, mystical and spiritual culture. We had

<sup>17</sup> See the article 'Water - Witch', *Man, Myth & Magic*, No 65.

as a guest of honour on this particular occasion a quite remarkable individual known only to the few in the more reserved occult circles. He was one of those rare souls who had devoted the major part of his life to the study of alchemy.

This man had introduced me some years earlier to a South Indian Tantrik deeply versed in the art of *Srividya*.<sup>18</sup> One of his candidates for the Alchemist's Kaula Circle was the Witch, Clanda. Her glammers had deflected even him, to such an extent that his original oath of *brahmacharya*,<sup>19</sup> taken in the presence of his *guru* several years previously, appeared to be in jeopardy. He therefore asked me to act as a 'lightning-conductor', to bear the brunt of possible short-circuitings.

The lodgeroom had been rigged in an extensive underground network of apartments which formed the basement of a comparatively small shop in one of the sidestreets off a main West End thoroughfare. The Alchemist, who was also the shop's proprietor, was an initiate of the *Gômaya Diksha*<sup>20</sup> which had rendered him eligible for his impending initiation into the inner circle of the *Kaula Chakra*, an advanced degree involving the practice of *lambika yoga*.<sup>21</sup> Clanda, with her hypersex-centred personality, had - through participation in various magical workings - a fairly shrewd idea of the occult advantages inherent in such an initiation. It is unnecessary to enlarge upon this aspect of the episode beyond mentioning the fact that the Alchemist undoubtedly represented a pawn in one of her schemes.

The lodgeroom was prepared for the performance of a type of lycanthropic and necromantic sorcery associated with two specific tunnels of Set.<sup>22</sup> Imagine, therefore, a miniature though more complex version of the Dashwood caves with - in lieu of the various grottoes provided for sensual dalliance - a series of shell-shaped cells, like petrified vortices, designed with the so

<sup>18</sup> The science of the *kalas*; the oriental equivalent of alchemy.

<sup>19</sup> In this context, actual sexual abstinence, mental and physical.

<sup>20</sup> A highly secret initiation into the mysteries of the lunar *kalas* of the dark fortnight. It has certain affinities with the XI° O.T.O. as understood in the Typhonian Tradition.

<sup>21</sup> A form of yoga involving the imbibition of the *kalas*.

<sup>22</sup> See *Nightside of Eden*, pp204 - 206.

purpose of attracting into their convolutions the occult energies of Yuggoth, and of focusing them through the *kalas* of Nu Isis, represented by a gigantic vesica-shaped prism. The décor was weird in the extreme, the illuminations cunningly arranged to impart a sinister and shifting play of light and shade combined with audile images suggestive of rushing waters and whistling astral winds; an altogether eerie atmosphere created by a few deft touches of supreme artistry.<sup>23</sup> The place was the epitome of twilight and of those equivocal states of consciousness peculiar to the werewolf, the vampire, and the ghoul, whose subtle presences were suggested by various ingenious devices. In this illusive atmosphere Clanda appeared as a squameous teratoma swimming in an arid sea of blood-streaked etheric substances pullulating with the unwholesome currents of the qliphoth.

The Alchemist, recumbent on a slab of stone adorned with emblems of the Great Old Ones had assumed the 'death posture'<sup>24</sup> and awaited the kiss of the Goddess, whom he had evoked by the peculiar mode of his 'death';<sup>25</sup> he had petitioned Her to appear to him and to confer upon him in his magical sleep the supreme *siddhis*.<sup>26</sup>

Thus far the rite, and the various celebrants were adequately fulfilling their respective rôles. But things did not proceed so smoothly. Clanda had unconsciously harboured in her aura the remnants of rapport with questionable entities engendered by her past association with a Witch Cult.<sup>27</sup> The connection was now reactivated and it caused a sudden violent conflict in her psyche. I felt the shock of it but I was totally unprepared for the eruption of black energy that accompanied its awakening.

Emerging from the trance into which the rite had thrown her, Clanda shrieked, rushed raving about the premises and grabbed a dagger which lay in a part of the building not then in

<sup>23</sup> That of Zos vel Thanatos (A.O.Spare), who had designed the backdrop and other ritual equipment of New Isis Lodge.

<sup>24</sup> See *Images & Oracles of Austin Osman Spare*, and *The Magical Revival*, ch. 12.

<sup>25</sup> He had previously performed a necrophilic rite and identified himself with the corpse, interpreting this act as morally compatible with his vow of chastity!

<sup>26</sup> Magical powers.

<sup>27</sup> This had been established by Gerald Gardner, a one time member of the O.T.O.



use. Her action may have resulted merely in a temporary interruption of the rite, but the weapon in question happened to be the magical weapon used by Aleister Crowley in his evocations years earlier, of Choronzon, whom Crowley once described as "the first and deadliest of all the powers of evil".<sup>28</sup> Alive to the danger of the situation I made to seize the weapon, noticing that I did so that the Alchemist was clutching his breast and wailing on the slab as if suffering the pangs of an excruciating self-molation. Clanda tripped and fell as the dagger - now unsheathed - clattered on to the slab. The Alchemist later told me that he had at that moment seen a hooded shape hover over him, about to inject into his heart the venom that flowed from its eyes in a jet of mauve.

This was my first introduction to the Necromancies of Mauve that were to recur persistently throughout the history of the New Isis Lodge. Mauve is one of the colours ascribed to the 'false' sephira, Da'ath. Its outpouring as a *kala*, in a rite having overtones of necrophily, was to prove significant for it enabled me, at a later period, to penetrate the Lovecraftian Gnosis with special reference to the Mysteries of the "abominable Plateau of Lêng". It also gave me insight into the magical functions of the three major nocturnal phantoms: the werewolf, which transforms the *kalas* of day into those of night;<sup>29</sup> the vampire which *drinks* the *kalas*; and the ghoul, which eats the etheric substance of these *kalas* on their way to becoming flesh, thus inhibiting full reification in the light of day. This suggests the triumph of dream, or irrationality, over 'reason' or waking state consciousness. It was several years, however, before I was able to evolve from these insights the systematized formulae of dream-control schematized in *Nightside of Eden*<sup>30</sup> and subsumed to the system of grades in the O.T.O.. For hidden

<sup>28</sup> See *The Vision & the Voice* (Crowley, 1909), an account of Crowley's exploration of the occult spaces or aethyrs beyond the known Universe, first mapped out by Dee and Kelley. The dagger featured 'accidentally' in other rituals of New Isis Lodge. See Part III, ch. 5, and elsewhere.

<sup>29</sup> Thus comprehending both the bright and the dark fortnights.

<sup>30</sup> Pages 204 - 206, in particular, and in several other places throughout the trilogies.

behind these demonic images there lies a supreme power-zone of magical energy. Crowley hinted at it in his writings; Lovecraft shrank from it, appalled.<sup>31</sup>

Like the bat - the supreme totem of this nocturnal current - the system appears upside down to those who are unfamiliar with the modes of protoplasmic reversion peculiar to its Mysteries, for the Mage of the Mauve Necromancies is, in his way, like the Hindu sage; what is day to the common man, is night to the sage, and *vice-versa*.

It is worth noting that in the entire gamut of *kalas* (or colours) listed in *Liber 777*,<sup>32</sup> mauve in various shades appears only in connection with paths 17 and 28 of the Sephirotic Tree. The symbolism of these paths is in turn connected with the letter *Zain* and with Aquarius, respectively. These are glyphs of the present aeon or age (Aquarius), and of the Wordless Aeon to which reference has already been made. Note also 17 as 71 in reverse, 71 being the number of LAM, the Silent or Wordless Way.<sup>33</sup> 17 and 28 together make 45, the number of ADM, 'Man',<sup>34</sup> whose perfect manifestation is expected to occur between these two aeons. But there is an earlier meaning of ADM which signifies the 'red man' and which applies to the female, being identical with the lunar current manifesting as the menstrual *kalas*.<sup>35</sup>

<sup>31</sup> In his letters he denied it; in his tales he exulted in the knowledge of it.

<sup>32</sup> See *Magick* (RKP edition) p388, and *Liber 777*, columns XV, XVI, XVII, XVIII.

<sup>33</sup> These matters have been explored in *Outside the Circles of Time* and elsewhere; it is necessary here merely to recall the implications.

<sup>34</sup> The species, not the 'first' man.

<sup>35</sup> See *Numbers*, XXXI, 35; *Leviticus*, XII,7.

## The Cult of the Kû



THE priestess Lî was my link with the curious Cult of Kû which originated in South Eastern Asia. Its interest in the present context lies in the fact that the heart of the enshrines a system analogous to the Voodoo *Mystère* of 256 venoms, or *kalas*, of the Goddess.

In the Kû cult the *kalas* are ostensibly used for acquiring wealth and/or for encompassing vengeance, but they also have deeper and magical uses. The hieroglyph Kû comports many meanings, foremost of which is 'black magic', in contrast to the white variety known as Wû. As an ideograph Kû is at least 3000 years old. It denotes a magical principle generated by licentiousness, a principle that controls the spirits of those who have died a violent death or who have morally degenerated through excessive sensuality. It is in some respects the Chinese equivalent of the *Mystère du Zombéisme*.<sup>1</sup> Its magical instrument is the basin, bowl or water-vessel, and its zoömorphy is in terms of the insect, worm, snake, frog, centipede, etc. As the commentary of *Tso Chuan* has it: "Vessel and worms make licentiousness. Those who have died violent death are also *kû*".

The basic concept of Kû is preserved in the *Yi King* where it appears as the eighteenth hexagram. The textual comment supplied by Legge and others is generally obscure, but the two elemental trigrams comprising the hexagram are those of earth

<sup>1</sup> See the writings of Michael Bertiaux connected with the Cult of the Black Snake.

and air and therefore in accord with the meaning of Kû as causing a loss of soul or breath.<sup>2</sup> This accords well with the ancient Chinese texts wherein Kû is identified with malignant atmospheric conditions such as those generated, physically, by swamps and mephitic subterranean regions, or, psychically, by the miasmatic effluvia of charnel conditions. Kû also indicates the presence of evil spirits and the unwholesome auras of artificial entities created by black magic.

What is of special interest here is the fact that according to some extremely ancient texts, the Kû flies about by night and appears "like a meteor". Its luminosity increases and it projects a human-shaped shadow; it is then known as *t'iao-sheng-kû*. The shadow can develop a degree of density that enables it to copulate with women, at which stage it is called *chin-tsan-kû*. It can then go wherever it pleases and it is said to spread calamity throughout the countryside. Popular belief envisaged the Kû as a malignant haunter of the dark who snatched the souls of the dead. Such beliefs gave rise to accounts of calm nights oppressed by heavy clouds<sup>3</sup> wherein unrecognizable objects were seen to glitter and streak like meteors over the roof-tops and to fly off into space. Such lights were ascribed to the Kû, and the Kû was apt to devour on its nocturnal forays the brains of children. It also kidnapped human spirits. In the families of sorcerers which were known to 'keep Kû', the women were always debauched by these spirits.

The meteor was identified as the flying Kû or the snake Kû, an oblique reference to the Ophidian Current which ancient initiates knew to have entered earth's atmosphere from Outside. The circle of sorcerers which serves this 'poisonous' spirit<sup>4</sup> becomes rich. This belief is reminiscent of its Voodoo equivalent in the serpent goddess Ayida Oeddo, of whom it is said "my serpent goddess, when you come it is like the lightning-flash". The spirit of Ayida Oeddo is "a large serpent that appears only when it wants to drink. It then rests its tail on the ground and thrusts its mouth

<sup>2</sup> The superpositioning of the Earth trigram above that of Air suggests suffocation or choking.

<sup>3</sup> Represented by the trigrams Earth over Air.

<sup>4</sup> The spirit is the vehicle of the ophidian venoms or *kalas*.

into the water. It is said that 'he who finds excrement of a serpent is rich forever'.<sup>5</sup>

From the fact that the women and girls of the family (circled in the original) are said to be debauched by the snake it is evident that the Ophidian Current manifests its venoms through *kalas* of the female. The snake flits nocturnally "like a meteor". When it reaches sparsely inhabited regions it descends and "eats the brains of men". Such cannibalized mortals become zombies; "brains" signify intelligence, which, in turn, is symbolic of the vital principle.

A spirit similar to the *chin-tsan-kû* appears in the form of a toad or frog. Both the batrachian and the ophidian forms are familiar to sorcerers as totems of the Deep Ones and of the Great Old Ones. It is worth noting here that the Kû, like the UFO, seems to avoid populous areas. It lands on earths its deserted regions. Another similarity with UFO lore is that the occupants of such crafts sometimes abscond with various parts of the human body.<sup>6</sup> The ancient Chinese were compelled to embody their observations in a 'magical' context for want of terms to describe phenomena of extraterrestrial origin. The persistence on insect symbolism is highly significant in view of the humming sound believed to herald the proximity or advent of the Old Ones.<sup>7</sup>

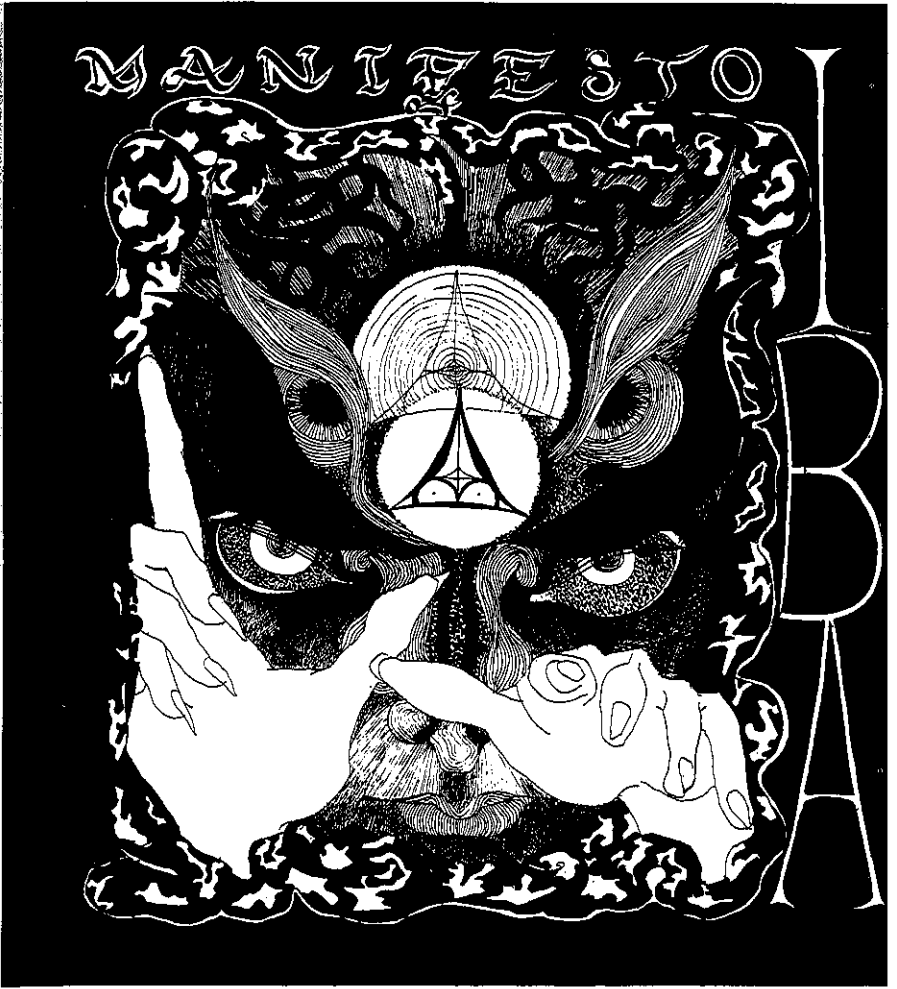
There is yet another type of Kû. It was fabled to excrete gold and silver and to dart about nocturnally, like lightning. A great noise causes it to fall. UFOs also are said to fall with a great rush of sound. Furthermore, "it may be a snake, toad or any kind of insect or reptile". It is kept by its votaries in a secret room, *and is fed by the women*. However, it is formerly a pure Yin which is a figurative manner of saying that it is a vampire Kû which lives on menstrual blood. It is also said in this connection that the Kû which devours men will excrete gold, while that which devours women will excrete silver. The key to this saying is to be sought in the symbolism of Chinese alchemy and interpreted in the light of the Ophidian Gnosis.

<sup>5</sup> See *Cults of the Shadow*, p34.

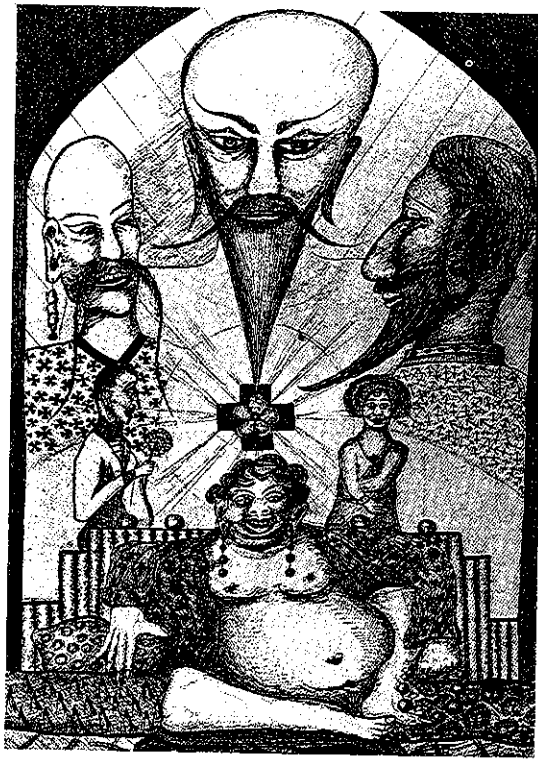
<sup>6</sup> See Vallée's remarks on cannibalism and the wholesale butchery of livestock, in *Messengers of Deception*, part III.

<sup>7</sup> Note, in this connection, the bee, which is a zoötype of the Aeon of Maat.

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1. *He Shall Come* by Steffi Grant  
Cover of Manifesto circulated in New Isis Lodge.



2. (left) *Voodoo Queen*  
 by Aleister Crowley  
 Pen portrait of his New  
 wife, Marie Miramand  
 3. (below) *Voodoo Spirit*  
 Showing pointing-sticks  
 by Moussine and Bul  
 See Part 2, ch. 2.



then reads: The vampire Kû (female) that draws off the male seed (as incubus), emanates the solar or creative *kala*; the vampire Kû (male) that imbibes the menstrual blood (as succuba), emanates the lunar or destructive venom. The process divides itself naturally into Magick (sun), and Witchcraft (moon). But the lunar *kala* is not always destructive or corrosive any more than the solar current is invariably creative. There are infinite gradations. The Chinese were aware of a subtle *perichoresis*, or interpenetration of dimensions, and the Kû was perhaps, one of the forms in which they typified it. Yet in nearly all cases the process involved a sexual interchange between mortals and extraterrestrials - between sorcerers, meteors or 'lightning'.

The 'saucer' symbolism is also implicit in the dual symbol of the Kû which comprises the basin or vessel, and the worm or insect. The solar and lunar spirits copulate in the waters contained in the basin, thus imbuing the fluid with the *kalas* from Outside.

The *Yi chien chih pû* lists four kinds of Kû: snake Kû, *chintsan-kû*,<sup>8</sup> centipede Kû, and frog Kû. They can change their forms or become invisible. They each have consorts with which they copulate at fixed intervals in a vessel containing water. The venoms thus released float upon the surface of the water and are collected with a needle.<sup>9</sup> The infusion is known as the breath or spirit of Yin and Yang and is then injected, during nocturnal visitation<sup>10</sup> into the victim's genitals. The vital principle is thus overpowered and the victim becomes a zombie, his ghost being henceforth controlled by the Kû just as the tiger enslaves the ch'ang.<sup>11</sup>

This somewhat lengthy diversion has been necessary in order to explain the curious events which transpired at a meeting of New Isis Lodge when Lî officiated in a Rite of the Kû interpreted along Nu-Aeon lines.

The lodgeroom was draped in yellow silk shot with mauve. Lî took up her position on a carved ebony throne upholstered

<sup>8</sup> See page 18.

<sup>9</sup> This is the Chinese version of the Indian Tantric practice of collection on a *bhurpa* leaf of the *kalas* of the *suvasini*.

<sup>10</sup> Incubi and succubi.

<sup>11</sup> A reference to Chinese lore concerning the spirit of a person devoured by a tiger.



in mauve. She wore a robe of black silk blazoned with an emerald serpent and girdled with satin ropes, also mauve. sandal-straps were in the form of frogs wrought in green. In *lieu* of the usual altar stood a large tank filled with fluid in which swam several delusively realistic devices suggestive of the Deep Ones or Their minions. A large bronze gong was struck to mark the stages of the ritual that ensued.

Lî was sunk in deep trance. Her body swayed rhythmically like the delicate stalk of a black lotus etched against the brilliant yellow silk. An almost inaudible crooning proceeded from the hood through the slits of which Lî's eyes gleamed from their magical sleep. Her fingers were exceptionally long and tipped with brilliant lacquers that reflected the light-becoming flashing from the jewelled lantern swaying slightly in the shadows above the throne. It was a metal-wrought lantern of Arabic craftsmanship, its alternate windows glazed with various coloured panels that threw heavy shadows about the room and directed one emerald beam into the depths of the tank.

Eight hooded figures encircled the throne and swayed in time to the clamouring gong. Its reverberations created a vacuum that seemed to suck into the room a curious whine, as of insects whose invisible presences became increasingly palpable.

The circles of votaries closed upon Lî like a dark sea crocheting upon a vivid yellow strand. Her crooning had risen from a low and lilting repetition of two or three notes to a highly pitched falsetto, resembling the shriek of whippoorwill or the squealing of bats. The hypnotic intensity of the gong combined with the mounting concentration of incense coils from dragon-shaped censers, evoked an atmosphere redolent of the bizarre, wherein the incident that ensued appeared - to the participants - as a vivid reality.

At the climax of the rite Lî shed her robe and, like a white shadow, incredibly reptilian, slithered over the rim of the tank. As her form clove the waters eight phallic feelers reached out and seized her. They engaged her in a multiple *maithuna* in which each tentacle participated in turn. Lî's hair, black as night, formed a slowly waving arabesque, each vivid tentacle

etched against the mauve-zone with Dalinian precision. The eightfold orgasm that finally convulsed her was registered by the votaries around the throne. Violent paroxysms displaced the black hoods, revealing bald shining heads and the protuberant eyes of the batrachian minions of Cthulhu. This transaction occurred only in the depths of the mauve zone, for on the dais Lî's figure, still hooded, sat slumped in a heap like a pool of oil on the point of oozing down the legs of the throne.

As the Image gathered intensity in the minds of the acolytes, the shadows cast by the lantern assumed upon the floor an almost tangible and ophidian animation. Slowly, the oleaginous undulations approached the tank and began ascending its walls. The mauve radiance shone through them and made of each pululant form a bladder of dully glowing garnet, an elongated sac of pus infused with peculiar venom. When the shadows reached the lip of the tank they dripped into its depths and merged with the green-rayed fluid. At the touch of this new element the Kû form of Lî emerged from the embrace of that octopoidal *yab-yum* and streaked suddenly throneward, describing a perfect parabola as the spirit penetrated the limp mass upon the throne and identified itself once more with the hooded empty shell. In that lightning-swift return the Kû revealed itself as a marine reptile midway between snake and fish.

Lî's experience confirmed some, if not all, of the main findings of two scholars who contributed an article on Chinese Magic to the Journal of the University of Pennsylvania, in 1933. The more important phase, however, with its extraterrestrial implications remained unsuspected by them.

The sequel to the rite contained elements which suggested that Chinese sages possessed particular occult knowledge that preceded any so-called scientific evidence of extraterrestrial intervention in the affairs of humanity. The shadow-substance that seemed to come alive and crawl into the tank was indeed some sort of ectoplasmic oil secreted within Lî's robe, her cast-off snakeskin. It had left a deposit upon the throne and a trace of slime upon the walls of the tank that emitted a faint but high-pitched whine when dissolved in acid.

As previously noted, the Kû was identified with the eleventh hexagram of the *Yi King*. The vessel or tank is typified by the trigram symbolizing the element Earth; it appears like a saucer above the trigram of space or air, thus containing, arresting, and *capturing* that element. In this containment the element charges its vitality, or seed, as the worm (ophidian current) in the saucer. Crowley, who worked for many years with the hexagram of the *Yi King* compared hexagram eighteen with its reverse - hexagram fifty-three - which is composed of the trigram of Air-of-Earth. This suggests 'flying', as Earth-of-Air suggests 'choking'. The latter well suggests suffocation by swampy marsh gas, and by poisons emanating from miasmatic *kalas* neutralized by the venoms of the Kû snake.

## Parsons in Mauve



AN excellent and comparatively recent example of tangential magick occurred in connection with the Babalon Working performed by John W. Parsons,<sup>1</sup> shortly before Crowley's death in 1947. Parsons' intention was to evoke an elemental creature having, among other characteristics, red hair and green eyes. He devised a conjuration based upon Dr. Dee's Enochian system. An entity responded in the form of Marjorie Cameron, who fulfilled the necessary requirements. She later claimed to be an incarnation of Babalon and also to be pregnant with a "child mightier than all the kings of the earth".<sup>2</sup> For the first part of this history I have drawn upon letters written by John Parsons to Cameron during the late nineteen-forties, and letters written during 1952 and 1953 by Cameron to Jane Wolfe.<sup>3</sup> The second part, a part probably unknown to Cameron, dates from 1955 and is still ongoing.

On February 28th, 1946, Frater Jopan performed an invocation in the Mojave Desert, California. A Force which he intuited as Babalon responded, and it was not long before it obsessed him and commanded him to write *The Book of Babalon (Liber 49)*<sup>4</sup> which described itself as the "fourth chapter of *The Book of the Law*".

<sup>1</sup> Frater Jopan, 210, late of Agapé Lodge, O.T.O., Pasadena, California.

<sup>2</sup> See AL.III.45 and *The Magical Revival*, chapter 9.

<sup>3</sup> Soror Estai, who stayed with Crowley at the Abbey of Thelema in Cefalù, Sicily, in 1920. She remained a devoted Thelemite until her death in 1958.

<sup>4</sup> 49 = 7 x 7. Seven is the number of the Goddess, and of the Sphere ascribed to Venus on the Sephirothic Tree.

This it claimed on the ground that it represented the final phase of the formula of Tetragrammaton, the phase which stands for the 'daughter-aspect'<sup>5</sup> of Godhead. It therefore purported to be a complete and perfect AL, which had terminated with the third chapter containing the proclamation of Horus, the son-aspect of the Force.

The Force that possessed Parsons in the desert claimed to be Nuit, the incestuous sister of Ra-Hoor-Khuit, who spoke through the third chapter of the *Book of the Law*. Parsons claimed that she instructed him to seek her in the Seventh Aeon, which he did. He also found that among other things, he was expected to undertake a "Black Pilgrimage" and publish "the secret matter of the adepts thou knowest".<sup>7</sup> Furthermore, there is a mention of the work of "the spider and the snake", zootypes which have been explained exhaustively in these trilogies.

It was Parsons' belief that *The Book of Babalon* contained the "record of a magical experiment relating to the invocation of an elemental, and thereafter of the Goddess of Force called Babalon, and the results thereof". He believed also that the Aeon of Horus, ushered in by AL, related to Fire and to Mars, which was interpreted in terms of war and similar violences,<sup>8</sup> to the sun, power and energy; and also to the "Child". The manifestation of the child he recognized in the "destruction of old institutions and ideas, the discovery and liberation of new energies, and the trend towards power governments, war, homosexuality, infantilism, schizophrenia" - a surprisingly precise picture of today's society. Parsons was also imbued with the belief that this pretty picture would be improved somewhat by the counterbalancing Force of Babalon which would embody "love, understanding, and Dionysiac freedom". Parsons nurtured a profound conviction that this counter-force

<sup>5</sup> The formula IHVH is anthropomorphized as Father, Mother, Son and Daughter, in that order.

<sup>6</sup> A reference to Dee and Kelley's Enochian System. See *The Vision and the Voice* (Crowley).

<sup>7</sup> The adepts were, presumably, Crowley, whom he had not met but with whom he had corresponded, Karl J. Germer, Parsons' superior in the O.T.O., and W.T. Smith, who had initiated him and whom Parsons succeeded as Head of the Agapé Lodge when Crowley expelled Smith (See *The Magical Revival*).

<sup>8</sup> Not surprisingly, in view of the fact that World War II had barely begun in an uneasy 'peace'.

was historically incarnate in a living woman as a direct result of his Babalon Working. That he did not identify this woman with Cameron is clear from a letter in which he wrote: "I know that Babalon is incarnate upon earth at this moment, although I do not know where or as whom. I believe she will manifest in her proper time..."<sup>9</sup>

Parsons expressed his general attitude to magick, and to ritual magick in particular in several letters to Cameron.<sup>10</sup> He brought out the distinction between its art and its science:

"The invocation of lesser forces (spirit, angel, demon, elemental) is exact, and, since love does not usually enter in so much, in one sense [it is] far more dangerous than invocation of Gods. In the higher work you are actually wooing the god - it is an act of art. In the lower you are compelling - it is an act of science."

And again:

"The primary methods are: 1) Goetia (Daemonic), 2) Planetary (Clavicle of Solomon), 3) Enochian (Elemental and Aires), 4) Solar (Guardian Angel). I have found the Enochian the best (although complicated). The Tarot corresponds to the Enochian system obtained by Dr. Dee - the Trumps to the Aires, the Court Cards to the Gods, Seniors and Angels, and the numbers to the lesser angles."

Of the Ritual of the Bornless One<sup>11</sup> Parsons noted that it was: "liable to produce dangerous side phenomena and sometimes permanent haunting in an area where it is repeated."

He described it, significantly, as a "Sumerian Ritual of the same period as the formula of Inanna and the Annunaki."<sup>12</sup>

Parsons favoured a simple and direct approach to magick. He realized that systems such as the Enochian, and Gnosticism - upon which Crowley drew heavily - were too complex to

<sup>9</sup> Letter to Cameron Parsons dated 5 October, 1949.

<sup>10</sup> Parsons first met Marjorie Cameron, or Candida as he calls her in his letters, in 1946, the year before Crowley's death. She became Parsons' wife for a brief period.

<sup>11</sup> *Liber Samekh: Congressus cum Daemone*. See *Magick*, pp335-383. Crowley considered this ritual to be one of the most potent extant. It conjures the force of Samekh (60) symbolized by the Sixtystone. See page 34.

<sup>12</sup> See *Sumerian Mythology*, S.N.Kramer.

appeal directly to the individuals he most desired to entice and to enlist in the programme of Thelemic freedom which he envisaged. He thought that Christianity, although false, had triumphed over Gnosticism because of its simpler and more direct appeal. It should be remembered that Parsons had to deal with Americans, a people divorced from the classical ethos which Crowley and earlier magicians had been steeped in:

"Simplicity has been the key to victory in all the ideas which I have claimed Parsons, "and, at present, Magick does not have it. The skeleton in the Rights of Man,<sup>13</sup> and the coverings in the main literature. But the true body has never been shown forth."

Even so, *Liber 49* is not simple, is poorly structured, replete with grammatical and orthographical errors and hardly worthy to rank beside *AL*, let alone to stand as its fourth and final chapter, and, so far as concerns appealing to the masses, hardly less. Nevertheless, it is of some historic interest as containing several accurate prophecies, including an unequivocal indication of the ordeals that lay ahead of him: the Black Pilgrimage,<sup>14</sup> the mode of death by flame.<sup>15</sup> It also prophesied Cameron's wanderings and the conception of the child that was to be born [in the Mauve zone], not nine months but nine years later.<sup>16</sup> This error in timing, i.e., nine years instead of nine months, is typical of a combination of the expected with the unexpected and is peculiar to most tangential magical phenomena.

In his letter to Cameron, Parsons refers to the "passage through the Warrior that lies just one inch beyond the possible and in which magical attainment is experienced."

He describes the process in terms reminiscent of Austin Spivey and, more recently of Carlos Castaneda, though both writers were unknown to Parsons. For instance he describes "....the go-

<sup>13</sup> See *Liber Oz vel LXXVII* (Crowley, 1942). It has since been reprinted numerous times.

<sup>14</sup> He later integrated this with the Ordeal of the Abyss, and its Crossing.

<sup>15</sup> Parsons was an airjet scientist. He dropped a phial of fulminate of Mercury and blew himself to pieces. See *The Magical Revival* for an account of his relations with W.T. Smith, Cameron Parsons and L. Ron Hubbard, who acted as a scribe during the Babalon Working.

<sup>16</sup> When New Isis Lodge was founded, i.e. 1955. The 'child' was the Star of Babalon, and the Lodge was founded to channel its radiations. See *infra*.

down of the ego between the adamant or malefic backside of the gods. To go deep you must reject each phenomenon, each illumination, each ecstasy, going ever downward until you reach the last avatars of the symbols that are also the racial archetypes."<sup>17</sup>

He furthermore asserted that

"Neurosis and initiation are the same thing, except that neurosis stops short of apotheosis, and the tremendous forces that mould all life are incysted - short-circuited and turned poisonous. Psychoanalysis transforms the false ego symbols, and exteriorises them into false social symbols; it is a confusion of conformity and cure in terms of group behaviour."

Parsons wrote of the Goddess Kali, the Hindu counterpart of Babalon:

"She is black, murderous and horrible, but Her hand is uplifted in blessing and reassurance: the reconciliation of opposites, *the apotheosis of the impossible*."

In 1955, Cameron played the part of Kali in Kenneth Anger's film "*The Inauguration of the Pleasure Dome*" which was ostensibly about Aleister Crowley. Among her co-stars were people with whom she performed the weird rituals which she mentions in her letters to Jane Wolfe, rituals which led, she believed, to the fulfilment of the prophecy concerning the "child mightier than all the kings of the earth".

In order to interpret this prophecy it is necessary to understand that the expression "kings of the earth" has a special connection, and in more than one sense, with the Current 93.<sup>18</sup> For instance, it refers to the Tenth Degree O.T.O., members of which are known as "kings", and to whom are allotted various terrestrial zones over which they exercise occult jurisdiction. The sphere of earth is symbolized by the sign ⊗, hence X°, and its control by the "kings". "Mightier than the kings" implies therefore the One Beyond Ten, viz: eleven, or XI°.<sup>19</sup> This is a

<sup>17</sup> Cf. Spare's formula of Atavistic Resurgence, and, at a level more physical than metaphysical, the theory of Protoplasmic Reversion referred to by Arthur Machen.

<sup>18</sup> A term denoting the particular kind of magick practised by Crowley and his school.

<sup>19</sup> See *Aleister Crowley & the Hidden God*, chapter 1.



reference to the Star of the A.:A.:, the Star of Sirius or which contains the sevenfold Star of Babalon expected Cameron. She had used, in a literal fashion, the formula Tetragrammaton for the purpose of creating the necessary conditions of conception to which she alluded several times in her letter to Jane. Had she added to the Star of Babalon the formula of Tetragrammaton, Cameron would have beheld the Elevenfold Star of which is what in fact appeared in the Mauve Zone in 1955, when the New Isis Lodge was founded as an inner cell of the O.T.O. The radiations of the *kalas* of the Elevenfold Star were received through the prism of the Lodge, which was dedicated to this new form of incarnation of Babalon, Kali, or Isis.<sup>20</sup> Parsons' observations on this are, again, reminiscent of Austin Spare's:

"We live a symbol of what we know it is, and, finally transcending the symbol, become one with it. This is the wisdom of the cave-men that we have lost. It was their sanity; the lack of it is our madness. We no longer know how to *act*, and have therefore lost the symbol we have lost the reality."

"Not by logic, nor by intellect, nor by reason can we regain it - but by wild dances, solemn rites and chants in unknown tongues. Only in the irrational and unknown direction can we come to it again."

Cameron was to enter that "irrational and unknown direction" in her fantastic flight through magical realms several years after Parsons had been devoured by flame.<sup>21</sup> She did indeed "wander in the witchwood under the Night of Pan", as prophesied in *Liber 49*, although she knew some of the "mysteries of the Goat and the Serpent" but it is nowhere apparent that she knew the identity of "the children that are hidden away". This phrase refers to the magical magicians nourished in the silence and darkness of the Atua.<sup>23</sup>

<sup>20</sup> Writing in 1949, Parsons declared: "And within seven years of this time [i.e. between 1949 & 1956] Babalon, the Scarlet Woman Hilarion, will manifest among ye, and bring this my work to fruition". (*Manifesto of Anti-Christ* [Parsons, 1949]).

<sup>21</sup> L.Ron Hubbard, Parsons' skryer in the Babalon Working, has communicated to Parsons in 1946 that he would "become living flame before She incarnates". This proved literally true.

<sup>22</sup> I.e. *Mysteries of the XI* O.T.O.

<sup>23</sup> A black box is mentioned by Parsons in his account of the Babalon Working.

The various copies of Liber 49 that I have seen are lacking four verses, but what remains leaves no doubt as to the nature of the Way mapped out for Cameron. It was not the "solemn way" or the "reasoned way", but the "wild, free way of the eagle, and the devious way of the serpent, and the oblique way of the factor unknown and unnumbered."

The oblique way recalls Spare's "precarious funambulatory pathway between ecstasies"; the factor unknown is an echo of AL.III.32. The unnumbered way calls for more explicit interpretation. It is a direct pointer to the Silent Aeon of Zain. Zain = 7, the number of Babalon's Star; it is also the letter attributed to Path 17 of the Sephirothic Tree, which is reflected into the Tunnels of Set as the Way of Lam,<sup>24</sup> which, being wordless is also unnumbered. To Path 17 is ascribed the mauve *kala* in the Colour Scale of the double feminine (Mother & Daughter) *kalas*; to it also is ascribed the *kala* of Wormwood, with which Cameron identified her Star.

At the time he received *Liber 49*, Parsons could not have been aware of certain letters written by Frater Achad,<sup>25</sup> which came to light after Parsons' death. In them, Achad expressed doubt as to Crowley's having uttered the Word of the Aeon of Horus because, having identified himself with the Beast he was speechless; and in some inexplicable manner not yet clearly understood the Aeon of Horus itself has become merged with the Wordless Aeon. In the *Book of Anti-Christ* Parsons wrote, describing the Black Pilgrimage:

"...Babalon called on me again, and I began the last work, that was the Work of the Wand. And I worked for 17 days, until Babalon called me in a dream, in an astral working. Then I reconstructed the temple, and began the Black Pilgrimage, as She instructed.

And I went into the sunset with Her sign, and into the night past accurséd and desolate places and cyclopean ruins, and so

<sup>24</sup> For considerations pertaining to Lam, see *Outside the Circles of Time* (1980). Note that the number of this extraterrestrial entity is 71 the reverse & reflection of 17.

<sup>25</sup> The magical child of Aleister Crowley by Soror Hilarion. (See *Cults of the Shadow*). Note Parsons' resuscitation of Hilarion in the letter to Cameron quoted in footnote 20, p.22.

came at last to the City of Chorazin. And there a great tower of Black Basalt was raised, that was part of a castle whose further battlements reeled over the gulf of stars. And upon the tower was this sign ⊕”

As noted in *Nightside of Eden*, Chorazin is the City of Babalon, as Choronzon is the City of the Beast. Both names contain the “child” as the *Chor*, *Har*, or Horus, and the Wordless Aeon of the *Zain* or *Zin*. Chorazin is mentioned in the *Necronomicon Exotericus* in a passage alluding to the “liars in wait” who form the ring-passage, not within the city itself.<sup>26</sup>

Aleister Crowley, Charles Stansfeld Jones, John W. Parsons, Marjorie Cameron, Soror Andahadna, Michael Bertiaux, and Kenneth Grant, all are links in the Sirius-Maat chain. The link represented by Cameron threw off a tangential loop which pulled into the sphere of the Double Current<sup>27</sup> the direct radiations of the Mauve Zone by incarnating an elemental that was to open the gate which had remained sealed since the Aeon of Azyn.<sup>28</sup>

Parsons died in June 1952. Six months later, in a series of letters to Jane Wolfe, Cameron claimed that she had been taken through one of the “strangest and wildest voyages into the unknown that has ever been told”. Because of it she was considered insane and shunned by all but a “peculiar few”. She claimed that the Babalon Work which Parsons had begun in 1946 “set in motion the second part of a great force which was divided into three. Aleister Crowley began the first, thirty years before I was born. I never knew the man, yet his desire gave me birth. His paternity sings in my veins”.

The stage was set for a Great Magical Operation begun at the time that Crowley was undergoing his supreme ordeal on the way to attaining the Grade of Ipsissimus, 10°=1□A.:A.:,<sup>29</sup> i.e. in 1924. This happened to be also the birthtime of the present author, who later became Aossic-Aiwass 718 and Crowley

<sup>26</sup> Access to Chorazin lies through the Tunnel of Qulielphi. See *Nightside of Eden*, p.239

<sup>27</sup> i.e. the Double Current formed by Horus/Maat, known technically as 93/696.

<sup>28</sup> See *Outside the Circles of Time*, ch.4

<sup>29</sup> See *Magick* (Crowley), appendix II, for an account of the Grades of A.:A.: (Article entitled “One Star in Sight”).

successor as Outer Head of the *Ordo Templi Orientis*. Thus, like Cameron Parsons, Aossic too was engendered by the magical operations set in motion by Crowley in the Mauve Zone. They flashed into earth's atmosphere and, for a brief period, erupted at Cefalù, Tunisia, and Chelles.

Writing to Jane Wolfe about a memory of her childhood in the northernmost part of Wisconsin<sup>30</sup> - "a country of ferocious grandeur" - Cameron mentions a well which she always believed to be the "hole to hell". This surely is an oblique allusion to a Dark Gate to the Mauve Zone, sealed long ages earlier by Dakota Indians; a memory upwelling in her present life-cycle. In the same letter she alludes to "my Star, the Wormwood Star which shall be born this Summer Solstice of the year 1953."

Cameron believed that the war-engine referred to in AL .III.7, was the Flying Saucer, and that through her intermission, and by means of these war-engines, her "peculiar few" would be transported to Mars,

"which I believe, is somehow my home. Earth will explode in a collision of the two Star Islands which are reported now moving towards each other in the heavens. And resulting therefrom, my star, the great Seven-pointed Star of Babalon, shall be born in the heavens."

The Star was not born at the Summer Solstice, 1953, nor at any other known time; but in 1955, the Eleven-pointed Star of Set, beyond Yuggoth - the Star known as Nu-Isis - began transmitting the vibrations that were received by New Isis Lodge at that time. These transmissions lasted seven years and their results are embodied in my double trilogy, and in a certain secret *grimoire* known as *The Book of the Spider*, which will remain unpublished until a predestined throne has been ascended.

As explained, the Star was eleven, not seven pointed, because the Tetragrammaton had been included in its formula. Cameron repeatedly alluded to the manner in which she had conceived the star-child, but she did not understand its energies as distinct entities supplementing her sevenfold nature.

It is therefore necessary at this stage to inquire into the

<sup>30</sup> Her place of birth was Belle Plain, Iowa.

precise significance given by Cameron to this formula. She was well aware that the supreme secret of magical power lies in the secret aeon (secret-ion)<sup>31</sup> represented by the lunar current which manifests through the *kalas* of the menstrual fluids. The Lunar Current is one of the two major keys which, in her letters to J. B. Cameron anthropomorphizes as King Solomon and Queen Sheba, she calls "the seed and the magnet". According to Cameron, the Jews distorted the idea of the seed and secreted it in the Pantacle (coin); hence their power over the money elementals the world over. Furthermore, they sealed this pact by the rite of circumcision, in which she saw the symbol of *fellatio* - the technique used by the Priestess to draw off the vital solar energy required by the secret Rite. Cameron also maintained that the Africans had "twisted" the science of the lunar *kalas* "into blood tabus (caste system) and voodoo cannibalism". Genuine magical cannibalism, as she declared, conceals the devouring of the real source of power (i.e. the lunar *kalas*), whether as perfumes or flowers for the dead (for ghouls), attributed to the element Air; as vital fluids (for vampires), attributed to Water; or as material essences (for cannibals) attributed to Earth. She cites the term "fish queen", which denotes practitioners of *cunnilinctus*, and which derives its significance from the "secret of the womb itself, wherein snakes and eels swim - the memory of all evolution". The *kalas* contain the secretions and the *secret aeons* which form the links of the evolutionary *catena*; they epitomise the subconsciousness of the race and its emergence from aquatic life to dry land (dreaming to waking consciousness). Protoplasmic reversion can be effected by a magical *viparita* of the *kalas*, which are then absorbed by the sorcerer, as in Austin Sparrow's formula of Atavistic Resurgence.

The essence of the matter may be summed up as follows: The emissaries of the Old Ones seek nourishment of a kind that is available on earth only *via* the lunar *kalas* of the nubile human female. This is not to say that Their interest in our planet is wholly material, it is not, but it does highlight a fact that is not generally known, which is that specifically human elements are vital to Their sustenance, and that they may be obtained

<sup>31</sup> See *Cults of the Shadow*, ch.8.

sufficient quantity only from certain hitherto unsuspected sources.

In respect of cannibalism, Andahadna's article "The Feast of the Hive"<sup>32</sup> describes an elaborate symbolic rehearsal of an operation which she has dramatised for purposes of art, and of concealment. Her painting "Demon Feast",<sup>33</sup> and the morbid necrophilic repast celebrated by the sorcerers on the Plateau of Lêng are but different modes of representing, and of veiling, identical rites.

It is worth noting in this Lovecraftian context that Cameron lived as a child in the northernmost part of Wisconsin, which is a region associated with the Cthulhu Cycle of myths through August Derleth. The region contains a lake<sup>34</sup> which covers a gate to the Mauve Zone, to which Snake Cultists directed by Michael Bertiaux resort at certain times of the year in order to invoke the Deep Ones.

Like Austin Spare, Cameron associated with a Witch-woman who had occult affiliations with ancient Indian cults that had retained unbroken a secret tradition of traffic with the Great Old Ones. The Narragansetts of the New England region, the Adena of Ohio, and the Lenape dog-rib Indians of California are known to have forged links with entities spawned in the Mauve Zone, and in the outer rings of Yuggoth.

During her sojourn in the Mojave desert Cameron's latent psychic faculties were re-activated. She wrote to Jane Wolfe concerning a "third beam of hearing":

"For some months now I have been aware of the heightening intensity of what I call a third beam of hearing. I can describe it as the sound of a radio beam that one picks up on short wave. It is independent of my normal hearing - if I close my eyes it is not affected in any way. There are moments when it is so intense that I can actually 'tune it in' - by turning my body. It seems to be heightened in power by the presence of some other humans... I have the feeling that there is someone on the other end, or let me

<sup>32</sup> Published in *The Cincinnati Journal of Ceremonial Magick*, vol.1, No.3.

<sup>33</sup> Reproduced in *Nightside of Eden*, plate 2.

<sup>34</sup> Mr. Bertiaux informs me that this lake is "midpoint between Turtle Lake, Spider Lake, and the Black River" (Wisconsin). (Private communication dated January, 1976).

say that I have the feeling that the beam transcends time and space and that I am hearing the sound of my transmitter echoed in incredible places."

Lovecraft alluded to similar experiences during which a sinister buzzing sound, as a swarm of insects,<sup>35</sup> pervaded the astro-audile sphere.

But there are other explanations, one of which recalls the curious phenomenon in connection with Ma-Ion mentioned by Frater Achad in his "Unofficial Correspondence". In 1926 Achad vibrated a Magical Word<sup>36</sup> which, he supposed, filled the hiatus left by Crowley's inability to do so. In 1948, Achad visited the United States and there met a woman, whom he knew to be psychic, and to whom he had mentioned in a letter, his belief that humanity had entered upon a new cycle, although he had not mentioned to her the Word, vibrated or otherwise. However, "When we were together she immediately asked me to discuss my work on the inner planes. I told her I did not do any that I knew of, other than during course of meditation, etc. But she said she wanted to know more about the Word I taught to my 'class' to vibrate on the inner planes at night. She wouldn't believe me when I told her I was quite unaware of any such thing. But, she said, 'I'm there at the classes and you keep on explaining to about thirty of us just how to use this word of the Ma-Ion. I had a devil of a job to persuade her that this was all new to me...'"

"We made another appointment at which I succeeded in getting her to write down phonetically some of the 'music' she had been hearing... which I immediately recognized as very like those extraordinary Gnostic vibration-names which appear in the *Pistis Sophia* and *Chaldean Oracles*. I questioned her on their score and she had never heard of them. Then I got her to go home and write out a longer passage. This she did and mailed to me. It was quite evident that she had been hearing some quite extraordinary method of using the very word, *Ma-Ion*, as a vibration of

<sup>35</sup> This phenomenon is said to presage the presence of the Great Old One. The original title of the *Necronomicon - Al Azif* - is, in fact, a direct reference to this phenomenon, "azif being a word used by the Arabs to designate the nocturnal sound (made by insects) supposed to be the howling of daemons" (Lovecraft, quoted by Conover, p106).

<sup>36</sup> See *Cults of the Shadow*, ch.8

the inner planes. This was very interesting to me because I only used Ma-Ion (the letters of the word in one arrangement) as the mark of the 'Daughter' Cycle. My own method of pronouncing the Word of 1926 is quite different - so that whatever she was getting was something entirely new to my conscious mind."

He concluded the letter <sup>37</sup> by advising his correspondent "to put it in [his] files as a proof, believe it or not, [that] someone has been affected by a vibratory word which, in that form, I never consciously sent out. Maybe it's a side-result (for the lesser Cycle) of the word in its Original form as used in 1926..."

Be that as it may, the Word Ma-Ion in any arrangement, if vibrated, would bear a resemblance to the humming or buzzing of insects.

Cameron was expected to enter into some sort of pact with the Indian Witch-woman, the terms of which she described as

"most repugnant to me - since if it is not the holy power I seek, it is the deadliest weapon of the Black Brotherhood, for certain..."

In another letter she tells Jane:

"I carry within me something black and dreadful - it writhes in my womb like a monster of Hell".

The child ultimately born to Cameron did not live upon this earth, nor was it conceived here, but in the Mauve Zone where it flourished awhile, gained independent life, then vanished, outside the Circles of Time.

On March 17th, 1953 Cameron wrote to Jane:

"I will make a book of poems, *Songs of the Witch Woman* and I will illustrate it with my desire. When it is accomplished, the manifestation of my G{uardian} A{ngel} within me will be complete..."

"I purchased all of the equipment for this undertaking today. It is interesting to note that the total of my purchase was 817, the reverse of 718, of the S{télé} of R{evealing} itself".

Here again is a reference, *via* the backward way of the Mauve Zone, to Aossic Aiwass, whose number in the O.T.O. is 718, the number of the Stélé of Revealing. 817 is the number of Amoun, the 'Hidden God' or the 'Concealed One', an accurate description of

<sup>37</sup> Written to a Brother and dated March, 1949.



Aossic at the time of Cameron's workings, and a possible clue to the nature of the Guardian Angel which she concealed within herself as a magical child. The word *stélé* means a stone. The C form of the word - CTHAHI suggests Cthulhu, a point made in the Schlangekraft edition of the *Necronomicon*.<sup>38</sup> The *stélé* becomes associated generally with the stone commemorating the dead. In the Egyptian Ritual the *stélé* more precisely commemorates the Undead, or the Shade. The word also suggests a stellar connection, hence the astral shade. In the *Necronomicon* Cthulhu is described not as dead, but as "dreaming", i.e., he exists as a shade on astral levels. In Crowley's Rite of the Star Ruby, mention is made of a stone in which "the Star of the Six" is fixed.<sup>39</sup> This may be a direct reference to the *Hexecontelithos*, or Sixtystone, known to contain chthonian entities described by the historian, Solinus:

"They dwell in remote and secret places, and celebrate their mysteries on savage hills. Nothing have they in common with men save the face, and the customs of humanity are wholly strange to them; and they hate the sun. They hiss rather than speak; their voices are harsh, and not to be heard without force. They boast of a certain stone, which they call Sixtystone, and they say that it displays sixty characters. And this stone has a secret and unspeakable name; which is Ixaxaar."<sup>40</sup>

The number of this "unspeakable name" is 333,<sup>41</sup> which reveals its connection with the Choronzonic Current, and which relates it directly with the Qliphoth. This stone possesses a function similar to, but much greater than, that of the Ave Pentagram which evokes the denizens of the Qliphoth.

In the Mayan languages *Ix* is a feminine prefix. Girard<sup>42</sup> observes that "ix" enters into the names of lunar goddesses, hence the antipathy to the solar current. Furthermore, in one instance it denotes the jaguar which, in Mayan symbolism, equates with the demon. "Ix" also enters into names for the moon in languages that have preserved their archaisms to a

<sup>38</sup> p.xxxix.

<sup>39</sup> *Magick*, p.406.

<sup>40</sup> Translated by Arthur Machen and quoted in his *The Novel of the Black Seal*.

<sup>41</sup> IXAXAAR = 10+60+1+60+1+1+200 = 333

<sup>42</sup> *Esotericism of the Popol Vuh*, p.274.

major degree...<sup>43</sup> Thus we have the ideas of Ixaxaar expressed through a formal mythology which equates them with the moon, the female (lunar *kalas*) and the Qliphoth (jaguar/feline/demon etc.)

Crowley investigated the qabalistic properties of the word CTHAHI in 1921. In May of that year he noted in his *Magical Record* a disturbing experience which he describes as follows:

"I tried hard to resume sleep for a few minutes, and was the 'prey of an hallucination' of a most alarming kind, hearing a muffled knocking in slow cadence, as if deep in the earth, right under my ear."

This phenomenon has been known to indicate proximity of the Great Old Ones.<sup>44</sup> Also at this period Crowley noted that during the Rituals performed that year,<sup>45</sup> he and other celebrants at the Abbey<sup>46</sup> heard alien voices:

"Maitland and I both heard, during the Mantra to Pan tonight, the Voice of An Other and not any of the human celebrants of the Orgie. We have all of us on several occasions heard alien voices; I especially recall myself being echoed for two complete lines of the Anthem. Alostrael [Leah Hirsig] once heard a Voice" - she told Crowley - which "compares with an human voice somewhat as your Magick Bell does with any other bell."

Crowley noted:

"Several of us have seen more or less 'physical' things of various kinds; and there have been one or two 'poltergeist' phenomena of a minor type.

After an invocation of Hecaté<sup>47</sup>

"Maitland saw Hecaté - almost a solid figure - with open eyes. She was in a black robe, with a very white face and gold crown" ... "I myself getting astonishingly close to trance every time I do the new 'Pentagram'..."

By the new Pentagram Crowley meant the averse version of it which he had devised for use at the Abbey. He was at that

<sup>43</sup> *Ibid* p.274.

<sup>44</sup> See various examples given by H.P.Lovecraft, and, in particular, "The House on Curwen Street", by August Derleth.

<sup>45</sup> These were mainly "The Mark of the Beast" and "Star Ruby". See *Magick*, appendix 6 (RKP edition).

<sup>46</sup> These included Mary Butts, Cecil Maitland, Jane Wolfe, C.F.Russell.

<sup>47</sup> See the invocation of Hecaté in Crowley's *Orpheus*.

time performing magick involving various qliphotic devices at Cefalù he steeped himself almost exclusively in Left Hand practices. He there devised and wrote down the bulk of the rituals that were later published in *Magick*.

It was at this period also that he attempted to interpret "cry in an unknown tongue" received several years earlier while channelling *Liber VII*.<sup>48</sup> He assessed the number of cry as 1324; however, later research suggests 1364 as a more probable equivalent and it possesses exceptionally significant correspondences.<sup>49</sup> Firstly, it is the number of TO ACT APTOC,<sup>50</sup> usually known by its initials, the A.:A.: Second is the name Ilyarun (moon)<sup>51</sup> as 376 + Abrasax (sun)<sup>52</sup> as 595 + Sefekh (the Goddess/Nu-Isis)<sup>53</sup> as 393 = 1364. Further, Thelemic Keys of Power 31, 93, 418, 156, 666, also equal 1364. 1364 is 341<sup>54</sup> x 4. The number 341 is the sum of 'Mother Letters', *Aleph, Mem, Shin*. 341 divided by 11 = 31, the Key of the *Book of the Law*. Finally, 1364 reduces to 1364 which is the *kala* of *Daleth*, meaning 'door' or 'gateway' (to go beyond); 1 + 4 = 5, the feminine number *par excellence*, the number of the Pentagram, the Star of the Goddess. The numbers 13 and 64 signify respectively a) The scale of the high feminine unity,<sup>55</sup> the lunar number, b) The perfect number of Matter or Manifestation. 64 is 8 x 8, 8 being the number of the psychosexual tarot which, when manifesting in the polarized human organism produces the 256 (64 x 4) venoms or *kala* of the Goddess.<sup>56</sup>

<sup>48</sup> See *The Holy Books*, republished 1969 with a preface by Israel Regardie.

<sup>49</sup> It should be understood - and this is a general rule - that numerical correspondences do not denote identity or even equal valency; they however, suggest a magical link or bridge between the concepts involved. Comprehension of any one of these concepts therefore facilitates a purchase on others.

<sup>50</sup>  $370 + 609 + 374 + 11 = 1364$ , "The Silver Star".

<sup>51</sup> Ilyarun = ILIORVN =  $10+30+10+70+200+6+50 = 376$ .

<sup>52</sup> Abrasax = ABRAShATz =  $1+2+200+1+300+1+90 = 595$ .

<sup>53</sup> Sefekh = ShPChH =  $300+80+8+5 = 393$ . Sefekh is the Goddess *excellence*; in this case Nu-Isis. See *Nightside of Eden*, pt.II. ch.3.

<sup>54</sup> 341 = 'The Name'. By multiplying by 4, the Name is manifested or materialised.

<sup>55</sup> *Liber 777 Revised*, p.xxv.

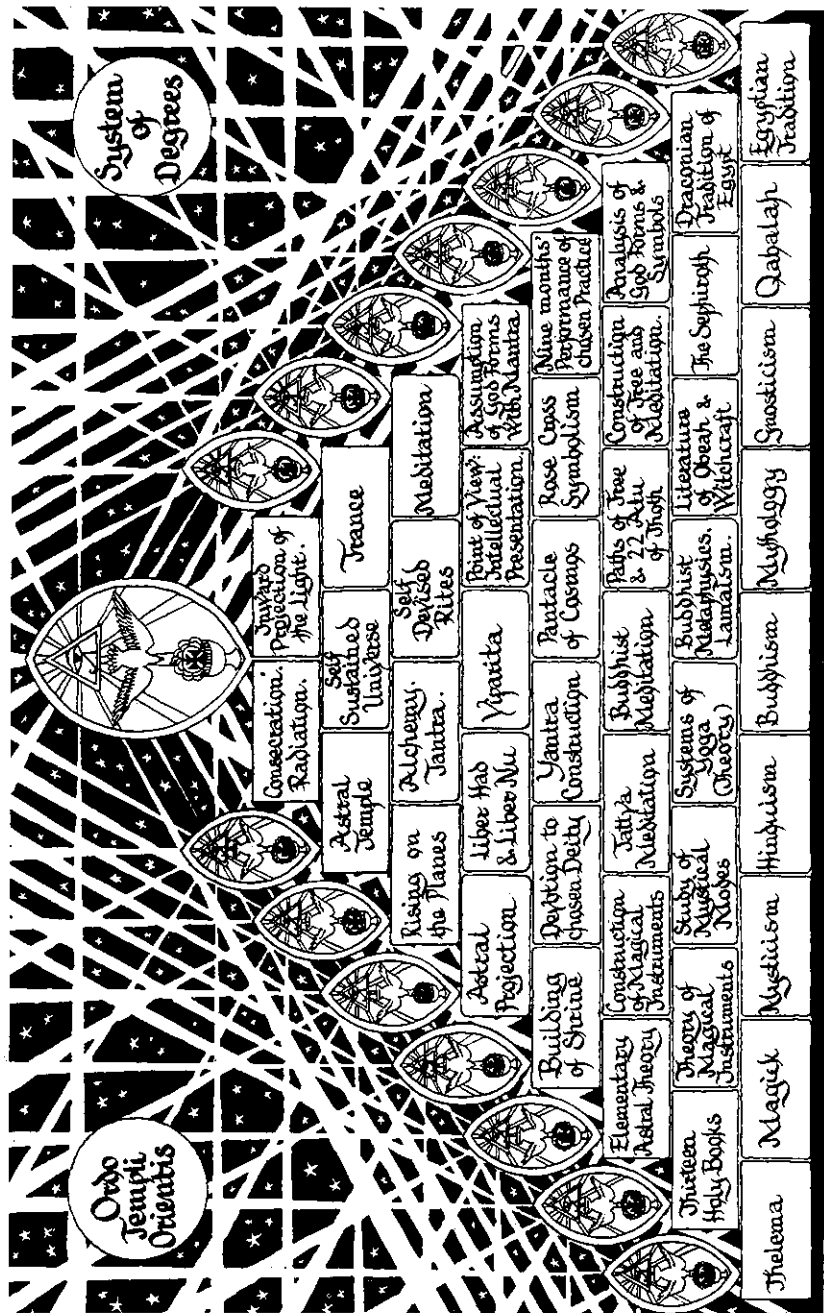
<sup>56</sup> See *Outside the Circles of Time*, p.79.

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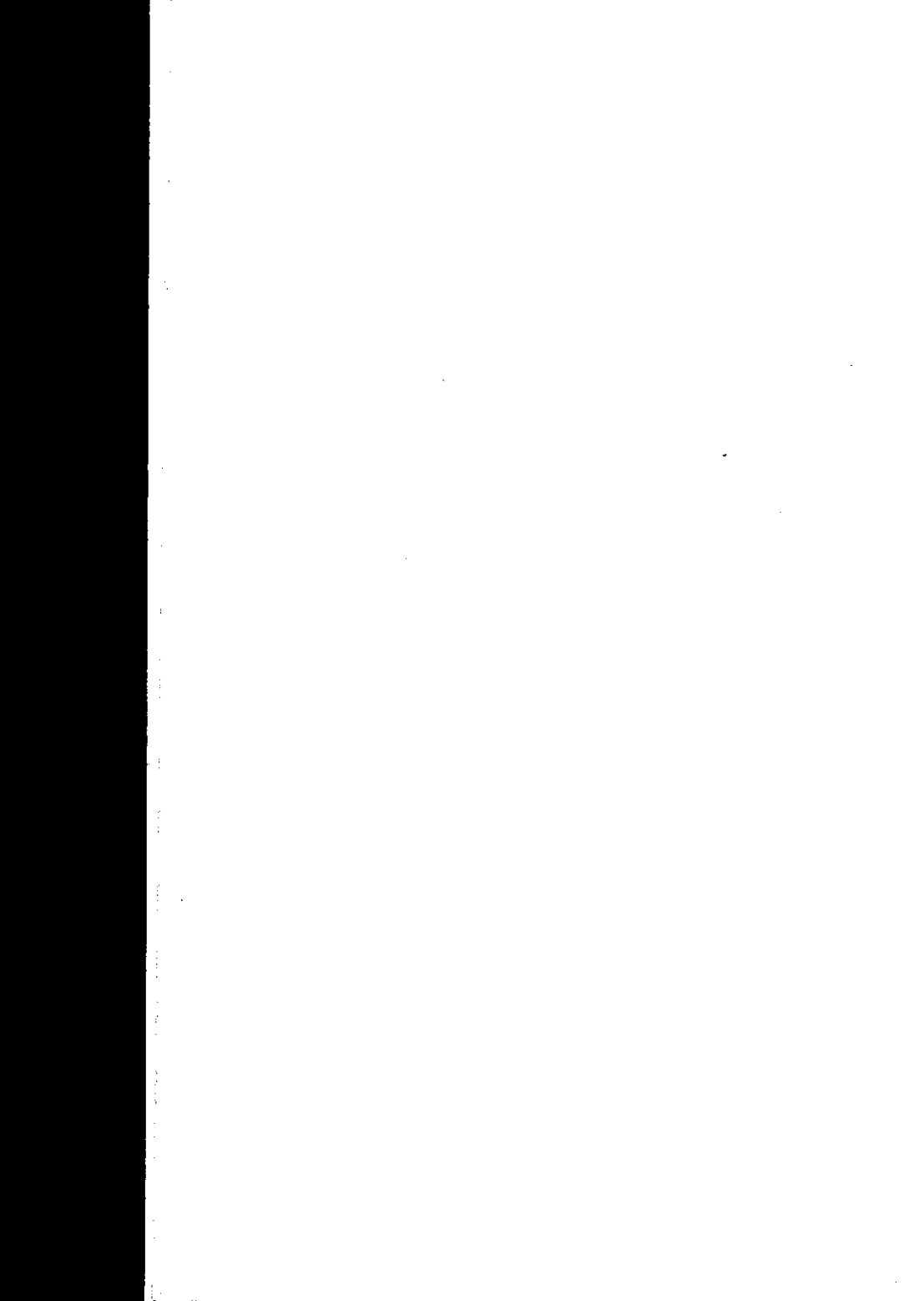
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The Pyramid of Power by Steffi Grant  
The System of Degrees obtaining in New Isis Lodge, O.T.O. 1955-62.





*Part Two*

AL IN THE LIGHT OF THE  
NECRONOMICON GNOSIS



# Introduction



IT is intended to give in this section an interpretation of the *Book of the Law* in the light of mauve-zone magick. The following brief resumé of the circumstances obtaining at the time Crowley received the Book is for readers unacquainted with them.<sup>1</sup>

In April, 1904, Crowley was in Cairo honeymooning with his wife Rose, whom he called *Ouarda*.<sup>2</sup> She had received instructions, on the Inner Planes, to the effect that her husband was required to prepare himself to receive an occult communication due to commence on April 8th at noon precisely.

Crowley received the message with derision. Ouarda had hitherto shown no interest in or aptitude for matters occult, and she was suggesting a mode of procedure which Crowley considered a waste of time and energy. But she insisted, and to Crowley's surprise she began to put to him questions of a qabalistic nature which made him sit up and take notice, because they touched upon particular inner experiences of which he alone could have had any knowledge. Even so, he remained sceptical. He agreed to await the promised communication, but he had decided not to act in accordance with the instructions, if any, that he received. He intended breaking all the rules of the game in order to prove to his satisfaction that if the message were of vital import to humanity - as Ouarda had been assured that it was - it would come through whatever he might do to balk it. And it did.

AL was transmitted to Crowley on three consecutive days, a

<sup>1</sup> For a full account see Crowley's *Confessions*, and *The Equinox of the Gods*.

<sup>2</sup> Ouarda is merely the Arabic for Rose.



chapter a day, on April 8th, 9th, and 10th, 1904, from noon to 12 o'clock precisely. It was spoken by the voice of a discarnate entity which identified itself, in the course of the transmission, as "Aiwass, the minister of Hoor-paar-kraat".<sup>3</sup> Hoor-paar-kraat means literally 'the Hoor, or Heir, of the Dwarf'. The dwarf (*kraat*), in its occultic function, is the manikin or magical 'child' which concentrates within itself the will of the magician. Its astronomical type is Sirius, the dark dwarf star of immensely concentrated energy which accompanies Sirius 'A', represented by Ra-Hoor-Khuit.<sup>4</sup> The Book had no title. Crowley therefore entitled it, provisionally, *Liber Legis*.<sup>5</sup> The text alludes to it as "the threefold book of Law". L is the letter of ♎ (Libra) and of the Lady of the Balance, Maat. The threefold book of Law can therefore be interpreted as the threefold book of Maat.

The names of the chief protagonists are Nuit, Hadit, Ra-Hoor-Khuit, and Hoor-paar-Kraat. Nuit is a form of Isis; Hadit is the secret seed within her that manifests as her child, or Har<sup>7</sup> (Horus), which is a dual entity, a twin, comprising Ra-Hoor-Khuit and Hoor-paar-Kraat, Horus and Set. Celestially, they represent the balance of the two suns upon the horizon of the Double Equinox of which ♎ is the astrological symbol. These twins wage a perpetual struggle for supremacy which ends always in alternate victory and defeat for one or the other. As such, they are gods in Time and can free themselves from the cycle only at the four Moments (Spring-Summer-Autumn-Winter) when Time is Not (Nuit), i.e. at the equinoxes and solstices. The Moments are typified by the Elemental Gateways represented by the four directions of space: north, south, east, and west. Through these it is possible to return to the original Nothingness, Nuit, the Mother of All. But the

<sup>3</sup> Hoor-paar-Kraat = the dark twin of Horus, i.e. Set. See *The Magical Revival* for a full explanation of the terms used in this chapter.

<sup>4</sup> Ra-Hoor-Khuit = Ra, the child, or projection of the Magical Power.

<sup>5</sup> The later title, *Liber AL vel Legis*, was suggested by Frater Achad. (see his *Liber 31*).

<sup>6</sup> AL.I.35.

<sup>7</sup> Horus is the *Har* or *Heir* that is either male or female; male as RHK (the *Horus* or *Hero*), female as HPK (the *Hoor* or *Houri*). As Massey has shown, the original *har*, or child, was the child of the Mother. It later became the *har* or heir of the Father, when the dynasties of the *Pharaohs* were finally established.

Nothingness is such only in relation to existence limited by time, as represented by the twin deities struggling for supremacy. Whereas they exist in time and as time, Nuit exists in space and beyond space; she is therefore the key to regions outside the circles of time and their ever recurrent revolutions.

In chapter 1 verse 22 of AL, Nuit identifies herself with Isis: "I am Infinite Space, and the Infinite Stars thereof."<sup>8</sup> It is therefore as Nuit, Nu or Nu-Isis that she typifies the stellar consciousness which ranges beyond the realm of the solar twins, both in their light (Horus) and in their dark (Set) aspects. In terms of the Sephirothic Tree, Nuit therefore represents the NOX, or darkness, of stellar consciousness reflected into the Tunnels of Set. This is balanced by the LVX, the Light Beyond, typified by Hadit. The balance of these two forms of extra-cosmic consciousness beyond time and space is represented by Maat, who adumbrates the aeon beyond Yuggoth (Kether), which exists outside the Tree and beyond the three veils of the *Ain*: qabalistically represented by O-OO-OOO.

It is significant that the number 420<sup>9</sup> is that of Isis, by Greek qabalah. In the Book, *Al Azif* there is an allusion to Yith, the number of which is also 420. The Yith are described as "non-human entities of pure mind — which migrate across the aeons".

These concepts become comprehensible only in the further dimensions adumbrated in the *Necronomicon*, the book of "the image of the Law of the Dead"<sup>10</sup>, first glimpsed by H.P.Lovecraft in his creative nightmares. A certain regrettable tendency to historify archetypal images has caused some writers to relate the "threefold book of Law" to terrestrial personalities, together with an admixture of divine or celestial elements. Crowley, even, although he knew that the office of "Scarlet Woman" could be filled by any woman possessing particular psychomagical qualities, reserved for

<sup>8</sup> Frater Achad, who is responsible for the italics, was the first to point out the identity.

<sup>9</sup>  $O + OO + OOO = 420$ , when  $O = 70$ . Seventy is the number of *Ayin* or *Ain*, the Eye of the Void.

<sup>10</sup> Letter from H.P.Lovecraft to H.O. Fischer dated from "Unknown Kadath", late February, 1937. (*Selected Letters of H.P.Lovecraft*, vol.V, p.418).

himself alone the rôle of the Beast 666, claiming that he personally fulfilled this office, because he had been chosen by the secret Chiefs<sup>11</sup> to manifest *Liber AL*. It is however illogical to consider one side of a coin as real, and the other side as unreal, as in this case, one side as mythical, the other as historical. I have only to substitute the terms Adam and Eve for the Beast and Babalon, to reveal the absurdity of such a position. Types that are essentially mythical and allegorical should not be interpreted literally or historically. One can no more justify a claim to be the biblical Beast than one can justify a claim to be Yog-Sothoth, and it is improbable that Crowley did actually fall into this trap. Some people, however, appear to imagine that he did, and in their misguided zeal to champion him they have done more to distort and to misrepresent than contemptible his work than those detractors who merely exhibit their general ignorance of the subject.

What follows, therefore, is an exploration of the possible identical sources of inspiration responsible for the production of such fragmentary versions of the 'forbidden' wisdom as have been seized from Outside by occultists in recent years. These versions include Crowley's *Book of the Law*, Lovecraft's *Book of the Image of the Law of the Dead (Necronomicon)*, and my own explorations of the Mauve Zone as reflected dramatically *via* the rituals of New Isis Lodge. These disparate renderings of the mythos necessarily overlap, overlay and impinge upon each other. I have chosen therefore to let them express themselves spontaneously as their cue invokes them, rather than to 'compartmentalize' them.

I have selected these three facets of the mythos because they manifest very vividly that quality of intervention from Outside that subtle *perichoresis* or interpenetration of different dimensions, peculiar to the magick of the Mauve Zone. Also, because I feel that these contributions to our knowledge of the Other side are more typical, more essentially representative and comprehensive than many of the numerous communications that have presented themselves for consideration over the past fifty years and which have purported to issue from extra-terrestrial sources

<sup>11</sup> In terms of *AL Azif*, the Great Old Ones.

Furthermore, - a consideration of some importance for the aesthetically sensitive reader - these strands possess qualities of artistic elegance which exalt them altogether above 'material' presented as evidence of rapport with Intelligences, supposed to be superior (if only in respect of grandiloquence) to those upon earth.

## Nuit Beyond Yuggoth



THE first chapter of AL comprises the 'Word' of Nuit, Goddess of the night sky. Her planetary form is the Moon, her stellar type is Typhon (*ursa major*); her zoötype - in her present evolutionary phase - is the human female.<sup>1</sup> On the Sephirothic Tree, Nuit is the link between Saturn, as (Nature), and the Sphere of Yuggoth.<sup>2</sup> She unites, or fuses, *Ain*,<sup>2</sup> the *Ain Soph* and the *Ain Soph Aur*, the realm of the Yuggoth, whose gate of ingress into the human life-wave is *via* Nuit. The City of the Pyramids, represented by the third cosmic power-zone, Binah, the Great Sea, the home of the Deep Ones, presided over by Cthulhu.<sup>3</sup> Nuit unites the blackness of Saturn as Night (NOX), with the whiteness of the Cosmic Light (LVX), known in the *Necronomicon* as the Ultimate Snow-Kadath, or Kadath (Hadit) in the Cold Waste. Nuit and Hadit are thus united in both the *kalas*, and in the pathways leading from Yuggoth, for Hadit joins Yuggoth with Chokmah, and Nuit joins it with Binah (Saturn), the sphere of Sentient Shadows, typified by the owl.

It is necessary to 'insee' profoundly these correspondences, not only thus may the interrelation of aeons be understood. Hadit

<sup>1</sup> The concept of Nuit passed through the non-human phase as hippopotamus or water-cow (Ta-Urt/Typhon), then as the terrestrial cow, Hathor, and finally as woman.

<sup>2</sup> See diagram 1. According to Le Plongeon, *Ain* is the name of Egyptian goddess, represented on the Mayan monuments by the crocodile which, in Egypt, is the totem of Set, son of Typhon (Nuit).

<sup>3</sup> See remarks on CTHAHI in Part I, chapter 3.

the manifestation of Nuit in the sense that Had (i.e. Set) is the child of Nuit in her Typhonian phase. He unveils the Company of Heaven in that he 'opens' his mother by his birth, thereby revealing her children - the Seven Stars - of which he is the first male and therefore the summit, the *height* or eighth. The mysteries of the number 8 recur frequently throughout AL. From this initial revelation, it follows by analogy that "every man & every woman is a star", for Nuit (the Goddess of the Seven Stars) attains her apotheosis, or height, in Set. One meaning of Set, or Sept, is 7. As such he perfects the 7 by surpassing them and becoming the Height of Perfection, the Gnostic Pleroma. There is a profound mystery in this Perfection, which is a Perfect-ion<sup>4</sup> or perfect aeon. Its connection with the 8 will be investigated in due course. The figure 7 became the symbol of the gods in ancient Egypt as the neter-axe, 7, the sign of the 'opener' or 'enterer'. Furthermore, the gods were the *Nuter* or neuter ones, *neither* male nor female. This is because deity was typified by the *Har*, the child that was neither of the one nor of the other sex, and therefore possessed of the potential of both. The *Har* represented the Heir or Immortal Principle, the Neither-Neither<sup>5</sup> that possessed infinite potential. This was the true Heru (Horus) or Hero, the Immortal One. For the Child, every number is infinite, there is no difference between them because, being neuter, there is no difference or differentiation in its manifested form.

Nuit invokes the warrior lord of Thebes to help her in her unveiling before the *children of men*. She would have no need to qualify these children as human had Aiwass not been about to communicate the threefold book of Law to human beings (i.e. terrestrials). Thebes is the primal ark or womb of which the Warrior Lord is Hadit, as the seed within the womb; in this case the seed transmitted by Nuit from Hadit in Yuggoth. It is therefore made plain at the outset of AL that Aiwass is conveying to the children of men a *non-human seed*.<sup>6</sup> Nuit therefore calls upon Hadit as her "secret centre", represented by her heart and

<sup>4</sup> See *Outside the Circles of Time* for a full explanation of the Perfect-ion.

<sup>5</sup> An expression coined by Austin Osman Spare to denote preconceptual energy having infinite potential. See *Images & Oracles of Austin Osman Spare*.

<sup>6</sup> Cf. Genesis, VI.4.

her tongue. The heart here typifies the abode of love at the sex centre, and the tongue is a reference to the form of sexual magic employed for extracting the seed after it has been deposited in heart and mingled with the *kalas* generated by love-play.

The Goddess then declares that this secret knowledge, the "forbidden" wisdom, is revealed to humanity by Aiwass, "minister of Hoor-paar-kraat", who is essentially identical with Aiwass as the silence of Daäth. This peculiar form of silence requires explanation. As shown in previous volumes, Hoor-paar-kraat is the twin or shadow of his brother Ra-Hoor-Khuit. Hoor-paar-Kraat is attributed to the 11th power zone, which is the 'false' sephira, Daäth, known upon earth as Death. Hoor-paar-Kraat is the silence of the dead, but the latter are - more precisely - the un-Dead, the true Nosferatu. Hoor-paar-Kraat's abode is Daäth. He is the moon, or daughter, of the Mauve Zone, as Ra-Hoor-Khuit is the sun (son) of Tiphereth. The symbolism will become increasingly meaningful as this comment unfolds.

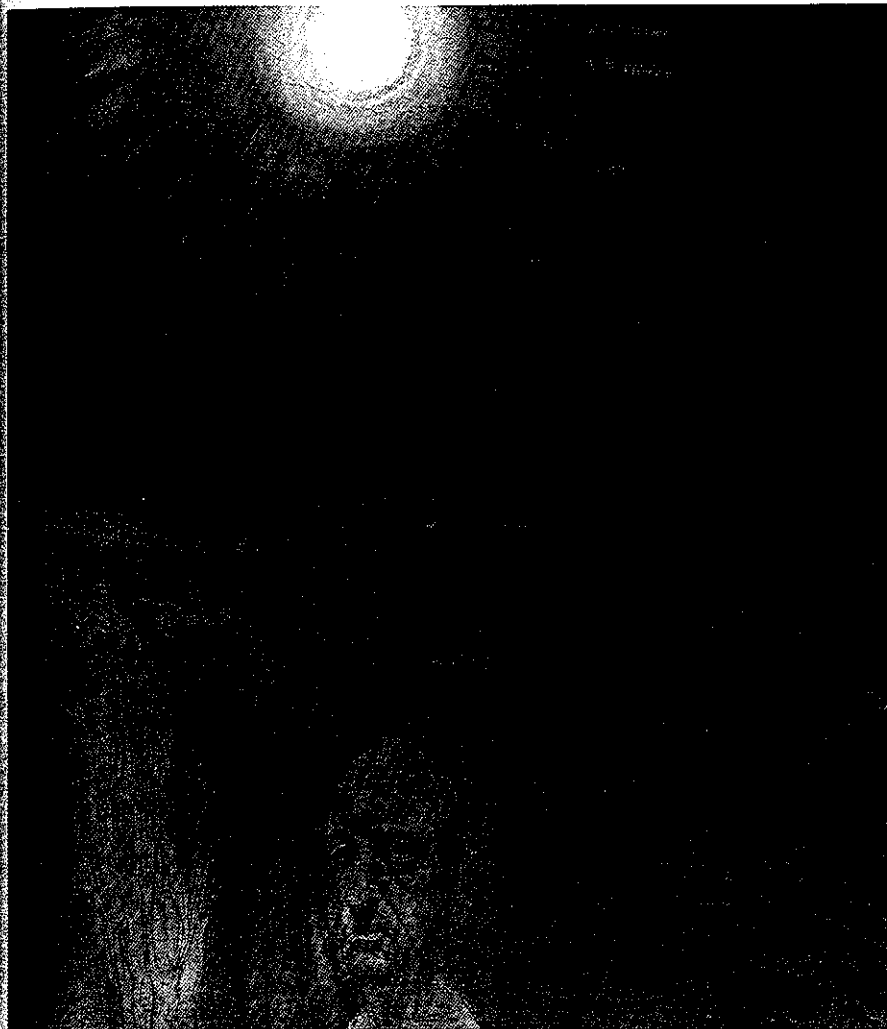
The core of the secret doctrine is that the Star, or stellar *kala*, of ultimate magical power is located in the *Khu*. *Khu* = 31 = AL is the key of the *Book of the Law*. 31 is  $\frac{1}{3}$  of 93, the remainder being two thirds being 62, which is the number of the Sons (BNI) and their twins. This shows how beautifully the symbolism inheres, for Ra-Hoor-Khuit and Hoor-paar-Kraat are contained in secret form in the *Khu*. Furthermore, the *Khu* is the mystical *kala* of the female, for 31 also enumerates the initials of the Greek title Η ΚΟΚΚΙΝΗ ΓΥΝΗ, 'The Scarlet Woman'.

Some arcane schools have misrepresented these Mysteries, locating the *Khu* in the *Khabs*, which implies that magical power is in starlight or in merely celestial configurations. When this springs the erroneous approach of 'popular' astrology, the science concerned originally with the rhythms of the *kalas*. This highlights also the flaw in some of the alchemical interpretations that have gradually gained currency and obscured the gnosis of the genuine Stellar Tradition which is revived in AL.

The Star implied is Sirius,<sup>7</sup> the Silver Star and its *kalas* which

<sup>7</sup> *Argenteum Astrum*, or A.A.A., popularly known as the Great White Brotherhood, which necessarily comports its Black Twin.

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4. *Minion of the Outer Ones* by Austin Osman Spare





5. *Pan Satyros* by Austin Osman Spare

are embodied in the terrestrial representatives of Nuit. She therefore counsels worship of the Star so that her light will drench the earth. Those who serve her mass, however, are to be "few & secret". This is inevitable because it is only the more accomplished of her adepts who are capable of treading this "funambulatory pathway"<sup>8</sup> without losing balance and hurdling into the abyss. The few, whether extraterrestrial or not, will constitute an *élite*, and they will "rule the many & the known". This prophecy has caused much controversy, but if the phrase "the many & the known" is properly understood the explanation is simple. The many & the known are earthlings. They are known by those who are necessarily beyond them, and beyond earth, either as human adepts who have transcended terrestrial conditions, or as members of a transmundane and occult fraternity which may or may not have its native roots in Sirius, the Star of Set.

Nuit dismisses as fools those individuals, parties or groups adored of terrestrials. It is not difficult to understand or to sympathise with her attitude, and no particular occult insight is required; nor is there any need to resort to exotic explanations. The fools are merely fools; the reference is not applicable to the reflexes of *Atu O*.<sup>9</sup>

Nuit then exhorts the "children of men" to come forth *under the stars* and take their fill of love. It is important to understand that this is an exhortation to *love under will*, not a general exhortation, but an instruction in precise procedure. It is as if she were saying to her adepts: Invoke the Stellar Current and drink deeply of the *kalas* manifesting through the priestess chosen for the rite. She declares that she is not only *above*,<sup>10</sup> but also *within* the celebrants on earth; within particular terrestrial vehicles specifically chosen by her to transmit her magical energies.

There then follows a paean of praise, and the mere deletion of a comma reveals the fact that the "naked splendour of Nuit" is above the "gemmaéd azure", the skies known to humanity. The paean contains the first positive statement in AL regarding

<sup>8</sup> The expression is Austin Spare's.

<sup>9</sup> The trump attributed to The Fool, in the Tarot.

<sup>10</sup> As Nuit, the night sky studded with stars, arched over the earth.

the relative positions to be adopted by the celebrants of the Supreme Ritual. The statement resumes the formula 718, d in the *Stélé of Revealing*, where Nuit exemplifies the lines:

Above, the gemméd azure is  
The naked splendour of Nuit;  
She bends in ecstasy to kiss  
The secret ardours of Hadit.  
The wingéd globe, the starry blue,  
Are mine, O Ankh-af-na-Khonsu!

Implicit in these lines is the Left Hand formula of *maithuna* in which the priestess occupies the dominant position.

The wingéd globe juxtaposed with the starry blue is not a reference to the vehicle or spacecraft<sup>11</sup> of Hadit, but a reference to the *kalas* or radiations with which space is impregnated by Forces beyond Yuggoth. Nuit claims both the globe and the *kalas*. She addresses herself to Ankh-af-na-Khonsu,<sup>12</sup> for he is here in the realm of the dead, or, more precisely, the Underworld.

As previously shown, the stélé and the star-stone are ornate *kalas* and the globe are therefore implicit in the stélé, the stélé used in the invocation of the dead Priest who returned as the Beast after Crowley to communicate the *Book of the Law*.

Then, Nuit declares the identity of the "chosen priest" as the "apostle of infinite space" and the "prince-priest the Beast". "And in his woman called the Scarlet Woman is all power given". When they are in conjunction, as stars, or in conjunction as Beast and Woman, they are instrumental in bringing the "glory of the stars into the hearts of men". This is a formula of impregnation, with stellar *kalas*, of terrestrial matter. The ultimate declaration of identity is given in verse 16, where the Beast is identified with the Sun, and the Scarlet Woman with the Moon. "But to him is the winged secret flame". This qualifying clause distinguishes their specific functions. The Beast communicates the secret seed, and the Scarlet Woman communicates

<sup>11</sup> That which conveys the seed to earth.

<sup>12</sup> The priest of the XXVIth Dynasty, commemorated by the *Stélé of Revealing*.

*kalas*. It is significant that the verse indicating this identity is numbered 16, which is the total number of *kalas* secreted by woman in her scarlet or lunar phase. The "azure-lidded woman"<sup>13</sup> is exhorted to "bend upon them", for this is the very practical and earthy manner in which she discharges her *kalas*, or elixirs, into the mouth of the Beast, the beast that lives on blood, the vampire that remains forever un-dead. The hawk was represented mythically as feeding only on blood and it became in consequence the symbol of Horus - the son - whose aeon is proclaimed by the book. But it adumbrates also the occult aeon of the azure-lidded woman - the daughter, she who is the "blue-lidded daughter of Sunset...the naked brilliance of the voluptuous night-sky"; space vibrant with the Creative Current which it transmits to earth. The passage is an allegory of the fecundation of earth by extraterrestrial agencies.

The "key" of these rituals is located specifically "in the secret word which I have given unto him". The Word, Aeon, or Ion is the secret-ion which Nuit has communicated.<sup>14</sup> According to an interpretation by Frater Achad,<sup>15</sup> the Word may be "manifestation"; as explained in *Cults of the Shadow* (ch.8), where it is shown that the *hé-final*, or daughter-aspect<sup>16</sup> of Tetragrammaton is implied. The Ma-ion in turn is an adumbration of the manifestation of the Aeon of Maat. The purpose of the Aeon of Horus is, in fact, to prepare for the space-exchange and transmission of the seed beyond Yuggoth, the seed from Yith, Yoth or Xoth. The qabalalah of these concepts reveals many interesting correspondences: Yith is 420, which is the number of 'Nothing under its Three Forms', as previously shown. Yoth = 480, the number of Daäth in the plural, showing the endless multiplications of the Mauve Zone in the corridors of reflected universes, each one of which differs slightly from the next. 480 is also the number of the Demon-Queen Lilith, whose totem,

<sup>13</sup> Note the introduction of a further colour, in this case a kala of space, or air. See Crowley's *Liber 777* for magical correspondences; also Part III, chs. 7 & 8 of the present book.

<sup>14</sup> See *Cults of the Shadow*, ch.8

<sup>15</sup> I.e. Ma-ion.

<sup>16</sup> See remarks *supra*, on the peculiar nature of the silence of Hoor-paar-Kraat.

the screech owl, is the emblem of the third cosmic power Binah. It is also the number of SKTh, 'to be silent'. A correspondence of 480 is PTh, *pudenda muliebria*. PTh is an earlier (Egyptian) form of the Hebrew BTh, the 'house of the minine abode'. Another meaning is MKRKR, *Saltans*, 'jumping' or 'jumping', suggestive of the formula of the *voltigeurs* in particular of Hecaté as Hekt. The frog (Hekt) is not only an amphibious symbol of reification,<sup>17</sup> but also of a peculiar act of vaulting the Paths behind the Tree of Life.<sup>18</sup> Yet another meaning of 480 is MThM, 'Perfection' (cf. the Perfect-idea) if to confirm the nature of the extraterrestrial transmission which leads on to the perfection of man. 480 is the number in the Sirius qabalah, or transmission, yet another pointer at the influence from beyond.<sup>19</sup>

The formula Xoth is 530 which corresponds with 'voices', and with *Piliu*, 'vulva', which is the means of connecting the 'voices' *via* sexual magick. It is also the number of ThC letters which formed part of the 'writing on the wall' at Belshazzar's Feast, and for which no satisfactory interpretation has yet been given. It is also the number of NPTTh, 'to breathe', 'inspire', which is a symbol of the Spirit, in this case of inspiring the vital current from Outside. Finally, 480 = ABNI ThVHV, or *Lapides natis*, the Stone of Space; and, as a profound reflection of the numeration of the Qliphoth of Malkuth which - in the section which the Earth (Malkuth) is here considered - suggests the Mauve Zone or sidereal aspect of terrestrial consciousness.

The situation may be clarified by visualizing these transmissions on the *schema* of the Tree (see Plate). Yuggoth jets the twin currents, Hadit and Nuit, upon Chokmah and Binah, the "Masthead Pylons" of Day and Night balanced by the Double Light (Twilight) of Daäth in the Crimson<sup>20</sup> Desert of the Arabians.

<sup>17</sup> That is, from water to earth, or, on another plane, from dream (astral) to waking consciousness.

<sup>18</sup> For an account of the formula of the *voltigeurs*, see *Cults of the Shadow*, ch.9.

<sup>19</sup> The influence from beyond (*Mezla*), is another form of Aiwass.

<sup>20</sup> In antiquity crimson, purple and mauve were, symbolically, interchangeable.

ancient Egyptians knew it as the Desert of Set, and it is alluded to in the *Necronomicon* as the Abominable Plateau of Lêng. This is the sphere of Shugal-Choronzon; it exists 'off' the Tree, outside the circles of time and beyond the cells of space.

The following account, drawn from the New Isis archives may bring some of the concepts within closer reach of the more ritualistically inclined reader.

"The lodgeroom was prepared to exhibit the snowy vastness of that abominable plateau, situated in astral regions which coincide terrestrially with certain regions of Central Asia not precisely specified by Al Hazred.<sup>21</sup> The walls and floor were white, and white were the seven coffins ranged upon trestles before a dazzlingly white altar where snowdrifts sparkled and traced upon the ice-smooth slopes of three pyramids the natural sigils of their primeval flowers. From the glacial and austere precision of these pyramids reared snowy tapers terminating in blossoms of colourless flame. The sole relief in this wilderness of whiteness was the figure of the officiating priestess, sheathed entirely in black which enhanced almost to the point of invisibility the contrasting paleness of her flesh. This merged with the prevailing pallor so that the flowing waves of her black hair enclosed, as in a dark oval, the absent face of a beautiful woman who floated over the snow like a spectral moon reflecting the smooth powder beneath its rays.

Not only the coffins were tenanted; some of the snow-heaps were formed by the white-hooded robes of acolytes who crouched in an irregular circle at the base of the altar. They stirred as the priestess snuffed the tapers one by one, leaving but a single central light to illumine the lodgeroom.

Then a sound, strange and equivocal, pervaded the temple. It may have been caused by the scratching of rodents or by the rustling of insects devouring the corpses in the coffins. It persisted and gradually increased in volume until it acquired a peculiar sonority, and a definite structure emerged. The sound suggested the music of grasshoppers, the amplified chirping of crickets, or

<sup>21</sup> The author of the *Necronomicon*. Some authorities suggest Antarctica as the *locus* of Lêng.

an infernal orchestra of violins rendering the skeleton on symphony, and omitting altogether the flesh of its melody.

The chitterings attained unendurable intensity and hooded figures rose one by one from the snow, each uttering a weird and contrapuntal ululation which resembled the howl of wolves. The priestess abased herself before the altar and a white shadow fluttered down from the darkness above and settled upon her motionless form. It was neither owl nor bat, but combined some of the attributes of both. It was, in fact, a mechanical device designed to enhance the atmosphere of mystery and abnormality that already permeated the lodgeroom.

In order to appreciate what followed it is necessary to emphasize the fact that the device was a simple mechanical contraption controlled by a member of the Order who was viewing the proceedings from an adjoining room.

As the acolytes rose to their feet, their cowls could be seen to contain malformed skulls tinged with mauve-tinted moss. The contrived, as was the flurry of snow swirled by a mechanical breeze released through a vent in the skirting. The shantak bird emitted a sudden cry - a cross between the metallic shriek of a naked-throated bellbird, and the squeal of a whippoorwill. A light fluttered from the woman's body and lighted upon the summit where it straddled obscenely the apex of the pyramid where the lone flame winked. As the cacophony achieved its climax the coffin lids flew open and fell with a crash to the floor. The pants rose from within and slithered down the sides of the mortuary tenements. Then, a seething mass of white slugs and maggots fused into serpentine ropes which crawled over the snow and converged upon the altar, using the body of the priestess as a ladder. They left traces of their ascent glittering upon her legs, her throat and her face, yet left unstained the immaculate black gown, for they vanished beneath it and reappeared at the declivity between her breasts. On reaching the summit of the altar they formed an undulant mass of tentacles, a living aetherial cloth which slowly began to veil the bases of the pyramids and to encroach upon them like ectoplasm, draping the glistening slopes and ascending ever closer to the shantak-bird.

As the first blindly swaying head protruded within range of the shantak's talons the hell-bird silently devoured it. The feast continued until every blood-gorged slug has disappeared. The priestess, as if by a curious inversion of rôles, instead of being utterly depleted by the ghouls that had sucked her blood, instead of being invisible in her pallor against the white of the background, now glowed like a fresh wound that discoloured the snow with its drippings as the beast-bird whirred on its mechanical wires and, falling upon her body, slashed to ribbons with its beak the sheer black velvet of her gown.

Only a Sime could have depicted that fantastic bird engaged in its hideous repast; only a Wunderlich could represent the hunger of the woman as she yielded to an embrace made supremely monstrous by the non-human nature of her mate.

The Abominable Plateau of Lêng is the high altar of a nameless Mass involving the fusion of human and non-human elements. Austin Spare hinted at it darkly as the Feast of the Supersensualists; Soror Andahadna has called it the Demon Feast,<sup>22</sup> the ancient Egyptians concealed it beneath the veil of hieroglyphics that referred to the mortuary meal. But the full horror of this brief account can be appreciated only when it is understood that at a particular stage of the rite - from the moment the bird straddled the pyramid - the acolyte operating the mechanical device lost control. The wires were thereafter manipulated by an unknown Force that fulfilled the real purpose of the performance which was, perhaps, known only to Those from Outside".

<sup>22</sup> Reproduced as Plate 2 of *Nightside of Eden*.



## Sticks of Trance



THE inferiority of earth dwellers is again implied in verse 21; both they and their gods are oblivious of her. She says: "they do not see me. They are as upon the earth whereas "I am Heaven, and there is no other God than me, my lord Hadit".

Nuit claims to have a "secret name" which she will reveal only when she is known at the last. This is, perhaps, another allusion to the secret-ion or *kala* that is essentially of Maat, the goddess of the aeons beyond Horus. She reveals her identity with Isis, as previously shown,<sup>1</sup> after which follows one of the more beautiful riddles of AL. She declares her number as "six and fifty" which is to be divided, added, multiplied, and *unders* multiplied. Dividing the number produces 28, the number of the days of the cycle; adding 5 and 6 produces 11, the number of magic squares in the Great Work, and of the Qliphoth. Multiplying the number yields 30, the number of days in the solar month, and the letter *Lamed*, the letter of Maat, which was the original title of the *Book of the Law*. In sum, these numbers produce 69 which, when symbolized, becomes S and T (Set), the formula of sexual magic concealed beneath the symbolism of the Stélé which compares her to the well-known *asana, soixante-neuf*. But 69 also has other more esoteric implicits. It is the number of 'child', thus indicating in a word the nature of Nuit's transmission to earth and her bearing the Ever Coming One. It is also the number

<sup>1</sup> See p.34 & see also p.36.

*dinh*,<sup>2</sup> which according to Mead<sup>3</sup> signifies the "vortex of the solar system", and of *akun*, 'a point' (i.e. Hadit), both concepts being apt descriptions of Nuit's relationship with the sun-son (Horus) and with Set (Hadit). It is also significant that 69 is 23 + 46, for 23 is the number of the secret path of Maat, and 46 is the number of Mu, a form of Maat associated with the necromantic rites of Lêng. Furthermore the 23rd Path is that of the 'Hanged Man' of the Tarot. This is a symbol of *viparîta* and of the place of the cross, or crossing over from man to that which is beyond man. It is the Path of Water or, in a magical sense, of blood.<sup>4</sup> Perhaps 25, the number of the verse which exhibits these ideas, is a vital key. It is the number of the Pentagram, which, in *viparîta*, or averse formulation, evokes forces outside the Tree. The Ritual of the Star Ruby, or Star of Blood,<sup>5</sup> is the secret method of unsealing the tunnels and of opening the gateways that may admit those forces. 25 is also the number of ChIVA, 'The Beast', which points once more to the formula of Therion conjoined with the Woman. The exhortation to *understand* may indicate that these operations can be fully performed only in the power-zone of Saturn (Set), which lies adjacent to the Mauve Zone.

There then follows a beautiful *dhyana* or visualization of the mode of congress employed to facilitate this magical working. The priest is bathed in Nuit's starlight<sup>6</sup> which manifests as a "sweet-smelling perfume of sweat". This practically reproduces the descriptions applied by the Tantrics to the *Suvasinis* or 'sweet-smelling ladies' of the Kaula Circle.<sup>7</sup>

After the priest has declared Nuit to be the "continuous one of Heaven"<sup>8</sup> he then adjures men (i.e. terrestrials) to speak not of Nuit as One, but as None. Nuit is not to be limited even to

<sup>2</sup> Cf. "dahna", the Crimson Desert.

<sup>3</sup> *Thrice Greatest Hermes* - G.R.S.Mead

<sup>4</sup> The number 23 conceals the formula of the Scarlet Woman: 3 minus 2 = 1; 2 plus 3 = 5; 2 times 3 = 6 (i.e. 156 = Babalon).

<sup>5</sup> Because 5 is the Woman's number, hence 5 x 5 is the fullest expression of her formula. This ritual has been published, see *Magick* - Aleister Crowley (RKP).

<sup>6</sup> I.e. the *kalas* of the priestess.

<sup>7</sup> See *Cults of the Shadow*, chapters 4 & 5.

<sup>8</sup> "Heaven" being the extra space-time continuum.

Yuggoth - the first Cosmic power Zone; rather is she to be associated with *Ain*, the metaphysical void interpreted by material physical space. The trans-Yuggothian space, the Space of *Ain*, is beyond expression in speech. Blavatsky, who was profoundly aware of this, sought to suggest it by the expression "the Voice of the Silence", which she gave as a title to the work republished by Crowley in the *Blue Equinox*, together with his own commentary. As a frontispiece he chose the portrait of LAM, a Great Old One whose archetype has since been recognized in numerous accounts of UFO occupants published in recent years, long after Crowley's death in 1947.

The *kalas* are both *none* and *two*, for the two power zones, Chokmah-Binah, produce Daäth, the 'child' which embodies the knowledge of their union. In other words, the formula *O* means that the *Ain*, as Space, conveys its *kalas* via these terminals. These are then resolved - in the mauve zone - into the abyss.

Set, or Shugal-Choronzon, is thus the gate through which the new (Nu) Current is presently manifesting. The formula pertaining to terrestrial exponents of this magick, is reiterated by Nuit - *via* the priestess - when she declares that redemption from pain can be achieved by the "vault" of her body and her "sacred heart and tongue". "Vault" is not an unusual word in such a context; it suggests the dead, and the place of the dead. The "heart" and the "tongue" are well-known types of the vulva and penis, but tongue in this case is a particularly loaded term. It connotes not only the phallus as the utterance of the Word or *Logos*, the Lingual light or *Lingam*, but also the tongue that is the *Pé*, which means 'mouth', and which symbolizes Ipsos, the Word of Maat.<sup>9</sup> The *Pé* is the magical instrument through which the mortuary feast is consummated. This refers to the esoteric cannibalism practised by the lamas of the Lêng. Lêng is the *linga*, or phallic Word, manifested in the Mauve Zone by the fusion of Hadit and Nuit in the two power-zones, Chokmah and Binah.

<sup>9</sup> See *Outside the Circles of Time* for a full explanation of this Word and its relation to the 93 Current.

The ordeals connected with these formulae remain unspecified because they vary with each individual. The rituals, on the other hand "shall be half known and half concealed". This, again, is necessitated by the fact that the half "known" element is terrestrial and concerns the merely human equipment - robes, regalia, lodgeroom, etc., in sexual magick. The half concealed element refers to the Mauve Zone and the other side of the sephirotic Tree. But, the "Law is for all". This does not mean that the *Book of the Law* is for all.<sup>10</sup> If, as previously suggested, the threefold book of Law be interpreted as the "threefold book of Maat", this again is a statement of fact, for the ion of Maat is the seed that Nuit is transmitting. The number of this verse, 35, is the number of the colour white, which is attributed to Yuggoth. The seed is the white germ which Hadit transmits, *via* Nuit, to earth.  $35 = 7 \times 5$ ; 7 is a number of Set and of divinity,<sup>11</sup> and 5, as explained above, is the number of power or *shakti* (in this case, Nuit). The two are thus united in transmitting this threefold book of Law. Maat is the Supreme Law, for as it is written, "there is no religion higher than Truth" (Maat).

An injunction to the scribe then follows.<sup>12</sup> He "shall not in one letter change this book". Crowley, as the scribe, ignored this injunction. *The Book of the Law* was originally entitled *L vel Legis*.<sup>13</sup> However, Crowley was persuaded by Frater Achad to add the initial letter A, thereby changing the title of the book to *AL vel Legis*.<sup>14</sup> This change has far-reaching implications. L is the letter of Maat and of the Ipsos Current; "A" is the letter of The Fool in the Tarot, and emphasizes the 93 Current. The one is 'feminine', the other 'masculine'. But as if to emphasize the feminine aspect, the name Ra-Hoor-Khu-it is broken up, so that 'it' - the feminine suffix - is highlighted. This device has the effect of throwing into relief the word *Khu*, the

<sup>10</sup> Crowley, too, has made this point, in a letter to Norman Mudd.

<sup>11</sup> This was represented by the ancient Egyptians by the Neter sign of the axe, or 7 (a figure of seven).

<sup>12</sup> It should be remembered that the scribe, Ankh-af-na-Khonsu is one of the "dead".

<sup>13</sup> See *The Equinox*, vol.1, number 7, p.386

<sup>14</sup> See Frater Achad's *Liber XXXI*.

feminine form of the Great Magic Power, the Ur-Hekhu, v is primarily of Hecaté (Hekt or Hekhu-it). These ideas are further underlined by a later verse which alludes to the Oph Current in its Voodoo form: The "mantras and spells; the wand and the wanga; the work of the wand and the work of the sword with special reference to the sword<sup>15</sup> as symbolic of Maat<sup>16</sup> and the silent and wordless aeon - have been treated fully in *Outside the Circles of Time*.<sup>16a</sup> It should, however, be noted that  $z = 7 + \text{air} = 68$ , which is the number of Binah (Saturn) and of NBIAN 'prophetess', also of SDD, 'to shut up', 'be silent', and of C 'emptiness', 'space', notions which indicate Nuit as being the essence of Maat and Binah. But above all, 68 is a number of Azyn, a number of the Great Old Ones, the other number of which, 718, leads to the stélé, or star-stone, Ixaxaar. Hence the 'abomination of the night' as an epithet of the 'unspeakable' Aeon without a Word.

A voodoo-orientated annal of New Isis Lodge follows a similar intermission, because the concentrated analysis of AL, is not intended to strain the reader, but to enlighten him!

The setting for the Rite resembled, vaguely, the layout of the Yoruba complex exhibited for several years at the Ethnographical Department of the British Museum. The lodgeroom had been equipped with relevant items, two of which<sup>17</sup> were provided by Austin Osman Spare. He had been pleased to work with them on the score that they invariably induced in him an acute drowsiness which sometimes terminated in trance-dream sleep. While in this state he had, more than once, executed *outré* drawings which had for some time afterwards affected him - and others - quite unpleasantly. But that is another story.

The rite was presided over by two Africans - Moussine, who used the 'male' pointing stick, and Bula who used the 'female' stick. The force arching between them was to spiral before the sacred images on the altar 'framed' in the astral loop thus forming

<sup>15</sup> Sword is a translation of the letter *zain*, the number of which is 7. The mysteries of *Z-ain* have been explained in *Outside the Circles of Time*, also Part III, ch.9 (*infra*).

<sup>16</sup> Cf. AL.III.11: "Let the woman be girt with a sword before me".

<sup>16a</sup> See *Outside the Circles of Time*, p215.

<sup>17</sup> Native carved pointing sticks. See plate.

These two ritualists, both expert with the sticks, preluded their act with some highly complex tracings. In some cases the astral *vevers*<sup>18</sup> actually glowed in their appropriate hues, and twice only did the acolytes trace upon the ground the physical counterparts of the corresponding figures in powders of the wrong colour. When this happened, Moussine banished his tracings and started again.

The officiating High Priestess was an accomplished *mamaloï*.<sup>19</sup> She mounted the throne with the sleek grace of a caracal lynx. Acolytes then carried into the lodgeroom a vividly painted *atua*<sup>20</sup> adorned with *vevers* thrown into relief by intricate patterns of cowrie shells. The box was deep, and painted on its lid were two large eyes which circumscribed a couple of perforations serving as grilles sealed by stout metal wires. Through these apertures the occasional flickering of a violent tongue betrayed the presence in the box of an *obi* or fetish snake.

After placing the *atua* on the altar, exactly where the astral loop or door was to be formed, the acolytes withdrew. Moussine and Bula then prepared for the final play of the sticks, he skilfully anticipating every manoeuvre made by his partner. But one move he did not anticipate. The *mamaloï*, as if hypnotized by the swift play of the sticks, was rocking on the throne, her lithe body glistening like ebony in the light of the single spherical lantern suspended above her like a full moon. She was crooning to herself almost inaudibly when Bula's stick suddenly flew off at a tangent. It seemed to have been snatched from her hand, zigzagged like a boomerang, and landed with a thud upon the *atua*. As it did so the lid flew open and the snake streaked on to the altar, slithered down its sides and vanished behind the fronds skirting the throne. The *mamaloï* was oblivious. She followed the rite, as prescribed, and waited in a state of somniform receptivity. The obstreperous stick was deftly caught up by Moussine, who flicked it back to Bula. She proceeded with her tracings as if nothing had happened. But the

<sup>18</sup> Diagrams of magical force comparable to Hindu *yantras*.

<sup>19</sup> An adept in Voodoo rites; the feminine equivalent of the *papaloï*.

<sup>20</sup> See Pt. 1, ch. 1.

stick now behaved as if imbued with a sentience of its own, with *a consciousness of its individual identity*. Instead of Bula guiding its movements, the stick guided hers! Its trajectory traced fantastic *vevers* which built up such a powerful command at astral levels that Moussine began to show signs of alarm. Bula valiantly parried each thrust, as a fencer fends his own, realising that Bula had surrendered her control of the stick to an alien force and that the *mamaloï* alone was in a position to counter just the unbalanced forces.

In an effort to restore harmony, Moussine brought his stick into alignment with the space reserved for the loop, had it been (as it should have been) established before the altar. As he did so, the solar energies which he represented discharged their full force at the point of the altar, at which, as yet, no receptive moon existed. The acolytes were beating out a complex Petro rhythm on their drums, and the *mamaloï* - with an abrupt and imperious gesture - rose from the throne and gave the Sign of Warning.

A curiously dreamlike atmosphere pervaded the lodgeroom. As the drumming rose to a pitch of fierce intensity the *mamaloï* took up the *atua* and gazed inside. She recoiled immediately and a violent spasm contorted her features. Moussine, knowing the rite had miscarried beyond the point of correction, made to withdraw, but a force greater than he kept him rooted to the spot. Bula also was *distracted*. Then, a fantastic wave of energy flowed from the door that *had not yet been established*. It took the form of a breeze that mounted to a steady blast. It blew from the box that Moussine had supposed to be empty, but Bula stooped to return it to the altar, something metallic slipped from its interior and clattered to the floor. As Moussine picked it up the *mamaloï* declared the rite ended.

But that was not the end.

Moussine had picked up a small metal plaque about 5 inches square. It bore a finely designed miniature executed in enamels. The scene depicted was a village compound; it could have been in Haiti or in Madagascar, even in Louisiana. The village formed part of a natural landscape. A full moon shone above a mangrove swamp in the far left hand corner of the picture. Next to this, a few primitive

dwelling lay huddled in deep shadow. The door of a rather more affluent dwelling lay open, and a dim illumination from within cast a faint beam of light on the ground which lay beyond the verandah, where an indistinct figure sat at a small circular table.

The picture possessed a strangely compelling quality; it fascinated despite its indifferent content. I well remember the sense of mystery which it stimulated in lodge members after the ritual had been declared abortive. Questions were asked, and it transpired that the person responsible for supplying the box containing the *obi*<sup>21</sup> was unaware that it contained anything else. The picture had been passed round several times before someone made an astonishing discovery. There was no figure seated at the circular table on the verandah! The illusion had been engendered, no doubt, by the shadow of an overhanging mango grove bough. Yet all would have sworn that a human figure had been seated there. Furthermore, over the lintel of the door, and bathed in yellow light, an indefinite object was now clearly discernible. It could have been a snake, or a stick. None could identify it. Then, someone was spotted *inside* the house. Through a faintly lit window, a dim interior was vaguely visible, and with it a figure sitting before another doubtful object which may have been a man or a woman. Judging by its unnatural rigidity it appeared to be some kind of effigy.

The mysterious quality of the picture was emphasized later when an anonymous caller visited the Lodge with the intent to retrieve it, but he (or she) failed to do so. The enigma faded inevitably in the flow of events, but Moussine - who knew Haïti and its ways - provided the sequel, which proved to be even stranger.

Moussine had all the pride of his race, and he considered it a matter of honour not only to himself and to his art, but also to his native country, to discover the mystery behind the enamel plaque. He therefore kept a careful record of barely noticeable transmogrifications that appeared periodically to occur in the picture, from the time the figure vanished from the verandah, to the advent of another figure, which appeared and disappeared according to certain phases of the moon. Also periodic

<sup>21</sup> It had, indeed, come from Haïti.



were attempts to retrieve the plaque which, as Moussine realized, had somehow found its way into the *obi's atua*. He locked it in his shrine-room, magically protected by seals and other devices that had successfully foiled occult assaults. One night, however, he was awakened by shrieks seemingly coming from behind the house. He occupied a large residence that had been joined an extensive aviary; he was therefore familiar with the noises that birds were likely to make. But it took him some time to realize that the noises, muffled though shrill, came from a small altar-cupboard in the shrine-room. On opening the cupboard door, he noticed a faint effulgence. It diminished as the aperture widened. He extracted the miniature and noticed in it a faint change. The moon, no longer full, glowed like a blood-red sickle. The 'effigy' in the room had slumped forward, and a faint, nervous movement could be sensed rather than seen in the region of the verandah. There, the dark figure of the *original* picture had sat again, hunched over the table. Moussine then noticed a small circle of *vevers* inscribed on the surface of the table, the top of which resembled the full moon that had hung above the dwelling in its former composition of the picture. He also realised that another sound, like the rattling of a lock, was coming from the kitchen.

The moon was full that night in actual fact, and Moussine had some difficulty - looking down from the first-floor window - in seeing someone trying the back door; not in the manner of a thief, but in a reckless way. He rushed downstairs, flung open the door and admitted a wild-eyed woman who accused him of stealing her lover's soul!

Her story, as Moussine finally had it, was that a powerful Obeah-man had imprisoned the soul in a magical picture which was now the only repository of its life, and this was controlled absolutely by the sorcerer. The victim had been reduced to a state of a zombie whose body sat - when not animated to accomplish the will of its captor - before the table at which the lodge members had seen it first depicted. Outside, on the verandah, the sorcerer controlled his puppet by manipulating a magic moon-circle inscribed with *vevers*.

The complexity of the situation was beyond Moussine's grasp, for he was unaware that the hypnotic pointing-sti-

had been stolen from the sorcerer's dwelling, and that they were the efficient cause of his power.<sup>22</sup>

The *obi* fetish that accompanied the plaque seems to have been an innocuous reptile. But it was innocuous no longer, having been contaminated by contact with the spirit-picture. Plaque and sticks derived from the same source, and the snake - being the sentient incarnation of the sticks - had acquired the potency of the ophidian current that had hypnotized the woman's lover. She was now insane with fear, having been warned that if the plaque were not returned to the sorcerer, both she and her lover would die. But her desperate bid had failed, despite Moussine's willingness to surrender the picture. He was about to hand it over when a violent spasm seized her. He dropped the plaque, watching, as he did so, a dark, serpentine entity which emerged from the woman's mouth and streaked over the threshold.

After summoning an ambulance and attending to the required formalities, Moussine searched vainly for the picture. He heard later that the woman had died before reaching the hospital. The magical miniature and the phantom *obi* were never found. The pointing-sticks survive, but Moussine wanted nothing further to do with them. He willed them to New Isis Lodge, where they once formed part of its secret museum.

<sup>22</sup> Spare, too, had no idea of their origin. He had received them in *lieu* of payment for one of his paintings by a negro who also had been unaware of their origin.

## Space Seed



“THE word of the Law is *Thelema*”. This brief sentence forms verse 39 of Hadit’s chapter - the second - of *Book of the Law*. The word *Thelema* (Will) appears in Greek in the original manuscript in order to ensure its interpretation *via* the Greek as distinct from the Hebrew qabalah. Its number, 93, is the reverse of the number of the verse. The reflection is not accidental; it suggests a search in the mirror-world. *Aiwaz* is also 93, by Hebrew qabalah; its Greek form, *Aiwaz*, is 418.<sup>1</sup> This is a number of the Great Work, which varies from each aeon. Presently, it consists in engineering successful intercourse of humanity with Those beyond.

The Three Grades of Thelemites<sup>2</sup> are divided into:

- 1) “the *Hermit*”
- 2) “the *Lover*”
- 3) “the *man of Earth*”.

The *Hermit* is the secret seed, or *bindu*, the Hadit-part; the *Lover* is the Adept who is spiritually competent to receive the seed;<sup>3</sup> the *man of Earth* is the terrestrial agent in whom the seed is planted. In terms of oriental *tantra* the classification would read thus:

<sup>1</sup> When Crowley first transcribed AL he took the number of *Aiwaz* to be 418, which is that of *Mezla*, the ‘influence from above’, or ‘beyond’.

<sup>2</sup> Those who accept the Law of Thelema and who work in accord with the Law of 93 Current.

<sup>3</sup> I.e., he is one of the ‘chosen’ of Nuit.

- 1) *Divya*, the Divine or Shining One
- 2) *Vira*, the Hero or *Heru*, as *bhakta* (lover)
- 3) *Pashu*, the animal or terrene basis of the operation, i.e. the matter that is to be redeemed.

After the threefold classification, and as if to declare the due order of the Magical Hierarchy, occurs the verse: "Do what thou wilt shall be the whole of the Law".

It is significant that 40, the number of this verse, is also the number of Atu XII, the 'Hanged Man', which is the 13th card of the Tarot. The *Hanged* (or *Crucified*) *Man* indicates the Place of the Cross, or the crossing over to the Other Side. Man, the terrestrial entity, is depicted upside down, showing the nature of the formula as one with *viparīta maithuna*.<sup>4</sup>

Immediately following this verse there is a reference to the moon-god, Sin, whose magical formula is Restriction; necessarily so, because this is a reference to the lunar current. But why should the moon be invoked immediately after the threefold classification of Thelemites, or entities eligible for receiving<sup>5</sup> the Law? The answer is that the moon here typifies the Ring-Pass-Not of Yesod, beyond which terrestrials cannot penetrate until they have understood, and can apply, the appropriate formulae.

The "man of Earth" is counselled not to refuse his wife (*shakti*) if she has accepted *Thelema*, i.e., the seed implanted by Nuit. The lover is counselled to depart because, having accomplished his will, having been the means of implanting the seed, his work as a *Vira* (Horus) has been achieved. The Hermit (the seed itself) is not mentioned again in this verse, but the fact that "all else is a curse", suggests that the lunar vibrations of Yesod are a great obstacle to man's achieving the Crossing at the Place of the Mauve Zone.<sup>6</sup> Hence the adjuration against the ancient curse, sealed by the invocation of 'Hell', the 'concealed

<sup>4</sup> Literally, 'upside down union', or, in qabalistic terms, the Way of the Backward Paths, behind the sephirotic Tree.

<sup>5</sup> 'To receive' is one meaning of the word *Qabalah*, i.e. the 'Received Tradition', the 'Law'.

<sup>6</sup> Daäth, the 'other' moon. For further observations on Yesod in this context, see *Aleister Crowley & the Hidden God*, ch.10, 'Nu Isis and the Radiance beyond Space'.

place', the subconscious, the *Amenta* or place of the dead.

The "state of manyhood bound and loathing" is a description of the Sun crippled and swathed in Amenta. He is the *Osiris-Tesh* in his 'bloody' sweat, the female Christ, as Charis, weeping tears of blood and bound in linen.<sup>7</sup> "Bound and loathing" describes the mummy in its wrappings, and the revulsion thus inspired by the dead are not what they seem. For the initiate who recognizes their astral vitality they are the Undead, the Nosferatu. Hence the exhortation "thou hast no right but to do thy will" (i.e. among the living).<sup>8</sup> The verse number, 42, suggests, naturally, the 42 Asses of the Dead in the Hall of Maat in Amenta.

It is said that "Nothing is a secret key of this law. Sixty-one Jews call it; <sup>9</sup> I call it eight, eighty, four hundred & eighteen". The number of the verse in which this conundrum appears is 46, which transliterates into *Mu*, the 'Cry of the Vulture', the Path of Maut, or Maat at the Mauve Zone (Daäth). It therefore connects with Lêng, which equals 88 (eight, eighty). The riddle continues: "But they [i.e. the Jews] have the half: unite by thy art so that all disappear". By halving 46, 23 is obtained. This is a number specifically associated with the Path of Maat, in which the word *Ipsos* vibrates - the Path of the Hanged and Crucified Man. It is the path of Water (i.e. blood). Halving 506, (the sum of 8, 80, 418) produces 253, which is the sum of the series of numbers from 1 - 22, the number of mantric paths on the Sephirothic Tree. It is also the number of the words of *Gnosis*, that supreme *Jnâna*, or Knowledge, that is Truth (Maat). If we therefore "unite by" our "art", that is by the *qabalah*, "so that all disappear", the following equation results: All = 61 = *Ain* = Nothing. The *Ain* as the *Z-ain*<sup>10</sup> is alluded to in the words "Abrogate are all rituals, all ordeals, all words and signs ... Hoor in his secret name and splendour".

<sup>7</sup> See the works of Gerald Massey, particularly *The Natural Genesis*.

<sup>8</sup> In the Mass of the Phoenix (*Liber 44*), after absorbing the blood of the victim, the magician declares: "I entered with woe; with mirth I now go forth, and thanksgiving, To do my pleasure on the earth, Among the legions of the living". (See *Magick*, p.410). 44 is the number of DM, 'blood'.

<sup>9</sup> See remarks in Chapter 9, Part III, *infra*.

<sup>10</sup> See remarks in Chapter 9, Part III, *infra*.

the Lord initiating". In the Aeon of *Z-ain*, the Wordless Aeon, these abrogations are understandable. Frater Achad has shown that the "Lord Initiating", Hoor, is identified with Shadai, the Hebrew form of Set or Shaitan.<sup>11</sup>

The Hierophantic Task is then described in respect of three ordeals, or, more precisely, one ordeal experienced in three different ways. The gross candidates are tried by fire; the fine are tested intellectually; and the "lofty chosen ones" - the transmudane adepts - are tried in the "highest": "Thus ye have star & star, system & system; let not one know well the other!", all of which indicates a supreme and ultra-cosmic power-zone which oversees the galaxies. The primal glyph of Set as the Overseer was the Pole Star, the Eye at the Summit, for he was the supreme Hierophant.

Then is described a secret palace such as exists in the caverns of Agarthi, the Secret City mentioned in connection with the terrestrial abode of the Great Old Ones. Authorities differ as to its location. Some place it deep within the earth, others upon its surface, somewhere in Central Asia. It has four gates emblematic of the Four Spatial Gateways which open on to the Outside, and which admit alien influences into the terrestrial lifewave. The floor of the palace is of silver and gold, the lunar-solar vibrations. Among colours, the night-sky lapis lazuli of Nuit, and the jasper black of Outer Space, are primary. The expression "all rare scents" refers to specific *kalas* generated on the floor of the palaces by an alchemical operation of the sun and moon. Jasmine and rose are the erotic agents employed in the rite, and their juxtaposition with the "emblems of death"<sup>12</sup> suggests a secret process of embalmment associated with a necromantic rite known only to adepts of Agarthi.

The initiate may enter this secret place by the Four Spatial Gateways, either in turn or simultaneously, after which he has to remain upright on the floor. "Will he not sink?" The question makes sense only if the floor is considered not as a stable structure of compacted atoms but as a shifting mass composed of vibrations less dense even than the Adept's highly refined

<sup>11</sup> See *Cults of the Shadow*, ch.8, note 32.

<sup>12</sup> The mummy swathings.

body of light. "Amn. Ho! warrior, if thy servant sink?" A or Amen = 91; Ho = 75, which together = 166, or, taking period as *yod* (10), 176. 91 is the number of the most ethereal form of the Septenary.<sup>13</sup> *Amn* is Amoun the Hidden God, cosmic 'secret seed' of All. Ho, 75 = Nuit, the Star Goddess, is also the number of Lucifer, the Herald Star,<sup>14</sup> and of KIM, the Pleiades; of LILH, 'Night'; of KHN, 'Priest'; and of DE, the 'Divine' or 'Shining One' (cf. *Deva*). 176 yields 'bloody', 'jasmine', and LQVM, 'to stand', all of which notions confirm the present interpretation of the verse.

The Servant or Priest is the material envelope of the Adept. The means of obviating a return to earth, by *sinking* through the floor of this secret star-temple,<sup>15</sup> are described allegorically. The Adepts are counselled to "dress ... in fine apparel", "to eat rich foods and drink sweet wines and wines that foam!" - a direct reference to *kalas*. This apparently frivolous advice continues in a vein that supplies the key to the mystery: "Also take your fill and will of love as ye will, when, where and with whom ye will! But always unto me". This indicates the use of the ritual of specially chosen *dakinis* or female 'demons'; but the rite must always be directed toward Nuit<sup>16</sup> with intent to create a link, or open another door for the Great Old One. Note that 91, *Amn*, is the number of 'Naacal', the name of a non-human language; and 75 = OGB, 'to love lasciviously' - a direct allusion to the use of erotic techniques in the ritual that leads beyond Yuggoth.

That the foregoing interpretation is not as far fetched as might at first sight appear is confirmed by the next verse which issues a grave warning: "If this be not aright; if ye confound the space-marks, saying: They are one, or saying, They are many; if the ritual be not ever unto me: then expect the direful judgments of Ra-Hoor-Khuit!". The space-marks *are* the Gateway and the verse is evidently inspired by the extraordinary dangers that may be encountered by the over-confident Adept, if, in his

<sup>13</sup> The Seven Stars, i.e. the highest form of which is the eighth, Set.

<sup>14</sup> Note the stellar nature of these ideas.

<sup>15</sup> Of which the Temple of Starry Wisdom is the archetype. See Diagram 1.

<sup>16</sup> I.e. toward the *Ain* beyond Yuggoth.

mode of entry to the palace (whether "in turn or at once"), he confounds the Gates *and their Guardians*, assuming Them to be many. Then he can "expect the direful judgements of Ra Hoor Khuit!" Why Ra-Hoor-Khuit? Why not Hoor Paar Kraat, who is the lord initiating? The answer is that if the Adept sinks through the floor of the temple he sinks down to the solar level (Tiphereth), because the lunar vibration implied (in the verse) is not the moon of Yesod, but of Daäth, and of the mauve zone that leads obliquely through the Four Gates: Kether, Chokmah, Binah, and Daäth.

After this warning, Nuit describes the *phalasaruti*, or magical fruits accruing as a result of an impeccable performance of the rite, the aim of which is to "*regenerate* the world, the little world [i.e. the earth] my *sister*".<sup>17</sup> She identifies her sister with her "heart"<sup>18</sup> and her tongue,<sup>19</sup> unto whom she sends "this kiss", this touch of another world, or other spaces; a vague and fluttering contact that is yet the seal of a "promise" from Outside. She promises the scribe<sup>20</sup> "ecstasy" and "joy of earth". In other words, a disembodied and therefore extraterrestrial entity is given the freedom of the City of Man, to take his pleasure among the living. But again he is warned not to change "as much as the style of a letter; for behold! thou, o prophet, shalt not behold all these mysteries hidden therein."

There then follows a curious prophecy: "The child of thy bowels, he shall behold them", meaning he shall behold these mysteries. This child identified himself (satisfactorily, to Crowley,<sup>21</sup> at the time) as Frater Achad, who did actually discover the "key of it all". But it is not certain now, in the light of later research, that Achad was the child in question. The use of the word "bowels" is ambiguous. It could indicate an entity from the back (side) of the sephirotic tree. This supposition is strengthened by the passage following it: "Expect him not from the

<sup>17</sup> I.e. Isis, the twin of Nu-Isis or Nephthys. The italics are mine.

<sup>18</sup> A euphemism for the vulva, or valve of the emotions.

<sup>19</sup> The letter *Pé*, meaning a mouth, with the tongue clearly discernible, is a glyph of the Aeon of Maat.

<sup>20</sup> I.e. the 'dead' Ankh-af-na-Khonsu.

<sup>21</sup> See Crowley's *Confessions*.



East nor from the West; for from no expected house cometh that child". East and West in a context involving procreation would indicate the masculine and feminine progenitors respectively. The number of the verse, 56, is the number of NU, suggestive of the trans-plutonic power-zone, Nu-Isis. Also  $5 + 6 = 11$ , the number of the Qliphoth and of all those "who are of us".<sup>22</sup>  $Us = 66$ , the number of the Qliphoth. The word "bowels" = 419, which is the number of TITH, 'the Serpent' typical of the Ophidian Current, is highly significant in the present context. It is also the number of Sodom and Gomorrah; of *To Mega*, 'the Great', and of the Tenth Underworld (both by Greek qabalah). The ideas suggested by these numbers indicate that the child is of extraterrestrial origin, which fits the present pattern and is strengthened by the fact that it is Nuit's avowed function to transmit the seed from Outside.

The Goddess then proceeds to describe details of the magical ritual: "Invoke me under my stars! Love is the law, love is the will". This is yet another reference to the *viparīta maithuna* at the 718 position. Nuit, as priestess, is above; she represents the Will (*Thelema*). Her worshippers - those who invoke her *ka* - are beneath; they are the vehicles of Love (*Agapé*). Both *thelma* and *agapé* are a form of 93, and  $93 + 93 = 186$ , the number of 'nuptial', and also of ABN NGP, 'a stone of stumbling' or 'rock to fall over', which suggests the dangers of this form of love. But above all, 186 signifies the QVPh or 'back of head', the seat of the sexual power in the human organism. Its types are the moon and the ape, both indicative of the backward position for the ape was used in the Mysteries in connection with lunar periodicity. But the love of *Agapé* is not merely sexual love or even lust; it is a form of *attraction*, more subtle, more magnetic than lust. It denotes a total passivity which creates the vacuum necessary to suck in the *kalas*. "Nor let the fools mistake love; there are love and love. There is the dove, and there is the serpent. Choose ye well!" The fools are earthlings; the dove, originally a Tyrrhenian totem and the central symbol of the Great Seal of the O.T.O.,<sup>23</sup> is the feminine principle *par excellence*, the Bird of t

<sup>22</sup> I.e., of the Silver Star, the Star of Set or A.:A.:. The initials add up to 11 and the Order is composed of eleven grades.

<sup>23</sup> See *Nightside of Eden*, p.167.

Goddess. The Serpent, on the other hand, is the type of the Ophidian Current, neither male nor female, for in its subtlety and cunning it may manifest as either, or as *neither*.

Nuit claims that her prophet "hath chosen" between these two, although whether wisely or not is not stated. Presumably the former, because he is said to know the "law of the fortress, and the great mystery of the House of God". After this comes the rider: "All these old letters of my Book are aright; but *Tzaddi* is not the Star. This also is secret: my prophet shall reveal it to the wise.

This would appear to be an abrupt digression, but it is linked with the previous passage through the elemental attributions, which it continues. The dove is the bird of air or space, the serpent is a creature of earth. *Tzaddi*, the number of which is 90, represents one quarter of a Circle, the quarter of the North.<sup>24</sup> The star represents light or fire. Crowley and others have assumed that the "Book" refers to the *Book of Thoth*, and they have adduced cogent reasons why this may be so,<sup>25</sup> but Nuit's book (i.e. the first chapter of AL ) can not be Thoth's. I suggested, in *Outside the Circles of Time*, that Nuit's book may more properly be identified as the "Book of the law of Dead Names", which was truly secret in 1904 (when Crowley received AL ), for H.P.Lovecraft was the first to mention it, more than two decades later. The fish-hook is the magical instrument employed by the Fishers from Outside, who are preparing the way for a return of the Deep Ones. *Tzaddi*, 90, represents the quarter containing the spatial gateway through which Great Cthulhu will come again. "This also is secret:<sup>26</sup> my prophet shall reveal it to the wise". The wise were called "doves" by the Gnostics. The verse is subtle and requires depths of insight. *Tzaddi* is not the Star, any more than Nuit's book is the *Book of Thoth*. The goddess confirms this interpretation with the words: "I give unimaginable joys *on earth*,<sup>27</sup> certainty, not faith,

<sup>24</sup> *Tzaddi* means a 'fish-hook', which equates this letter with water, the element of the Deep Ones.

<sup>25</sup> See Crowley's *The Book of Thoth*.

<sup>26</sup> I.e., of the secret ion.

<sup>27</sup> Italics by present author.

while in life, upon death ... ". The emphasis on death is typical of the *Necronomicon* mythos. Nuit mentions "sacrifice", although she demands none; and "incense" - without blood; and "the Kingdom of Eternity".<sup>28</sup> And then, in verse 60, she reveals her true identity as Queen of the Forces from Outside: "My number is 1111, all their numbers who are of us."<sup>29</sup> The Five Pointed Star, with a Red Circle in the Middle, & the circle is Red. My colour is black, but the blind, but the blue & gold are seen of the seeing. All have a secret glory for them that love me ...".

In these words Nuit identifies herself as the real source of Enlil (*kalas*) from Outside. The Pentagram is the Star of Woman, with the Red Centre<sup>30</sup> of manifestation on earth of the extraterrestrial energies which Nuit transmits. The averse Pentagram<sup>31</sup> invokes her.

Black is the *kala* of Binah, the City of Set; the "blind" refers to the blind Horus, or the sun-son in the dark of the underworld. This is Set as Hoor-paar-Kraat, the crippled deity, the child-like dwarf-god represented in swaddling clothes, or in the corpse of things of the mummified dead. According to one recension of the *Necronomicon* mythos, Hoor-paar-Kraat was begotten in Amenta by Osiris from the dead body of Isis, hence the necrophilic strain. In magical terms, Amenta is the dream-state, the subconscious, and the dead Isis is the entranced priestess, rigid in magical sleep. She is the gateway to Space *via* which flow in the energies of Nuit. The blue and the gold are the Chesed-Tiphereth (Space-Fire) aspects which veil the Hidden God. The number of the verse, 60, suggests the Sixtystone, Ixaxaar with all its abyssal implicits.<sup>32</sup> The verse following it contains the beautiful images of the Ophidian Currents which are used in the invocation of the *kalas* of Nuit in the Deities of Set. The wings of the dove and the Kundalini (Ophidian Current) are identified in this paean of Nuit, in which she also identifies herself with Maat, the "blue-lidded daughter of sunset".

According to Frater Achad,<sup>33</sup> the final verse of Nuit

<sup>28</sup> See *Nightside of Eden*, Part I.

<sup>29</sup> Us = 66. *Vide supra*, p.54.

<sup>30</sup> I.e. the Scarlet Woman.

<sup>31</sup> As in Crowley's revised version of *Liber XXV*. See *Magick*, p.206..

<sup>32</sup> See *infra*: Part III, ch.9.

<sup>33</sup> In his "Official & Unofficial" Correspondence.

book refers specifically to the Ma-ion, when she declares: "The *Ma-nifestat-ion* of Nuit is at an end". This declaration conceals also a practical rubric which indicates the manifestation of the secret ion is at an end, the 'end' being the type of the vulva and the source of the kalas. 66, the number of this final utterance is the Mystic Number of the Qliphoth and of the Great Work.

## Sentient Mist



THE second ray from Yuggoth forms Hadit's chapter, Word of Hadit, which is the Secret Seed in the womb of Nuit. Hadit is the Vortex, the coming into manifestation of the Power-Funnel at the centre of Infinity; the infinitely small sub-atomic particle which spawns the Great Old Ones and projects Their images through the waters of the Great Abyss via the Gates of Yog-Sothoth, guarded on one side by Cthulhu and the "Esoteric Order of Dagon", and, on the other, by Azathoth and the "Starry Wisdom Sect"<sup>1</sup>, for Binah is the Great Sea, and Chokmah is the Sphere of the Fixed Stars, the stars that never set.

Binah represents the black night of Sentient Shadow, and Chokmah the Grey Fog of the sleeping Starmist. The Black Night of Nuit is the "hiding" of Hadit. His first act is an invitation to "all ye" to "learn the secret that hath not yet been revealed", viz: the fact that Hadit is the complement of Nuit, his "bride". Hadit is Not, or Nuit, "extended", and *Khabs* is the name of his house. This is a reference to those stars (*khabs*) which form the power-zone of Chokmah (Wisdom) and are the secret centre; the nucleus of the 'Starry Wisdom Sect.' Hadit declares that - as the Centre of the Sphere of the Stars - he is everywhere, but shall not be known as such. Nuit, on the other hand, as the Circumference of the Sphere, is nowhere found yet, as such, she shall be known. She is LA (not), and he is

<sup>1</sup> Both the Order and the School are mentioned by H.P. Lovecraft. See, in particular, *The Shadow over Innsmouth*, and *The Hunter of the Dark*.

(God), which together with the original AL of the first cosmic power-zone, Kether, embody the 93 Current.<sup>2</sup> But LA, 31, when *reflected* in the sleeping Starmist becomes AL. Together they yield 44, the mystic number of the Aeon of Aquarius and thus also of Maat. 44 = DM (blood) which composes one stream of the Double Current.<sup>3</sup> Aquarius therefore denotes the Aeon of the Double Current which is brought into manifestation simultaneously with the 93 Current. There is thus a subtle identity between the two Aeons.

In connection with the Fog of Chokmah mentioned above, the following account is perhaps significant. On a misty night in late November, 1957, New Isis Lodge lacked several members owing to weather conditions. The set programme was abandoned and in its stead those who had been able to attend decided to rehearse a ritual scheduled for the following month. Being ten in number they formed a skeletal nucleus for a Rite of the Tree.<sup>4</sup> They therefore assumed their accustomed positions, viz: Soror X at Malkuth, Soror Y at Yesod, Frater Z at Hod, and so on. Lacking number eleven - for Soror Shugal had not put in an appearance - the throne of Daäth remained vacant.

This situation was satisfactory and posed no problems, but as the ceremony proceeded a growing sense of uneasiness infected the celebrants. This was unusual in view of the routine nature of the rite. A wisp of fog had infiltrated the room through the only place of ingress (apart from the door, which was closed), the high window in the north wall.

The invocations had a falseness about them and possessed the curiously muffled quality associated with thick fog or deep snow. Three tapers on the altar were the sole source of illumination, and the mist seemed to shroud their radiance. An unearthly silence settled. Soror Y, at Yesod, seemed to have forgotten her lines, and remained mute. She explained later that a veil of oblivion had fallen upon her like a pall. It not

<sup>2</sup> AL (31) + AL (31) + LA (31) = 93. Achad's 'Word' *Allala* derived from a certain order and reflection of this Current. See *Cults of the Shadow*, ch.8.

<sup>3</sup> Represented by Horus (93) + Maat (696). The total is 789 which is the number of the Scarlet Woman in her Draconian phase.

<sup>4</sup> The Sephirotic Tree of Life, which comprises the Eleven Cosmic Power Zones.

only effaced from her mind all memory of the invocation also deprived her of speech.

Fog then seeped up from the floor and enveloped the group a grey vapour which lay upon the lodgeroom in almost tangible drifts. At a point over the zone of Daäth a dense concentration of mist eddied in spirals. Its violent agitation contrasted unaccountably with the sluggish shroud that obscured the rest of the room.

A sudden knocking broke the silence. Everyone started. The clamour arose from the front door two landings down, where someone was announcing himself in no uncertain fashion. The Frater-in-charge left the lodgeroom to answer the summons. He returned with the news that a policeman had informed him of the death of the Sister who would have occupied the throne of Daäth.

Before the message had fully registered a lurid mauve light flashed above the throne and a strangely muffled voice proclaimed a future date, several years forward. Impossible as it seems, it was accurate and it prophesied the return of the lost priestess.<sup>5</sup>

Reverting to AL; Hadit announces that the rituals of the old time are black. The old time refers back to a period infinitely more remote than has hitherto been supposed by those interested in fathoming AL. Crowley, and many after him, have understood the denigration as referring to the rituals of the Golden Dawn and no more distant in time than the close of the XIXth century. Crowley's penchant for reading into history his battle with Mathers, Gregor Mathers over the issue of the Secret Chiefs, or Great Old Ones, no doubt flawed the lens of his otherwise lucid vision. Nor does the old time refer to the Judaistic religions, or to the early rites of the aeons of Isis and of Osiris, but to an incalculably remote age antedating human consciousness on this planet, an age when other than human races existed under the dominions and dominions of the Great Old Ones.

The rituals were black because they were of Set-hulhu<sup>6</sup> and the Deep Ones, who operated from the third cosmic power zone under the Black Night of Set (Saturn), the first reflex of Set-Typhon or Yog-Sothoth. An 'evil' spawn resulted from the

<sup>5</sup> The sequel to this annal is given below: pp.89-92.

<sup>6</sup> Cf. Cthulhu.

miscegenations consequent upon the opening of certain Gates in the Mauve Zone. This led to an invasion of Malkuth by qliphotic larvae that yet linger on in unsuspected regions of the earth. The reference is to one of several abortive attempts to transplant intelligent life from Outside, and to introduce it to an inhospitable and magically hostile planet. Echoes of this Great Experiment have been preserved in various myths and legends, in the *Book of Dzyan* and - in more recent epochs - in Rabbinical lore.

Aiwass insists upon these abortions being cast away so that the "good ones be purged by the prophet: Then shall this Knowledge go aright". The phrase suggests an alchemical process. Knowledge with a capital initial indicates Daäth, a specialised and secret body of knowledge, the knowledge perhaps of the Starry Wisdom Sect associated with the specific sphere of Hadit's activity (Chokmah). The implications of this verse are of major import for they suggest that the Aeon of Horus marks the first point in time (after incalculable aeons) at which the Experiment has come up for review.

Hadit identifies himself with the hidden flame, the triple Fire-tongue of *Shin*<sup>7</sup> and the luni-solar spirit which forms the trident of Neptune. This god rules the zone in which Hadit functions, and which forms the sphere of the flame's activity. Hadit is the flame "in the core of every star". He declares that although he is "Life, and the Giver of Life", yet *therefore* is the knowledge of him the "knowledge of death". Death here is not only the sleeping mist, the Amenta of the Egyptians. It is also the centre of Knowledge, or Gnosis, which is one with Daäth, the eleventh cosmic power-zone. Daäth appears therefore among the first, second, and third power-zones as a 'false' zone. It appears false because it is not, strictly speaking, on the Tree of Life, in the same sense that the Mauve Zone is not comprehended entirely by the waking or the dreaming states of consciousness. So the knowledge of Hadit comports also the knowledge of Daäth. And here lies the key to the VIII<sup>+</sup> O.T.O., and to the "Secret Pathway" described by Crowley in his *Magical Record*.<sup>8</sup> In consequence, Hadit

<sup>7</sup> The letter of Fire or Spirit, in the Magical alphabet. Its number is 300, or 3 on the Grand Scale.

<sup>8</sup> See *The Magical Record of the Beast 666*, p.151.



identifies this formula with both the "Magician and the Exorcist." As Magician, he penetrates the Mauve Zone, where he is constantly surrounded with the 'evil' progeny of the Abortive Experiment fleetingly glimpsed in myth and legend.

There is then a declaration of identity with the "axle and wheel"<sup>9</sup> and with the "cube in the circle".<sup>10</sup> There is a curious reference to Heru-pa-Kraath, the dark twin of Hoor-Ra-Hoor-Khuit. Hadit criticizes the worshippers of the heretic god, Hoor-paar-Kraat, declaring that he himself is the worshipped. This seems to imply that only the expression of Hadit's magical technique<sup>11</sup> provides the substance necessary for forming the Mass of the Holy Ghost or Hidden God. In order to emphasize the praxis, Hadit declares that "existence is joy". This means that Being, expressed or manifested, gives rise to the thrill of ecstasy concomitant upon the expression of the Hadit-principle, the *bindu*,<sup>12</sup> the secret and inner seed.

"The sorrows are but as shadows; they pass & are done away; there is that which remains". The sorrows are the sentient shadows, or echoes, of abortive attempts to sow upon earth the seed of Intelligence. These pass away; "that which remains is Hadit, the I-Principle, the treasure of Supreme Intelligence, which can never be extinguished."<sup>13</sup>

Hadit then demands a "veiling of this shrine"; this knowledge is not for all. The brilliance of its light is invoked to "devour and eat them up with blindness!" These peculiar effects suggest more than a temporary blindness caused by the dazzle of metaphorical light, or by the glare of physical light. There is a hint, too, of the "leprosy" attributed by the Osirians to the Nahsi's of the Draconian Cult. The Nahsi's were charged with their opponents with causing blindness and other diseases concomitant upon their black magical practices.<sup>14</sup> In the latter

<sup>9</sup> I.e. the still centre.

<sup>10</sup> The altar in the Magical Circle, or lodgeroom.

<sup>11</sup> Such as those practised in the O.T.O. and affiliated orders using the 93 Currents.

<sup>12</sup> Sperm, in the alchemical sense.

<sup>13</sup> This Principle is not to be confused with the ego. The latter is a phase of the former; the former is the sole reality.

<sup>14</sup> See the works of Gerald Massey, particularly *The Natural Genesis*.

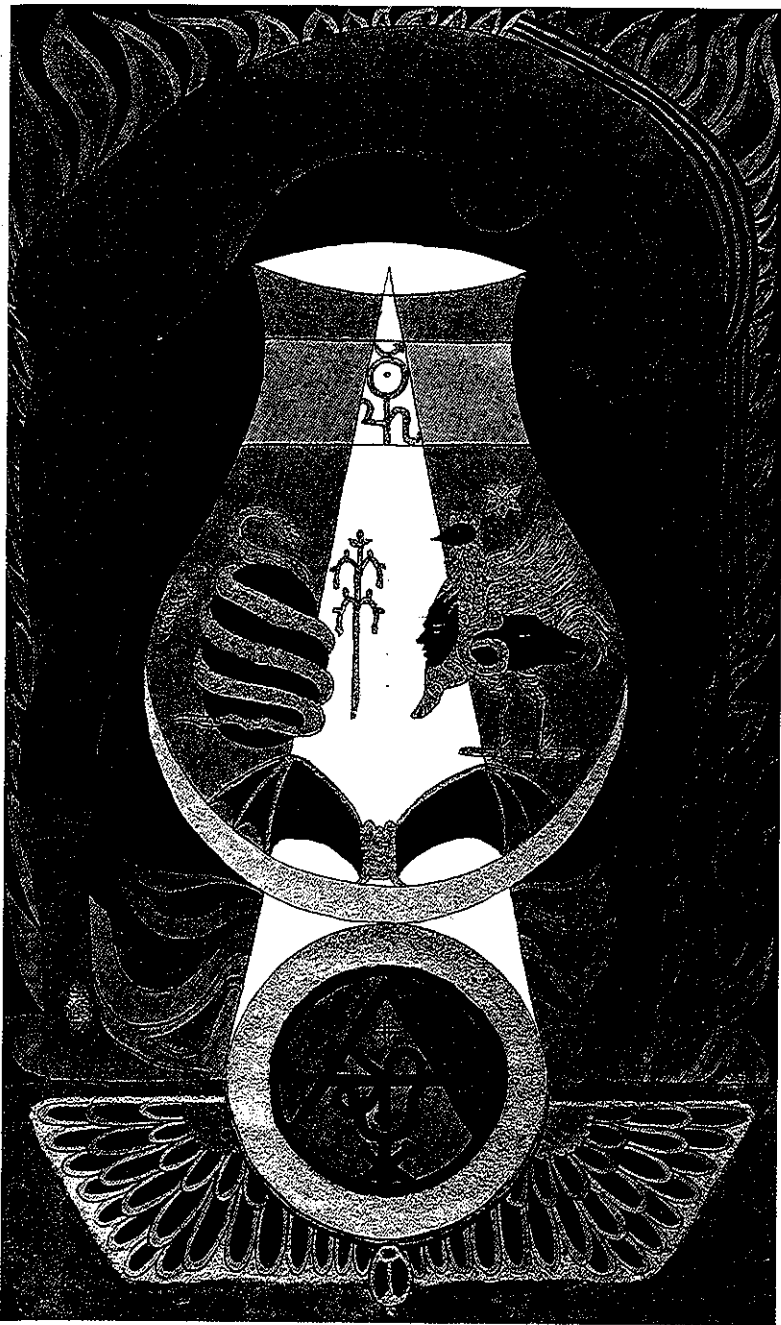
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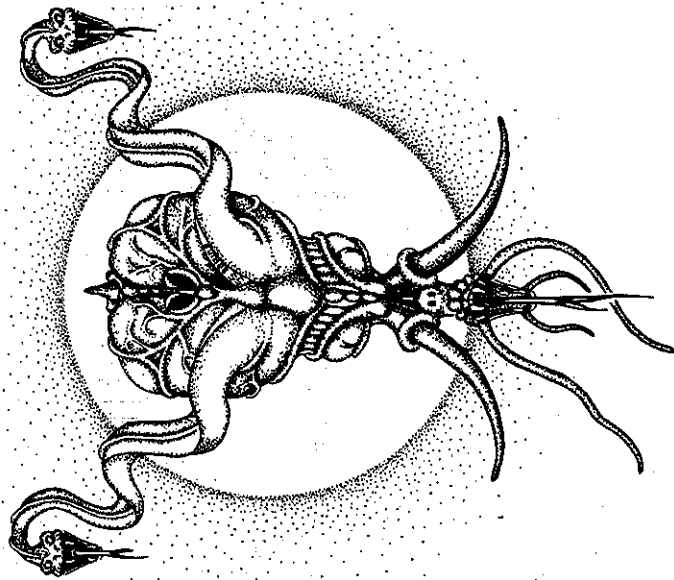
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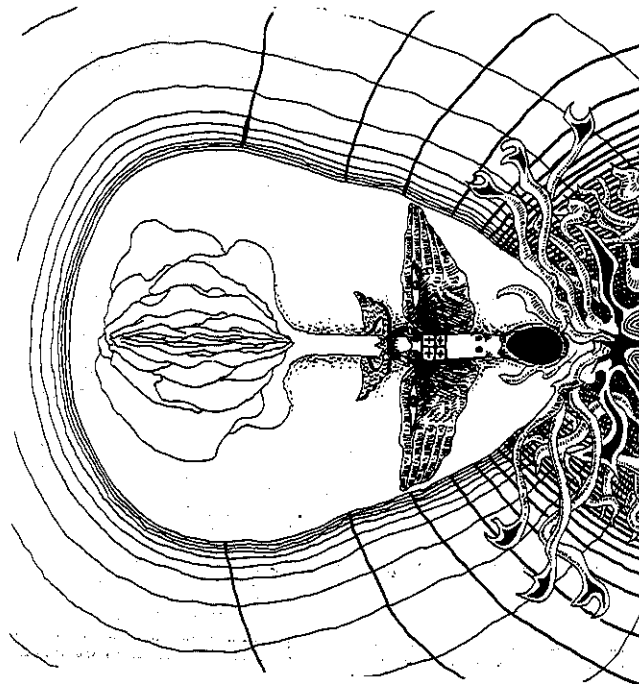
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6. *Vinum Sabbati* by Steffi Grant



No. 11. Oct. 7. 1900



7. (top) *The Double Current* by S.S. Adkins

8. (bottom) *Lam* by Alistair Campbell. As seen during an invocation.

of the Cults of Ta-Urt and of Set indubitable degenerations corrupted the doctrines, and syphilis, rather than mutations, resulted. In much the same way, at a far later age, the rites of Tantra in their decadence were also afflicted. On the other hand, it is known that certain early experiments in transmudane mutation failed and terminated not only in physical teratomas but also in hideous occult pathologies which the ancient priests not always successfully aborted. In consequence, monstrous forms of life escaped from hidden temples in remote and isolated places, and some lived on, even into the present age. Occasionally, these entities are recognized for what they are.

Hadit is perfect because he is identical with Not (Nuit); as perfect, therefore, as "Infinite Space & the Infinite Stars thereof".<sup>15</sup> He claims that his number is "nine by the fools". That is, he is the hermetic seed symbolized by the IX° O.T.O. He goes on to say, however, that "With the just"<sup>16</sup> his number is eight, and "one in eight". This means that he is not only *Had* (Set or Seven), but also the one beyond Seven, as has been shown.<sup>17</sup> He is Eight as the Son of his Mother, the Queen of the Seven Stars, being the first one after her and therefore the height or summit of her glory. As such he was typified by the Pole Star.

The numbers 7, 8, and 9 apply specifically to the Draconian Current and to the Stellar Dragon of the Deep, Tanith, whose place is in the Waters of Space. Hadit also emphasizes the fact that he is "none indeed", *because of his identity with his mother*, who is Nuit or Not.

After disclaiming identity with the "Emperor" and the "King", he goes on to identify himself with the "Empress" and the "Hierophant", and adds by way of explanation: "Thus eleven, as my bride is eleven". True to the ancient Typhonian Tradition, his bride is also his mother.

After further disclaiming traffic with "the dead", "the poor", and "the sad", he declares kinship with the "lords of the earth". The phrasing suggests once more that "We" are not "of the earth". Then comes the riddle: "Is a God to live in a dog?"

<sup>15</sup> I.e. Isis.

<sup>16</sup> Or the justified; i.e. the Maatians.

<sup>17</sup> See Part II, ch.1.

No! but the highest are of us". God is dog in reverse, a hint at the Mauve Zone and a further reference to the height, the *eight*, which is the number of the justifications of the *Maatians*. As if to say that the Great Old Ones - the Gods - are not reflected; They do not appear upon earth; They are with the *Maatians*.

The number of the verse in question is 19, which is that of the path of *Teth*, the Serpent, on the sephirothic Tree, thus indicating the Ophidian Current. It is also the number of the Feminine Glyph of ChVH which means 'to manifest', 'to show forth'. ChVH is the name of Eve, the primordial manifestor. But above all, 19 is the number of The "Daughter of the Flaming Sword" which links with Ma-Ion and the unspeakable or wordless Aeon of Zai. It should be noted that when multiplied by 59,<sup>19</sup> the number 19 becomes 1121 which is the number of 'Eve menstruating'.

Hadit contrasts negative and terrestrial attributes with the shining, or *devic*, qualities of the minions of the Old One, which he describes as the "servants of the Star & the Snake". The Snake typifies the Ophidian Current and is identical with the Voodoo Ob. These are declared by Hadit as being identical with his own essence, which confers "Knowledge & Delight and bright glory". Furthermore, these qualities inebriate the elements. Knowledge is Daäth, the Gateway to the Crimson Door of Set. Delight is the "Garden of Delights in ODN" (Eden), and "bright glory" is the "secret glory" conferred by Nuit, the bride.<sup>20</sup> The Ophidian Current is invoked or "worshipped" with "wine and strange drugs". As previously shown - "wine" refers to the *kalas*; "strange drugs" refers to the exhalations of certain psychosomatic centres in the priestess. They are not indications of alcoholic or of narcotic substances, otherwise the rite of "They shall not harm ye at all", could not have been admitted. Note that 22, the number of this verse, is twice times eleven, which signifies the Magician, or Double-Wanded One, at p

<sup>18</sup> *Zain* means 'a sword'. It is the letter of the magical alphabet attributed to the Twins, i.e. the Double Current.

<sup>19</sup> 59 is the number of Lilith and Samael and of the "Yoni calling for the Lingam" (as ovum, menstruum, or alkali). (See *Liber 777 Revised*, List of Primes).

<sup>20</sup> A.L.I.60.

with the Qliphoth. However, this should not be understood as imposing any stricture on the magical or mystical uses of *natural* substances capable of changing the gears of consciousness. It is the misuse of these substances that is deplored, and their abuse is prohibited in all *shastras*, ancient and modern. Hadit therefore assures humanity that the Great Old Ones will not condemn it for enjoying "all things of sense and rapture".

In verse 23 of his book, Hadit declares that there is "no God where I am", implying that as Set, or Apep,<sup>21</sup> he is the exclusive transmitter of the Ophidian Current. The number 23 suggests a Maatian interpretation; it is the number of the Path of Ipsos. "I am alone", or *all one*, emphasizes again the "one in eight" as the *height*, which is qualified implicitly by the foregoing as Maat, as the supreme manifestation of Nuit (Not). The verse therefore yields a key vital to the understanding of the Mysteries of the two aeons and their interrelationship. Frater Achad's comments on this verse are replete with significant suggestions.<sup>22</sup>

In the two verses which follow on, the "Kings" are distinguished from the "low men", and the "chosen" are described as being "against the people". The low men and the people are terms applying to the lower sphere (earth-plane), whereas the Kings represent those beyond the earth, i.e. the Great Old Ones. The equation is later confirmed when Hadit identifies himself with the Ophidian Current. If this Current *ascends* it is reabsorbed into Space (Nuit); if it *descends* it penetrates the earth and, in the process of its materialisation, secretes venom. The process generates a rapture in which Hadit becomes totally identified with the terrestrial element. This predisposes earth-bound beings, among which are human beings, to the danger of mistaking Hadit for a purely terrestrial phenomenon. Humanity has erred continuously in imagining itself superior to all embodied forms of consciousness, as the crown of evolution.

The *Book of the Law*, the *Book of Thoth*, the *Book of*

<sup>21</sup> The Egyptian form of Apophis, from which the Ophidian Current derives its names.

<sup>22</sup> There are many references in his "Official & Unofficial" Correspondence. Hitherto unpublished.

*Dzian*, and perhaps more than all other 'forbidden' books the *Necronomicon*, constantly undermine this unwarranted arrogation. It is unlikely that such a misconception would merely in disrupting the faculty of reason, as would be the case from later verses. On the contrary, verse 32 contains a hint of the actual situation: "... reason is a lie; for there is a factor finite & unknown; and all their words are skew wise". This is the quasi-sephira, Daäth, which mirrors the words of the Thoth, distorted by projection from the reflected universe of the Other Side of the Tree; hence "their words are skew wise".

Subsequent verses are taken up mainly with ritual procedures. Then comes a reference to the "egg", and to the Invisible or Hidden God - Amen. The "slaves that perish" are transformed into zombies, i.e. they are "damned & dead!" Amen is "of the 4" and there is a "fifth who is invisible therein am I as a babe in an egg". Amen (of the four letters 746,<sup>23</sup> the number of the Double Logos (373 x 2), the Logos of the Double Wand of Power. Amen is the reverse of Nema, the name of the Priestess of the Double Current, or Horus-Ma'at. But there is a fifth, and this is 'L', which turns *Amen* into *Lamen*. This has the number (776) of the word 'Aeon', and 'Paroketh', the veil that separates the Aeons. *Lamen* also equals 126,<sup>25</sup> which denotes LPIV, 'to the mouth, or hole of it'. *Paroketh* or *koth* (of *Paroketh*) is the 'hollow one', i.e. the mouth or vulva, suggesting the formula of the Aeon of Maat. Note the letters L A M in *Lamen*, they denote a further identity of the concepts. The fifth (i.e. the 'L') is invisible "& therein am I as a babe in an egg". I have shown in my previous book that *Lamen* is the egg.<sup>26</sup>

The verse which follows describes the *kalas* or colours of Heliophanes in his secret manifestation: blue, gold, red, purple, green. They correspond to the colours, respectively, of Chesed, Tiphereth, Geburah, Yesod, and Netzach. Notice the omission of Hod; the 'ratio

<sup>23</sup> Amen = AMHN (Nun final) = 1+40+5+700 = 746

<sup>24</sup> See *Outside the Circles of Time* for an explanation of Nema in the present context.

<sup>25</sup> Lamen = 30+1+40+5+50 = 126.

<sup>26</sup> *Outside the Circles of Time*, ch. 18, and elsewhere.

component is lacking. On another, more secret colour scale, blue is the azure of space; gold, the solar current; red, the blood or energy of the Scarlet Woman; purple, the Mauve Zone, or the subtle reflection of Yesod's *kala* in the Meonic twilight cast by the Veil of the Abyss. Green is verdigris, metallic corruption associated with the *kalas* of alchemy (sexual magick). "Blue am I and gold in the light of my bride: but the red gleam is in my eyes; & my spangles are purple & green". The "light of my bride" is black.<sup>27</sup> Black is the *kala* of sexual magick. The red gleam, associated with eyes, indicates the current of the Scarlet Woman manifesting as the dual lunation in the body of the priestess (bride). "Purple beyond purple", is a reference to the Mauve Zone, a reference to the Moon beyond Yesod.

It is described as the "light higher than eyesight" because it transcends the visionary range of any merely terrestrial priestess. 51 - the number of the verse - is a number of Maat who, in the final analysis may be approached only through this zone, the veil of which is black. It is described as the "veil of the modest woman", i.e. the woman confined to the earth, the mundane priestess. Furthermore, "it is the veil of sorrow, & the pall of death", which Hadit disclaims as being "none of me". The verse number, 52, is that of IAKBYT, the "mourning woman". "Tear down that lying spectre of the centuries ...". This refers to the distorted oracles - declared through the mouth of the earthly priestess - which have been accepted, historically, as divine revelations, including vicious implicits veiled in "virtuous words". These "vices", however, are sanctified by Hadit as serving His Mass, and he promises to reward - here and hereafter - those who employ them. It should be understood that this is not the excuse - forever sought by man - to sanction his vices in the name of worship. It is a hint of certain "abhorrent rites" which awaken the Magical Current and unseal the Pylons of the Mauve Zone. Note that the "hereafter" is considered as a fact requiring no gloss.

After (again) forbidding a change of letters, in "style or value" - although "*the stops*"<sup>28</sup> are left to the discretion of the

<sup>27</sup> Cf. Nuit's declaration in ALI.60

<sup>28</sup> Punctuation.



scribe<sup>29</sup> - Aiwass proceeds to assure him that he will "obtain the order & value of the English Alphabet", and that he will "use new symbols to attribute them unto". Crowley did not fulfill the prophecy. Qabalists have worked (and are presently working) toward this end; so far without apparently significant results.<sup>30</sup>

After an eruption of typically Crowleian bibliophobia, and Buddhist sentiment, appears the statement "... the Kings of the earth shall be Kings forever: the slaves shall serve". Apart from the evident fact that AL condones slavery *and requires it*, we are left in no doubt that royalty will return. Not the royalty we associate with comparatively recent history. These Kings (with a capital 'K') were the Kings of the earth, though perhaps not on the earth.<sup>31</sup> The seraphs of Hadit are "masked"<sup>32</sup> or concealed; it is therefore impossible for any but an initiate to recognize the true kings for "there is no certain test". "A King may choose his garment as he will, but a beggar cannot hide his poverty". Therefore "Love all, for perchance is a King concealed". This is not a particularly novel incentive to love, so there is a further exhortation to "serve the hard & low", for, "If he be a King, thou canst not hurt him". The verse continues with the expletive "... and to hell with them, master!" The number of the verse, 60, is peculiarly appropriate to hell, and to the qliphoth, through its association with the Sixtystone - Ixaxaar<sup>33</sup> - whose number is 333, the number of that "mighty devil Choronzon". To strike low suggests the Yesodic or sexual power-zone which is reflected in the mist-veil of the Abyss as the hell or hole of the Mauve Zone.

The next verse, 61<sup>33A</sup>, refers to the "light before thine eyes, a light undesired, most desirable". This is reflected on earth as

<sup>29</sup> In this case, Aleister Crowley.

<sup>30</sup> Since the above was written, Linda Falorio of Pennsylvania has submitted suggestive research in this area which must, at present, stand at value.

<sup>31</sup> It may be relevant to note here that Salvador Dali, one of the foremost artists of the New Aeon, has published his own prophecies concerning the return of royalty, though still envisaged within a terrestrial framework.

<sup>32</sup> Cf. Dali's magical motto - Larvatus Prodeo - "I Advance Masked".

<sup>33</sup> See Part III, ch.9.

<sup>33A</sup> 61 = Ain, also *Kali*, the supreme *Kala*. Waite (*The Holy Kabbalah*, p2) notes that KL signifies ALL. The Addition of the feminine suffix gives *K* (*Kala*), The Bride.

DAHNA, the Crimson Desert, which according to Arab lore swarms with evil spirits and monsters of death. As such, it is the equivalent of Daäth, and of the Roba el Khaliyeh or 'Empty Space'<sup>34</sup> of the ancients. Everything is resolved into the Void. The fact is symbolised by the qabalistic equation: ALL=AIN=NOTHING. According to the list of primes in *Liber 777 Revised*, the number 61 represents 'the Negative conceiving itself as a Positive'. Hence it is the number not only of *Ain*, 'nothing', but of *Ani*, the ego, the puffed up pretence of 'something'. It is also the number of BTN, 'the womb or source of all images.'

The light undesired, yet most desirable, is the light of the Mauve Zone, which is considered abhorrent by earthlings because it seduces from the known universe. In other words, it leads away from the front of the Tree to its dark underside, Universe 'A' to Universe 'B'. The Adept able to make this passage experiences the rising in his heart of Hadit (as Kundalini). Then "the kisses of the stars rain hard upon his body". The ascent of the Firesnake (i.e. the activation of the Ophidian Current) awakens the *kalas* of the priestess. They rain down upon him in the *viparîtamûdra* of Nuit.<sup>35</sup>

The verse that follows is no mere record of the *pranayamic* phenomenon resulting from this experience, nor is it a poetic invocation, à la *Baudelaire*, of the Qliphoth, for the state "sweeter than death", which is described as "more rapid and laughterful than a caress of Hell's own worm", is a reference to the Ophidian Current in its most secret and potent form. The number of the verse, 63, is the number of *Alala*<sup>36</sup> to which Arthur Machen<sup>37</sup> alludes as an entity that appears in response to magical incantation. It is also the number of ABDVN (Abbadon), the 'Hell of Chesed' (the fourth Cosmic Power Zone), and of NBIA, 'a prophet'. More significantly, however, it is the number of SBA, 'to drink', and of LChKH, 'she licked up', both of which notions indicate the formula of Ipsos as applied by the 'worm'.

The priest is hailed as the "prophet of Nu! prophet of Had!

<sup>34</sup> DAHNA also equals 61, the *ain* or eye of the Void.

<sup>35</sup> Cf. the *Stélé of Revealing*, which depicts Nuit in this posture. A reproduction appears in *The Magical Revival*, plate 7.

<sup>36</sup> Cf. *Allala*, Achad's 'Word', which equals 93.

<sup>37</sup> In *The White People*.

prophet of Ra-Hoor-Khu!" - the Typhonian Trinity (Isis, Horus) subsumed to Nuit. He is urged to climax in "splendour in rapture", in "passionate peace", and to "write sweet words for the Kings!" All of which are further indications that AL is dressed not wholly to earthlings. Hadit here identifies himself as the "Master", that is a Secret Chief, a minion of the Old One. The priest is described as the "Holy Chosen One", that is Adonai or Adonai, whose number is 65, the number of the verse in question. Adonai is the Holy Guardian Angel, the link between the Living and Those beyond. 65 is also the number of HIKL, 'the Palace of the House', of Adonai. In Roman letters ADNI (65) = LXV = Light that illumines the House of Silence, for 65 is also the number of HS, 'to keep silence'. Here we have the Wordless Silent Aeon, adumbrated through the Angel.

The priest is also instructed to "Write" and to "find ecstasy in writing!" To "work" and to "be our bed in working!" This curious phrase yields a meaning only when it is understood that the greater Star is addressing a lesser Star. The word "bed" denotes a stellar complex in the lunar mansions composed of the four stars<sup>38</sup> in the constellation of the Lion. It appears on the opposite side of the zodiac in a constellation known as the 'square of Perseus'. The bed is double, or twin.<sup>39</sup> Gerald Massey notes that

"The giant constellated in the north is Kepheus (*Shu* a lion-god) or Regulus, who is also represented by the star  $\alpha$  Leonis.<sup>40</sup> This is the giant whose bedstead may be found in an early form of the zodiac reaching right across (figuratively), because it marked the division of the solstices, or the north and south of an early circle of time".

The symbolism of the Giant is that of the Great Old One over the double division. When it is realised that Horus (Leo) and Maat (Aquarius), are implicit it is not difficult to understand the meaning in terms of dual polarity. This interpretati

<sup>38</sup> These four stars are  $\delta$ ,  $\theta$ ,  $\beta$  and  $\gamma$  Leonis. Note the number 93, the stellar magnitude of  $\alpha$  Leonis, the star represented by Regulus. Crowley's *Ritual of the Mark of the Beast (Liber V vel Reguli)* is an invocation of the energies of this star (see *Magick*, pp.411-422) which is complementary to Nuit's Star Ruby.

<sup>39</sup> Burgess, *Sûry-Siddhânta*, pp.189-198.

<sup>40</sup> *Shu* is portrayed in the decans of Aquarius. See plate, *Natural Genesis*, vol.1.

is confirmed by the number of the verse, 66. The two sixes represent the two suns or stars; and 66, being the sum of the series of numbers from 1 - 11, represents the Qliphoth. Furthermore it defines the nature of one of the stars, the *Stellae Rubeae*, which is the Star of Nuit. Her number is 11, "as all their numbers who are of us".<sup>41</sup> Verse 66 declares that the death of the priest "shall be lovely" and that "whoso seeth it shall be glad"; also, that it "shall be the seal of the promise of our agelong love", the love that has united mundane with stellar consciousness down aeons of time.

The verse does not refer to the demise of an historic prophet or priest on earth. Its meaning is to be sought in the use of the word death, which here implies entry into the Mauve Zone *via* the Portal of Daäth. The following episode, the sequel to the previous Fog-Daäth Annal of New Isis Lodge, may help to evoke a mood illustrative of this entry through the Portal of Daäth.

Rajah, a member of an Indian occult organization, visited New Isis Lodge and, in collaboration with the Sovereign Sanctuary of the O.T.O., devised a rather unusual ritual so far as the lodge was concerned. For Rajah it was almost 'routine', for he was quite used to travelling with a sacred baboon which he kept in a large wicker cage.

The rite had as its object the invocation of the Ape of Thoth, in commemoration of Leah Hirsig.<sup>42</sup> The lodgeroom was appointed in typically 'oriental' fashion, furnished with cushions of barbaric hues and with swinging censers carved in the form of *nagas* and *yakshis*, which released their scents in the motionless atmosphere.

A massive lantern wrought of ornate metals emitted a dim radiance that glowed through the multicoloured panes set in its grilles. The baboon, led by Rajah on a scarlet halter, shambled to the altar-steps where it squatted and remained motionless with its eyes closed as if in *yoganîdhra*. Rajah had boasted of its perfect composure and acquaintance with temple procedure. Its lineage was a long one, and quite impeccable, its forbears

<sup>41</sup> Us = 66, and may be assumed either to the Qliphoth or to the Great Old Ones.

<sup>42</sup> One of Crowley's Scarlet Women who had assumed the rôle while at his Abbey of Thelema in the 1920's, in Cefalù, Sicily. See *The Magical Record of the Beast 666*, London 1973.

having been trained by experienced *Shivadasis*. This pa-  
 creature had undergone a long novitiate in a temple of Ha-  
 in South India.

Rajah had also brought with him two assistants skilled  
 art of the *vina*, and the music rose with the lianas of i-  
 into the star-sown canopy. The officiating priestess, M-  
 stepped from behind a curtain which typified the waters  
 Abyss in their most shimmering and delusive veil. She w-  
 tired in a diaphanous shawl shot with delicate turquoise.  
 lowed every movement of her limbs and wove a web of fla-  
 light which intertwined with the illusion of falling water  
 by the curtain. Soror Ruti then took up on her flute the  
 introduced by the *vina*, and the network of sound com-  
 with the web of lights and hemp-laden fumes engender-  
 'Arabian Nights' atmosphere which induced a state of  
 found reverie.

Moola's dance was hypnotic; the baboon remained mo-  
 less on the altar steps, while the drums emitted a curiously  
 fled beat that enhanced the sense of alienation to such a d-  
 that phantom shapes began to form themselves in the v-  
 thing incense which now obscured partially the starry vault

The dance drew to a close, Rajah's pet was expected to p-  
 upon Moola's head a crown with a diadem of (artificial) ru-  
 and diamonds. Instead, the creature opened its eyes and  
 hibited signs of violent agitation. Moola had executed a l-  
 vious measure well known to the *devadasi's*, or ter-  
 prostitutes of southern India. The ape, instead of respondi-  
 time-honoured fashion, manifested no sign of appreciation.  
 cocked its head to one side as if listening intently for an  
 pected sound. Rajah, mortified, no doubt felt that his assist-  
 had disgraced his *gotra*. He therefore sent signals along  
 scarlet halter which linked him with Hanuman. His eff-  
 were unavailing and Moola, with a minatory gesture bade  
 desist as she sensed the onset of something unpredictable.  
 expression was a mixture of indecision, dismay, and - panic.

A part of the lodgeroom had been screened off because  
 evening's performance was a small and intimate affair a

required less than a third of the total area. The oriental carpet laid for the occasion concealed a Goetic Circle and the diagram of the Sephirothic Tree, which formed the basic glyph-patterns of New Isis Magick. It was from the part of the lodgeroom that lay in darkness, and which contained the section of the Tree including the Mauve Zone (Daäth), that a positive manifestation then began to emanate. It came in the form of clouds. When these became denser than the smoke of the incense, an acrid odour pervaded the room; an odour reminiscent of London fog!

It was at this point that the baboon became agitated and began to exhibit the symptoms of amorous reaction expected of him after Moola's dance. The drums beat a tattoo that reminded some of the celebrants of a November evening when the main entrance door had resounded to the imperious summons that heralded the death of the priestess who was to have served the dark Mass of Daäth. But whatever was seen or sensed by the Ape of Thoth remained, to others, unseen in the drifting clouds.

A simian shadow fell upon the cloud above Daäth, as Hanuman ambled into the gloom outside the magick circle cast by Moola and her dance. The acolytes watched and waited as the fog mushroomed from a spindle-shaped column that spouted like a geyser from the Mauve Zone. As it hit the canopy and billowed downward, the cynocephalous vanished from sight, chattering raucously. The sounds became muffled, then they dwindled and gave way to an oppressive silence that reminded the watchers of the time when Soror Y had forgotten her lines. The silence persisted and one or two of them quietly withdrew. Rajah seemed paralysed. He still grasped the halter that attached him to the black fog which now resembled the Egg of Akasha. Moola, semi-recumbent, gazed apprehensively behind her; she would not look at the fog. Then came an earsplitting explosion, and Rajah emitted a cry as the halter was torn from his grasp and snaked into the fog like a reptile into its hole. The black egg split open; inside - embalmed in a blaze of blue - appeared the astral image of the 'dead' sister. But this was not all. Overshadowing her was the monstrous ape-shape. Its arms encircled her and she seemed to smile with pleasure. Then the egg

closed over her and the fog became so dense that its pressure cracked the shell, and from the interior projected coiling tentacles of blue light which explored the farthest reaches of the room. This was accompanied by a devilish cachinnation. It was an unwholesome sound, utterly alien, and it possessed an indefinable quality of obscenity as it bubbled through the Door of Daäth which - although open - was veiled from view.

The celebrants made a dash for the door, and locked it behind them, nor could Rajah be prevailed upon to enter the lodgeroom again.

When the Frater-in-Charge re-entered it some time later he noticed nothing extraordinary, except a length of charred ribbon which seemed to have been pulled through the carpet - a thread drawn up by a giant needle. It had driven its point clean through the diagram of the Tree, precisely at the place of the Mauve Zone, and the floorboards beneath it were blackened, as with fire. Of the sacred ape no trace remained.

## Spells of Hadit



AT the climax of Hadit's possession of the priest, the latter exclaims: "Is the word exhausted?" The question is asked in verse 69 of Hadit's chapter; it is verse 135 of AL as a whole. 69 is the number of the word 'Child', and of ABVS, 'manger', where a typical 'magical child' was once said to have been born. It is also the number of the Greek word DINH, meaning 'the vortex of the solar system'. The number 69 may be further significant as referring to the Aeon of Maat, and to the Child(ren) of Maat, because 69 implies the Formula of Ipsos.<sup>1</sup> 69 is 23 + 46. 23 is the Path of Ipsos, as we have seen, and 46 is the number of Mu, a form of Maat as the devourer.<sup>2</sup> As if to confirm these notions, 135 is MPIH, 'out of her mouth', and it is also the number of the word 'magician'.

This verse is important in that it suggests that the Word of the Aeon<sup>3</sup> was aborted on the second day of the writing of AL. It seems probable that the Word was 'exhausted', because the next verse declares: "There is help & hope in other spells", and the remainder of the verse deals with various ritual requirements pertaining to sexual magick.

The emphasis of *refinement* in connection with sensual activities may well be emphasized. Although addressed to the

<sup>1</sup> IPSOS means 'by the same mouth'; its connection with the number 69, *soixante-neuf*, is obvious.

<sup>2</sup> I.e. the Vulture.

<sup>3</sup> Which, according to Frater Achad, Crowley failed to utter. (See *Cults of the Shadow*, ch.8).



Beast, it advises him to "Be not animal; refine thy rapture thou drink, drink by the eight and ninety rules of art: if thou love, exceed by delicacy; and if thou do aught joyous, let thou be subtlety therein!" "But exceed! exceed!" 98 (eight and ninety) is the number of ChMN, 'the concealed or hidden image'; it pertains to the Sun (the Beast) and to the androgyne or gynander, i.e. lingam-yoni. Again occurs the word 'mou' MHN (Greek), which also has this number; also ChSL, 'to consume', 'devour', 'eat', further indicative of the Maatian Gnosis. The three words forming verse 71 - "But exceed! exceed!" suggest the entity LAM, whose number this is, and it is not improbable that the egg symbolism is literally indicated by the word exceed (egg-seed), in the paranomasiac sense characteristic of certain occult traditions. Crowley frequently availed himself of this characteristic, and it is particularly evident in connection with the formula of sexual magick just mentioned.

The priest is then urged to exceed: "Strive ever to more! and if thou art truly mine - and doubt it not, and if thou art ever joyous! death is the crown of all". Here again, Daäth, the 'false' sephira is regarded as the crown of all,<sup>5</sup> i.e. all that is manifested, for Yuggoth (Kether) is entirely beyond the manifested universe.<sup>6</sup> Death, or Daäth, is erroneously considered to be false because it is regarded as a dead end, a gate opening on nowhere. In fact, however, it can lead to Universe 'B' via the Mauve Zone, and to the other side of the Tree. But to transcend wholly terrestrial consciousness, the Gate of Daäth does not yield: "Death is forbidden, o man unto thee". Intense yearning alone admits to the Mauve Zone: "He that lives long and desires death much is ever the King among Kings".

After the panegyric of death appear the *comundra* of verse 76. I have suggested in previous writings that the numbers and words of the cypher refer to specific essences and *kalas* in the human psychosomatic complex, and not to historical personalities. Guessing games of that nature constitute, surely, the

<sup>4</sup> See *Liber 333 (The Book of Lies - Crowley)*, chapter 69 entitled "The way to succeed - and the way to suck eggs!".

<sup>5</sup> All = 61 = *Ain* = Nought, etc.

<sup>6</sup> See Diagram of Tree.

most fatuous of pursuits. Those who believe that the number 666 refers to Nero, to Napoleon, or to Aleister Crowley, are likely to believe also that Adam and Eve were actual individuals. Such mentalities are precluded from accepting an impersonal, non-historical explanation. AL declares: "There cometh one to follow thee: he shall expound it". Crowley assumed that Frater Achad was the "one", but when they broke with one another, Crowley surmised that some other person would unravel the mystery. Although in his private correspondence with Handel, and others, Achad claimed to have solved the riddle of verse 76, he did not disclose it to any one. Nor, after his death, was anything relevant found among his papers. But so far, no one has satisfactorily interpreted it, although a growing number of groups<sup>7</sup> are trying. To date, qabalistic expertise, mystical intuition, the use of computers, all have failed to crack the nut.<sup>8</sup> However that may be, it is possible that the numbers and the words form a combination-cypher denoting a complex of essences and *kalas* that will - when the time is ripe, and when the "times are right"- unlock the door to Universe 'B'.

The "chosen one" is exhorted to "follow the love of Nu in the star-lit heaven: to look forth upon men, to tell them this glad word". There is a hint that this "glad word" may be included in the cypher. The phrase to "look forth upon men" implies that there may be entities other than men who could hear or utter the word. And where is the "chosen one", that he may "look forth upon men?" The answer is - in the star-lit heaven. In other words, an entity looking forth from the stars.

The prophet is then eulogized in unequivocal terms: "for there is none like unto thee among men or among Gods". This passage occurs at verse 78, which is the number of *Mezla*, the influence from Above or Beyond. 78 also equals CHILL, 'the Day Star', Lucifer. It is the 144th verse of AL as a whole, and 144 is 'the perfect number,'<sup>9</sup> in the Zodiac, on the grand scale'. Hence the number in the Apocalypse, 144,000, as a figure of

<sup>7</sup> These are designated *Centres of Pestilence*, for reasons that will shortly emerge.

<sup>8</sup> That there is an alchemical formula concealed is probable; that it may relate to Mauve Zone physics even more probable, in view of the number of the verse.

<sup>9</sup> The perfect number is 12. On the grand scale, i.e. 12 x 12, it reads as 144.

the *chosen seed*; not of Israel, but of the Great Old Ones. A to confirm this equation, the Greek Η ΕΚΛΟΓΗ, 'the Chosen' or 'Elect', also adds up to 144.<sup>10</sup> This demonstrates extraterrestrial nature of the seed, or influence from beyond.

The verse continues with "Lift up thyself, o my prophet, thy stature shall surpass the stars. They shall worship thy name foursquare, mystic, wonderful, the number of the man; and the name of thy house 418". The total numeration of the letters comprising the "man", is 1146, which is composed of the numbers of Nuit (11) and of Maat (46). 1146 is the number of TzNThRVTh, 'jars or globular vessels', which will be explained in due course. It may also be read as 496, the sum of the series 1 - 31, and therefore particularly appropriate to AL, for 31 is its Key. 496 is the number of LVITHN (Leviathan), 'a dragon', 'sea monster' or 'Deep One'; and of ShQVTz, 'abominations', 'filthy', from the Egyptian *Sek*, 'corrupt', 'evil', a reference to the Ophidian Current in its lunar phase. 496 is also the number of MLKVTh, Malkuth, the tenth Cosmic Power Zone where is situated the "House" of the Beast and of this "man". Surpassing the stars is a notion that suggests a projection beyond Yuggoth (Kether) - the antipodes of Malkuth; a projection, perhaps, to Nu-Isis in the star-lit heaven. This is conjectural, but more than likely in view of the fact that 78 (the number of the reverse) is the number of *Mezla*, the influence from above, above the Abyss; beyond Yuggoth.

The "name of thy house 418", was taken by Crowley to refer to Boleskine, the House at Foyers, Inverness, Scotland, where he performed the Sacred Magick of Abramelin the Mage.<sup>11</sup> But the assumption was based upon dubious qabalistic calculations. However, 418 is the number of 'Lanalus', a planet involved in UFO lore. Its other number, 178, is a metathesis of 718 which is that of the *Stélé of Revealing*, and of Aossic Aiwass. As 496 is the sum of the series 1 - 31, so is 418<sup>12</sup> the sum of the series 13 - 31, showing the formula of the Priesthood

<sup>10</sup> *Romans XI.7.*

<sup>11</sup> See *The Confessions of Aleister Crowley* for a full account of this operation, one of the most important that Crowley ever performed.

<sup>12</sup> 418 is also the number of ChTATH, the 'evil' woman (Lilith)

(LA) rather than of the Priest (AL ). 418 is also the number of the secret cypher RPSTOVAL which, as shown in *Outside the Circles of Time* contains the mystery of the Egg and of LAM, the Great Old One.

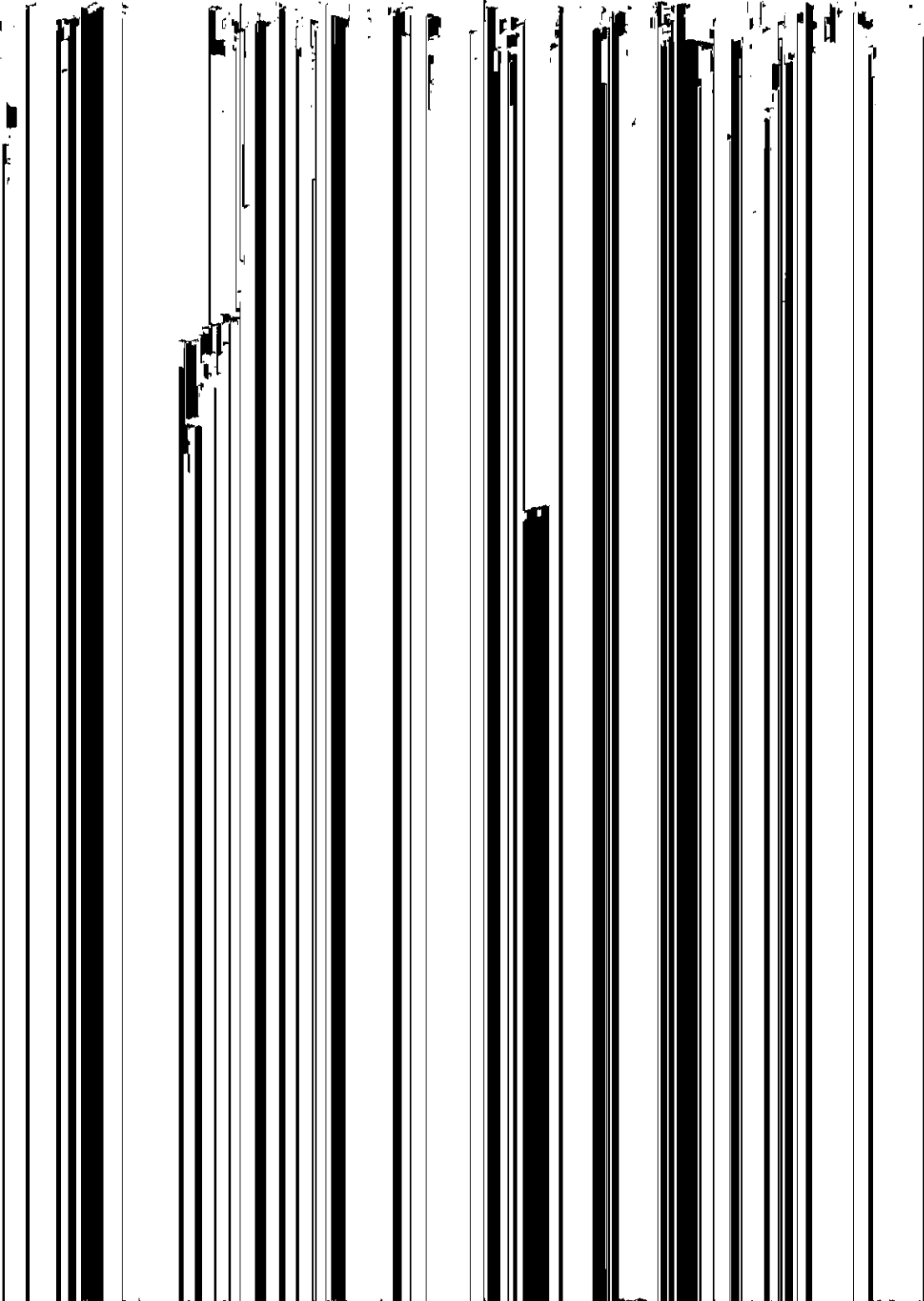
As if to clinch the extraterrestriality of these concepts, "the man" reversed reads *Nameth*, the name of an Old One specifically associated with the trans-Yuggothian power-zone accessible *via* death (Daäth). This reflects on to the hither side of the sephirotic Tree as "the man" whose number - 1146 - explains the meaning of the globular vessels already mentioned. The House of Nameth is therefore the house of the man whose "stature shall surpass the stars"; of the entity LAM concealed in RPSTOVAL, the egg or globular vessel, the house whose number is 418. Note also that 418 is the number of ChIth, or ChUth, the 'beast of the reeds', the sea monster, which equates it with Leviathan, and with the Deep Ones represented by the Dragon:  $418 + 371$  (Shaitan) = 789, the Draconian Current.

Hadit is therefore the essence, or seed, of extraterrestrial intelligence which Nuit is transmitting to earth *via* the stars. Hadit's chapter therefore concludes with the words "blessing & worship to the prophet of the lovely Star!" The lovely Star is - of all Nuit's stars - the *eighth*, for as Set or Shaitan is the One beyond the Seven Stars, He represents her height or summit. He is the one who cometh after.

The third and last chapter of AL opens with the word *Abrahamadabra*, which means literally the 'word of the Great Seer'. Its number is 418. It is attributed to Ra-Hoor-Khuit. In the first verse, the *yod*<sup>13</sup> is omitted from 'Khuit' because pure vision occurs only when the priest is dormant, which means that the priestess is paramount (in her magical sleep) because the *Khu-t* alone is receptive of images invoked by the Great Seer.

Set or 'Had' is the heart, or essence, of the word *Abrahamadabra*. This is verse 146 of the Book as a whole. 146 is the number of BBA QMA, 'the First Gate', and, by Greek qabalah, of *Panagia*, an epithet for the Virgin. It is also the number of SVP, 'to destroy', 'to make an end of', from the Egyptian *seft*, 'put to

<sup>13</sup> The letter 'i'.



ears in the tenth verse of the third  
 e 155th verse of the book as a  
 d then to 7. 155 is one less than  
 is both the twofold Gate and the  
*kalas* are scarlet. Here is to be  
 missing *yod* (I) which is the phal-  
 priestess, Tanith (as 475), when  
 let Woman (156), invokes 631.<sup>16</sup>  
 , of Thanatos (Death), and of  
 'Mystery'. The Mystery is revealed  
*télé*, is one meaning of TzIVN<sup>17</sup>  
 ie ophidian Current in its lunar  
 s. However, "It shall not fade, but  
 back to it day after day", because  
 scent to the lightening, brightening  
 the Egyptian *senn*, 'to found', 'to  
 ' as a cippus or *stélé*. The *sen-hru* is  
 ne culmination of the 14 days of the  
 s with the day of the summer sol-  
 and the year completed. The *stélé* is  
 ar-kalas. It is the Stone of CTHAH,  
 AXAAR (333), in which the Star of  
 ines forth.<sup>19</sup>

Queen" and her "Victorious City" is  
 lows on from the above. The prophet  
 and to "Close it in locked glass for a  
 hen commences with the words: "This  
 wley's detractors point to this verse as  
 s not forthcoming. Interpreted in a lite-  
 , but this is not the sense in which writ-  
 izif, and AL are to be understood.

of a bright and a dark fortnight which  
 ex were veiled in earthly erotic symbolism  
 a cosmic beings, an intercourse essentially























































































































































































































































































































































phase of identity between the O.T.O., the Choronzonic systems of the *Couleuvre Noire*, and other Meonic systems. This is the 'male' aspect. It is balanced by the 'Mother' of the Veda - Aditi, the Spider Goddess.

The spider is associated particularly with Voodoo systems of space-time travel and control, because the web of light spun by the *Ojas*-machines facilitates swift interstellar transport. Bertiaux observes that:

"the fuels for projection are very simply the *kalas* and *shaktis*, the *ojas* and sexual radioactivities which power all our machines. The *ojas* (*Theojas*, or god-energies) and sexual radioactivities are especially sought after by vampiristic deities, and for this reason the magician must look carefully into the nature of the magical images used to power the symbols with their own magical force-fields. By using less-than-horrific spirit-loas the magician runs the risk of attracting very negative vampires who need the *ojas* of the mandala-instruments to sustain themselves. These vampires must be carefully distinguished from the positive vampires of time- and space-consciousness travel, who assist the magician to move into other regions and who - manifested as were-spiders and zombi-loa - both guard the Temple of Sciences as well as provide certain esoteric energies, which, while matching other energies in the magician, produce also the Cartesian Vortices through which the *Voltigeurs* make contact with the points of the other worlds. Thus, we can see the need to know the nature of the energies used behind the symbolics of voodoo mechanics."

There are special categories of Maatians known as the Yoninis, or 'holes in space'. They are known to us, via various oracle systems, as the daughters of Aditi, the primordial Goddess of Space. Tantric physics therefore becomes Maatian physics when it is realised that these holes-in-space are everywhere, and that they are 'broadcasting' psionically veritable death-rays (i.e. death to all old-aeon modes of consciousness). This is symbolised magically by Aditi-Uranus, the Uranian-Shaivite destructive work of the Yoninis. Because these holes serve to reveal pure space they also reveal pure Truth (Maat),

or the Absolute Void. Therefore, *Sunyatavidya*<sup>59</sup> (and *Sunyataavada*)<sup>60</sup> begins with these oracles and is co-extensive with Maatian Magick. The Yoninis are spider-like because they are the daughters, or emanations, of the Spider-Mother of Space. They weave the fabric of space from their two 'ultimate foods' - i.e. Cosmic Lust, and Primordial Chaos. In the words of the Goddess:<sup>61</sup>

"And in the awesome insatiability of the ingress of their creative madness They annihilate all immediacy, and They trample into the endless void by Their thousand-little-footsteps<sup>62</sup> all vestiges of reason, form, sanity, and value, leaving only the ever-widening abysses of *Sunyata*".

However, as Rohmer has indicated,<sup>63</sup> the Spider is not the sole totem of the Voodoo votaries, for "the real emblem of their unclean religion is the bat, especially the vampire bat of South America". This remark would seem to have been amply justified by a Rite of Camazotz which developed astonishingly tangential tantrums, one evening, at New Isis Lodge.

A secret organization of the Zotzil<sup>64</sup> contacted the lodge in the late nineteen-fifties, and invited certain members of its Sovereign Sanctuary to participate in an invocation of Camazotz. The invocation was to take place in the crypt of a derelict chapel in Wales which had been acquired by one of the Zotzil and equipped especially for the rite. It is therefore necessary to visualize a spacious subterranean area, similar in size and shape to the nocturnal mammal-house at the London Zoological Gardens.

New Isis Lodge's celebrated 'Madame Butterfly',<sup>65</sup> who was also a high ranking sister of the O.T.O., was to be the star turn and guest of honour. And she surpassed on the occasion, both in the cunning artistry of her butterfly guise and in the

<sup>59</sup> The Knowledge of the Void.

<sup>60</sup> The Way of the Void.

<sup>61</sup> *The Book of the Meon* (Bertiaux), chapter X, part iii.

<sup>62</sup> The Goddess is referred to by her name in Esoteric Voodoo: *Ti-Pieds-Mille-Fois*, "The Thousand-Little-Footsteps" or the Millipede, the caterpillar supershakti totem of Aditi in the Vudu-Vedas.

<sup>63</sup> *Batwing* (Rohmer), p.92.

<sup>64</sup> Devotees of the Bat god, Camazotz.

<sup>65</sup> This Rite preceded in time, of course, that described in chapter 5 of this Part III.



excellence of her choreography, all previous performance. The yellow wings of gossamer were ribbed with a filigree of mauve veins as finely webbed as the dessicated anatomy of a decaying Autumn leaf. Its fluttering weightlessness was rivalled by her ghostly gyrations. The febrile antennae sprouting from the dark velvet that masked her face emitted spectral flashes which lit the gloomy caverns where the rite was enacted.

The butterfly in Mayan lore is a zoötype of the vampire, and Olga had thoroughly assimilated the rôle many years before she was called upon to participate in the invocation of Camazotz, the Vampire Lord of the Mayans.

The crypt was divided into spacious cells by chunks of cyclopean masonry, on the surfaces of which had been incised the hieroglyphics of the Cult. Some of them were easy of interpretation by anyone acquainted with Mayan and Atlantean lore, but other glyphs sounded infinitely older strata of consciousness; they depicted gigantic batwinged creatures rising out of cavities resembling volcanic outrances dripping with blood-red larva.

Visualize a vast cave sprinkled with cyclopean cubes - like monstrous dice scattered on a great stone slab with checks formed of flagstone, over which - like a misty veil - floated a greenish vapour and you will obtain some idea of the lodgeroom as it appeared on the night of the Rite.

Olga fluttered about inconsequentially, gliding gracefully through the low arches that seemed to bear the whole weight of the edifice towering above the crypt. Finding no semblance of a flower to alight on, she fastened upon a deep pool of mauve light blossoming like moss in a crevice between two of the cubes. Folding her wings she all but vanished from sight in the mauve-shadowed aperture.

A slow but vibrant breeze arose and circulated round the crypt. It gathered the mist into a dense sphere of leprous green which concentrated itself a little to the left of the aperture, but considerably above it. Out of its centre emerged a fantastic form, unexpected not less by the participants than by the invited witnesses.

It should be understood that Camazotz is an entity that has been for so long accepted as belonging to the myth-patterns of the Mayas, that its stylized astral appearance in response to appropriate

spells would occasion little surprise. Imagine, therefore, the consternation arising from a manifestation so at variance with type as to seem *essentially* different. It emerged from the core of the greenish chaos and was projected - as by a positive and malign will - into the midst of the circle of worshippers. The clamour of the invocants had ceased; they simply stared, mutely, at the apparition. Bat-like it was, and dark, yet there the likeness stopped, for the tentacles writhing from the place where a face should have been were dripping with an oily mauve ichor, the slime of no terrestrial ocean.

The compiler of these Annals had not seen a representation of the Fisherman's God of the Cook Islanders, but it would seem that - given the bat-wings - this creature would most nearly compare in external appearance with the abnormality that appeared to the Zotzil.

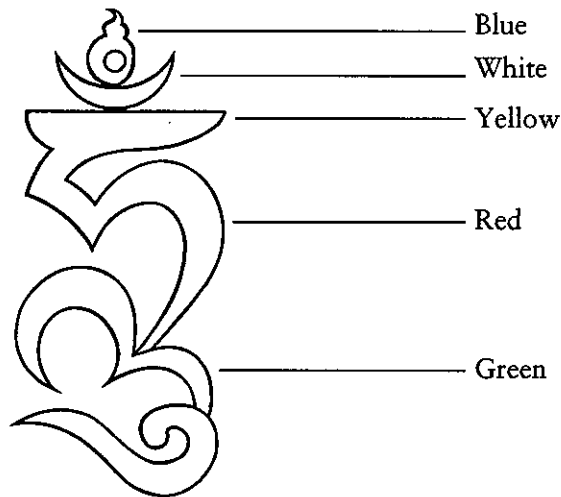
At this moment of ultimate tension and distress, Olga decided to open her wings and float majestically round the green wall of mist. As she passed between it and the Zotzil, the miasma seemed to emanate from its centre a brighter luminosity which had the curious effect of enlarging Olga's wings so that they seemed to envelop the brooding form behind her. She appeared quite oblivious of the *outré* nature of the entity, which at that moment emitted a sibilant buzz, and, with a fluttering of wings it snowed down upon the Zotzil the yellow pollen of astral flowers not growing in that shadowy wilderness.

The superimposition of the butterfly on the bat-shaped anomaly had the effect of creating an additional veil - yellow to its green - which by virtue of its continual shudderings, resembled the slightly tremulous surface of a lake over which insects darted. It created a web of light and sound that served to deflect attention from the revolting rite enacted in the depths of the mist. For Olga, naked beneath her chrysalis of gossamer, was slowly sucked backwards into the heart of the vapour which had its source at the genital centre of the bat-like squid. The vapour billowed from the scaly organ jutting from the globe of its belly, and recalled those crepuscular nightmares projected from astral realms by the genius of Wunderlich.

The green mist subsided and the enormous wings flapped convulsively, beating to dust Olga's fragile gossamer. She stood, stripped of gauze, a maenad aware of the import of her vampire rôle.

Like a white arrow she clove the mist and fastened her lips upon the gigantic phallus. Her sheer whiteness was enveloped by a black cloud, and the funnel of astral matter was sucked with shrill hissings down a crevice between cyclopean stones. This abrupt withdrawal created a vortex which absorbed all within its immediate neighbourhood. Olga's garments vanished with incredible rapidity, and were never seen again. But she emerged from the Rite renewed, revitalized, relieved - perhaps forever<sup>66</sup> - from a magical commitment of many years' standing. It also resolved a psychological complex which had, until then, prevented her achieving the height of her chosen profession - that of choreographic self-expression. She eventually accompanied the most accomplished dancers in a *troupe* which performed - in the nineteen-sixties - before one of the most renowned lamas of Nepal.

<sup>66</sup> This release seems not to have been achieved until the fateful night described in chapter 5, *supra* (p.179 onwards).



The Sacred Bijamantra HŪM

# Glossary



(Note many of the following terms are defined with specific reference to the Typhonian Tradition and to the Necronomicon Mythos).

Ar : Arabic term  
Chi : Chinese  
Eg : Ancient Egyptian  
Gn : Gnostic  
Heb : Hebrew/Chaldean  
Ma : Maatian  
Nec : Necronomicon Mythos  
Skt : Sanskrit  
Th : Thelemic  
Tib : Tibetan  
Vd : Voodoo

*A.:A. (Argenteum Astrum)*: The initials of the Order of the *Silver Star*. The Star is Sirius, or Sothis, the Star of Set. The two 'A's have the value of two 'ones' read as *eleven*, the number of Magick and of the Qliphoth. They typify the raised stones or pillars emblematic of Set as the Devil, or Double; hence the Double Current (q.v.).

*Aditi (Skt)*: The Goddess of Space.

*Adris*: Magical stones sensitive to the approach of spirits (e.g. the crystal, which responds to the presence of alien entities).

*Agartha (Tib)*: The Underground City. Its number is 220, the number of verses, or cells, in the *Book of the Law* (see AL). It comprehends the Tunnels of Set; the cells of the Qliphoth; and the secret network of *nâdis* (q.v.) which lace the occult anatomy

of the astral universe. Materialists claim for Agartha a physical location beneath the Gobi Desert, and similar places.

*Ain* (Heb): The void, or inane. It is the mystical equivalent of the

*Ayin* (an Eye), symbolic of the Yoni (q.v.).

*Aiwass* (Th): "the minister of Hoor-paar-kraat" (q.v.). *Aiwass* is in the dominion of the Outer Ones. He is specifically charged by Them with the work (the Great Work) of preparing humanity for the next step in its spiritual development. To this end the *Book of the Law* was transmitted by Them to Crowley, in the year 1904.

*Aiwaz* (Th): Another form of *Aiwass* (q.v.). The Ophidian Current (q.v.) in the present Aeon is denoted by 93, the number of *Aiwaz*.

*AL* (Heb & Th): The word means God, or the 'Ancient One', and is thus a designation of the Old Ones (also the Outer Ones). It is also the name which Crowley gave to the *Book of the Law*, and, as the Book of *AL*, it is the *Book of the Outer Ones*. It contains the magical formula for Their Invocation.

*Amen* (Eg): The Hidden God, i.e. the power or force in the subconscious mind of man that enables him to establish contact with the Old Ones.

*Amenta* (Eg): Literally, the land or place of Amen. The Underworld. In terms of human psychology, the human subconsciousness.


*Ape of Thoth*: The shadow or double of Thoth, the god of magick.

The ape is the symbol of the mirror-world or astral plane.

Thoth is the Egyptian equivalent of Daäth (q.v.).

*Apep* (Eg): The serpent that gave its name to the Ophidian Current (q.v.).

*Apophis*: The Greek form of *Apep*.

*Aquarius*: The astroglyph (  ) of the present 'space age' symbolizes the Aeon of the Double Current (q.v.).

*Ayin* (Heb): An eye. See *Yoni*.

*Aza* (Gn): 'The evil mother of all demons'. The Gnostic concept of the source of alien energies, hence its relevance to the Typhonian Tradition. See *Azathoth*.

*Azathoth* (Nec): An entity given great prominence in the *Necronomicon Mythos* because it typifies the supreme reflex of Daäth in the form of *Aza* (q.v.).

*Azyn*: See *Sin*.

*Babalon* (Th): A name applicable to any woman magically competent to channel and/or transmit extraterrestrial forces. Her realm is then the Mauve Zone, the Crimson Desert, the Green Mist, the Black Shadow, etc., all of which terms are explained in the present volume.

*Bardo* (Tib): The 'other' world. Tibetan equivalent of the Egyptian Amenta.

*Bath Kol* (Heb): See *Bes Qul*. The Daughter of the Voice.

*Bes*, or *Besz* (Eg): the dwarf god, equivalent to *Vesz*, *Vasz* or *Aivas*. *Bes* presided over child-birth. In magical terms he determines the nature of the 'magical child' (q.v.).

*Bes Qul* (Ar): This is the *Bath Kol* of the Arabs. It designates the oracular *Kol* or *Kala* (q.v.) of the 'magical child' in its 'daughter' avatar.

*Bindu* (Skt): The Hadit-point or invisible seed which is reified by the *Kalas* (Time).

*Bön*, or *Pön* (Tib): The pre-Buddhist or Shamanist religion of Tibet.

*Carfax* (Vd): The Crossroads typifying the junction of Spirit and Matter. They are represented by the Barons Carrefour, Cimetière, and Samedhi.

*Carrefour*, *Baron* (Vd): See *Carfax*.

*Chakras* (Skt): Wheel, Disc, Power-Zone. There are seven principal *chakras* in the human body, and 10 in the Cosmic Body, represented by the ten Sephiroth of the Qabalists.

*Chandrakala* (Skt): Literally, Moon-juice. Physically, the Lunar Current in the human female. Metaphysically, the illusion of Time, which alone makes possible the appearance of the phenomenal universe. *Chandrakala* is thus a glyph of the Fourth Dimension.

*Choronzon*: The principle of disintegration (of the Ego) that must be brought into play in order to effect the ultimate reintegration of phenomena with their noumenal source. As *Choronzon* dissolves the Ego, it is regarded - by the Ego - as the essence of evil. The concept of *Choronzon* plays a vitally important rôle in the magick of the Mauve Zone. It is particularly dangerous because it can assume any form whatever in which to delude

- the magician rash enough to invoke it without first having established communion with his Angel. (See *Tiphereth*).
- Cimiterie, Baron* (Vd): Lord of the Dead. The cemetery typifies the Place of the Cross, or crossing over to the realm of the dead; the crossroads. See *Carfax*.
- Coph Nia* (Th): The Eye of the Daughter, or entranced priestess, which possesses the magical faculty of inward-turned, or reverse vision. It is the visual counterpart of the *Bath Kol* (q.v.).
- Cthulhu* (Nec): The Great Priest of the Deep Ones who waits - dead but dreaming - in the sunken City of R'lyeh.
- Daäth* (Heb): The *eleventh* Cosmic Power Zone. The place of the cross or Crossing over to the 'other side' (of the Sephirothic Tree of Life). The Gateway to the Mauve Zone, or to Universe 'B'.
- Dagon* (Nec): A deity of the Deep Ones closely associated with the Cult of Cthulhu. The number of Dagon, 777, identifies him as a denizen of the Sphere of the Qliphoth (OVL M HQLIPVTh). 777 is also the number of Shaitan (or Set) combined with Aiwass, and therefore of Pan (ALL), for 777 is the total number of paths and sephiroth of the Tree of Life.
- Dahna* (Ar): The Crimson Desert of Arab lore. A synonym of the Mauve Zone and of the Desert of Set, the Empty Place, the Great Abyss.
- Deep Ones* (Nec): Forms of the Great Old Ones more particularly associated with the element of water (i.e. the Astral plane). Their zoötypes are the frog, the octopus, and the sauria.
- Deva* (Skt): Lit. 'Bright or Shining One'. The root of the word 'divine'. Being of celestial origin the *devas* are easily assimilated to ideas of extraterrestrial entities and cognate phenomena.
- Double Current*: A term used to denote the twin streams of energy that inform the terrestrial sphere (Earth) under the Aquarian Age. The white and the red fluids of magical creation and destruction are represented by Horus (93), and Maat (696). Their perfect polarisation engenders 789, the number of the Draconian Current embodied by Shaitan-Aiwass.
- Draconian Cult*: The Cult of the Dragon of the Deep (of Space) which brought to earth the Ophidian Current worshipped by the ancient Typhonians of Egypt under the symbol of Apep

(q.v.), and used today by the Typhonian Order of the Outer Ones, known as the O.T.O.

*Drukpa*, or *Dugpa*, or *Dropa* (Tib): Lit. 'Sect or Cult of the Thunder Dragon'. It was brought to earth via LAM (q.v.) 12000 years ago when it was established on the Plateau of Lêng situated between China and Tibet. Modern descendants of the *Drukpas* yet flourish in Bhutan. (See Bibliography, under *Levy, John*).

*Gêh* (Heb): A class of succubae subsumed to the Lilith complex of entities which includes also Hecatê. They sometimes assume the form of ghouls.

*Gematria*: A qabalistic system in which the numerical values of each letter of a word are added to produce the number of the word. This number is a key to the magical meaning of the word, i.e., it gives the meaning in a further dimension, of which the visible word is merely a veil or mask.

*Ghuédhé* (Vd): A group of *loa* (q.v.) represented by the Barons Cimitière and Samedhi. See *Carfax*.

*Ghuédhé-Nibho* (Vd): The Black Goddess of Space. Counterpart of Baron Cimitière.

*Gopis* (Skt): Lit. 'Cow girls' or 'milkmaids'. *Shaktis*, or powers, associated with the *kalas* of the bright fortnight. See *Nityas*.

*Gotra* (Skt): Clan, family, lineage.

*Great Old Ones* (*Nec*): Those who control the destiny of this planet (and many other celestial bodies). They radiate their influence through the Stars; they also have secret representatives upon the Earth, and they have manifested in historic times through the Starry Wisdom Sect, the Esoteric Order of Dagon and through the *Drukpas* (or *Dropas*) and *Nyingmapas* of Tibet and Bhutan. In recent times they have been active through the Secret Chiefs of the A.:A.: (q.v.) and through the Temple of the Outer Ones, or O.T.O. (q.v.).

*Hadit* (Th): The infinitely small or atomic point (*bindu*). The Hidden God whose name, Had, is one with Adad, Daäth, and with Thoth whose union (*yog*) with Set, produces *Yog-Sothoth* (q.v.).

*Hoor-paar-Kraat* (Eg): The dark twin of Ra-Hoor-Khuit (q.v.), and, as such, the shadow of Horus, which is Set. The Hoor-Khart



or Kraat is the dwarf, manikin, or 'magical child', hence Hoor-pi-Khart as Hekhart, or Hecaté, who presides over the abortion of the physical child in favour of the metaphysical or 'magical child'.

*Horus* (Th): The hawk-headed deity of the Egyptians. It gives its name to the present Aeon. As the twin of Set, Horus is the reflection in phenomena of his noumenal shadow. His invocation is by means of the sexual mechanics of the Ophidian Current, the formula of Life which is a reflection in phenomena of the formula of Death (Daäth). This Magick will achieve its apotheosis in the Aeon of Maat (q.v.).

*Hriliu* (Th): Lit. 'the shrill scream of orgasm', the metaphysical ecstasy that accompanies the act of creation. Both *Hru* (q.v.) and *Hrumachis* (q.v.) have important affinities with Hriliu. Other cognate terms are *Vrihl*; and *R'lyeh* which indicates the subconsciousness as the source of hriliu.

*Hru* (Th): The Angel presiding over the Tarot. The latter comprises the celestial power-zones visualized in the *Book of Thoth* (Crowley's recension is the most penetrating contemporary visualization). Hru has a markedly 'ufological' connotation, for the wheels, or discs, which represent the power-zones of the Tarot are vortices of magical energy Outside the Circles of Time (represented by the sephiroth).

*Hrumachis* (Eg): 'Horus of the Star'. The Star is Sothis, or Set, and the title has emphatic 'ufological' implications. See A.:A.:

*Hûm*(Skt): Together with *Om* (q.v.), this is the most important *bijamantra* (see *mantra*) of the Eastern Tradition, particularly in its Tantric forms. Hûm is the basic vibration of the Old Ones, the buzz or hum that almost invariably accompanies their manifestation. (See diagram 2).

*Ichha-sakti* (Skt): The power (*sakti*, or *shakti*) of creative Will (*iccha*).

*Ipsos* (Ma): The Word of the Aeon of Maat.

*Isis* (Th): "Infinite Space & the Infinite Stars thereof". Frater Achad's *notariqon*, which defines better than anything else the nature of Isis as the Supreme Cosmic Power Zone, which, in

conjunction with Nu, Nuit, constitutes the Nu-Isis Current presently radiating from transplutonic deeps of Space.

*Ixaxaar*: The name of the Sixtystone, or Black Seal, set over the Gulf of Nether Earth where lurk the terrestrial reflexes of the Ophidian Current. The ancient geographer, Solinus, describes Ixaxaar, and Arthur Machen has woven around it a sinister magical allegory. Ixaxaar adds up to 333 which links the Stone with the Mysteries of Shugal-Choronzon (q.v.), and with the Qliphoth.

*Jagrat* (Skt): Consciousness appears to manifest in terrestrial entities in three forms or states, of which *Jagrat* is the waking state.

*Kadath* (Nec): The primal creative energy - Hadith or Kadath - abides in the Cold Waste, which is named after it. Kadath signifies dimensions beyond the grasp of both the waking and the dreaming states of consciousness. (See *Jagrat*).

*Kala(s)* (Skt): Time; also, a digit of the moon as marker of the bright and dark fortnights. Our word calendar derives from *kala*. There are 16 *kalas*, or lunar fluids, known to terrestrial science, and they are situated in the organism of the human female; hence, Kali as Goddess of Time, and of the *kalas*. Time is the source of energy that powers spacecrafts. When converted into energy, the *kalas* appear as the power that motivates spacecrafts and enables them to travel infinite distances in the twinkling of an eye.

*Kalachakra* (Skt): The Circle or Power-Zone of Time. The Mongolian Rite of the Kalachakra involves the 16 terrestrial sub-elements or *kalas*. (See Crowley's comments on Atu VII in *The Book of Thoth*).

*Kali* (Skt): The Great Mother Goddess of Time. See *Kala(s)*.

*Kama* (Skt): The God of Desire. The power that motivates and perpetuates existence in the conceptual or illusory universe.

*Kaph* (Heb): K is the eleventh letter of the Magical Alphabet. It represents the Energy that distinguishes magic from magick. Eleven is the number of the 'other side'. See *Coph Nia*, *Nia*, etc.

*Karma* (Skt): The law, or *loa*, that determines the course of destiny in relation to the individual. It is an entirely illusory device which necessarily comports compensations of energy in

terms of 'joy' and 'suffering', both of which are equally delusive. Objects alone are subject to *karma*, therefore consciousness disidentified with entity alone is free.

*Kether* (Heb): The first Cosmic Power Zone. The ultimate pylon and outpost of a system that may be transcended only with the aid of extraterrestrial intervention, i.e. the Influence from Beyond. (See diagram of the Tree of Life).

*Khabs* (Eg): A Star.

*Khart* (Eg): The dwarf deity, Hoor-paar-Kraat, typified by the 'magical child', homunculus, or magical manikin.

*Khu* (Eg): Magical power, *par excellence*. It is typified by the queue or tail of the feminine complex wherein the *kalas* (q.v.) are generated.

*Kia*: A term coined by A.O. Spare to denote pure or preconceptual energy.

*Koth* (Nec): A dream tower admitting to other dimensions; it guards the Tunnels of Set. Sometimes known as the 'Hollow One', symbolic of woman as an Outer Gateway.

*Kraat* (Eg): The *Khart* or *Kraat* is both the dwarf god (the Phallus), and the dwarf or 'magical child' that is begotten by the Phallus. His messenger or minister is Aiwass (q.v.). See *Hoor-paar-Kraat*.

*Kû* (Chi): Black Magic. The word has affinities with the Egyptian word *Khu*, q.v. and has reference to the feminine nature of its source.

*Kundalini* (Skt): The Serpent Power; the Fire Snake; the Thunder Dragon; the Ophidian Current or cosmic magical power as it inheres in the human body-mind complex. It lies dormant in the average human being.

*La* (Th): An Hebrew word meaning 'Not', the Negative. It denotes the counterpart of AL, the positive article. In its triple form, AL-LA-LA (meaning 'God is Not-Not'), Frater Achad recognized the supreme formula of the 93 Current (Allala = 93).

*Lam* (Tib): Lit. 'The Way'. A loaded term for Typhonians for it is also the name of an extraterrestrial entity with whom Aleister Crowley established contact while in America in 1915. Lam's Cult is fast becoming a focus for those interested in the occult implica-

- tions of 'Ufology' and intra-dimensional psionics. See *Lêng*.
- Lêng* (Nec): The name of the "abominable plateau" which has been identified by some writers with a region in central Asia. In a magical sense, *Lêng* is identical with certain dimensions of the Mauve Zone. *Lam* (q.v.) is the Lama of *Lêng*. There are veiled references to him in the writings of Chambers, Lovecraft, Derleth, and others.
- Libra*: The Balance associated with 'L', the letter of AL or *Liber Legis* (*Book of the Law*). It is also the letter of Maat, who represents the Balance between the aeons of the Son (Horus) and the Daughter (Ma). *Libra* therefore represents the equilibrium of the Double Current.
- Lila* (Skt): Play, masque, dance, or game, particularly the sport of hide-and-seek involving the ceaseless dalliance of Subject (Krishna) and Object (Radha) in the *lila* of phenomenal existence.
- Linglessoux, Les*: A term used by Black Snake Cultists to denote the realms of the shrouds, or shells, of the Dead that may be animated by Voodoo sorcery.
- Loa* (Vd): The gods or entities responsive to Voodoo rites. In a metaphysical sense, the *loa* are the laws basic to physical existence.
- Lux* or *LVX*(Gn): The Light of Consciousness and, by metathesis, the LXV or Holy Guardian Angel that links man with Those beyond. (See *Nox*; also *Tiphereth*).
- Maat* (Eg): Goddess of Truth and Justice. The word *mathematics* derives from *Maat*; it is also a form of *Mot*, the Word. *Maat* has given her name to the Aeon which - according to AL - will succeed the Aeon of Horus with the Force and Fire of its sexual magick. *Maat's* Aeon will be characterized by Air (i.e. Space) and Water (i.e. the Deep), hence its association with Aquarius, and with *Libra* as the Balance of the Double Current.
- Magical Child* (Th): See *Hoor-paar-Kraat*, *Khart*, etc. Aiwass is the minister of *Hoor-paar-Kraat*, or Harpocrates, the silent dwarf-god symbolic of the child, Crowned and Conquering (*Ra-Hoor-Khuit*), that results from the magick of the Aeon of Horus.

- Ma-Ion* (Ma): The Aeon of the 'Daughter' which, according to Frater Achad, is the lesser cycle of the Maat-aeon, and which counterbalances the Aeon of the 'Son' (i.e. Horus).
- Madhyamaka* (Skt): The Doctrine of *Sūnyatavâda*, or Way of Emptiness, propounded by the Buddhist philosopher Nagarjuna (2nd cent. A.D.) and continued by Vimalakirti, Aryaveda, Chândrakirti and Santideva, etc. This school is probably the only one really to present the most profound implications of Buddhism and the highest Advaitic doctrines of India and China. It has had its modern exponents in the great Sri Ramana Maharshi of Tiruvannamalai, Sri Atmananda of Trivandrum and, in the West, Wei Wu Wei (Terence Gray).
- Maithuna* (Skt): Lit. 'coupling'; as of the lips in speech, the genitals in sexual congress, and the mind and its objects. (See *Viparîta maithuna*).
- Malkuth* (Heb): The tenth Cosmic Power Zone; the sphere of manifestation at terrestrial levels represented by the Bride or Daughter. In magical terms, the sphere of the unawakened (or virgin) priestess entranced and ready to manifest extraterrestrial forces.
- Mantra* (Skt): A spell or charm vibrated vocally or silently that has the power of evoking a given response from occult spheres. (See *Hûm*.) The *bîjamantra* (i.e. root or primal *mantra*) is *Om* (q.v.).
- Marma* (Skt): A place of crossing, usually applied to the intersection of three lines on the *Sri Chakra*, at which junction is located an erogenous zone in the body of the Goddess represented by the Circle of Time (Kali, q.v.).
- Mauve Zone*: A synonym for the Crimson Emptiness, the Abyss, the Great Gulf, Chaos, the Desert of Set, the Plateau of Lêng, etc. Its *locus* on the Tree of Life is at Daäth, the Place of the Crossing typified by the explosive Herschel whose astroglyph  $\ddagger$  resembles the Sign of the Drukpas (q.v.), the Triple Fire-tongue, and the Tridents of Chozzar and of Shiva.
- Meon*: A term coined by Michael Bertiaux to denote certain aspects of the *Ma-Ion* (q.v.) and the Aeon of the Maatians, in relation to the dark doctrine of the Daäthian Gnosis.

- Mudra** (Skt): A mystic attitude or gesture which usually accompanies the vibration of a *mantra* (q.v.). It also means 'parched cereal' which is a symbolic mode of describing a certain manifestation of the entranced priestess engaged in the Kaula rites.
- Mystère Royale**: A Meonic designation of Daäth as the consort of *Ghuédhé-Nibho* (q.v.).
- Nada** (Skt): Nerve-centre related to sound or vibration. The *Nadis* are a ramifying network of nerve-centres in the human psychosomatic organism. The reception of transmissions from Outside depends upon the *Nadis* being maintained in a state of hypersensitivity and clarity. This has not necessarily to do with any state of physical health, so-called.
- Naga** (Skt): A serpent. The type of the Ophidian Current (q.v.) especially in its relation to the Deep Ones.
- Nemirion**: A term used by Michael Bertiaux to denote Boullanist Adepts of Rigel, in the constellation of Orion. The Abbé Boullan (1824-1893) was a French occultist and friend of J.K.Huysmans. Boullan taught a mode of magick involving sexual congress with 'angels', or extraterrestrials.
- New Isis Lodge** (also *Nu-Isis Lodge*): A cell of the O.T.O. (q.v.) established by Kenneth Grant for the reception of transmissions from the transplutonic planet, Isis. Grant's two trilogies - of which this is the final volume - are based in large measure on these transmissions, which occurred during the seven years between the Lodge's founding in 1955 and its reabsorption into the O.T.O. in 1962.
- Nia** (Th): The reflex of *Ain* (q.v.). The term has vital significance in the qabalahs of Besqul, where it represents the Left Eye (i.e. the Eye of the Daughter) and the *Vama Marg* (q.v.). See *Coph Nia*.
- Nitya** (Skt): A technical designation in the *tantras* denoting the *kalas* of the Dark Fortnight. See *Gopis*.
- Nox** (Gn): Night. The counterpart of *Lux* (q.v.). The Unconscious Will which has its roots in the *Night of Pan*, i.e. the Mauve Zone.
- Nu** (Eg): The Waters of Space. Combined with Isis, the term connotes the *kalas* of the transyuggothian power-zone known as Nu-Isis.

- Nu-Isis*: A technical term designating the region of Space specifically associated with the transplutonic planet named Isis. (See *New Isis Lodge*).
- Nuit* (Eg): The Sky Goddess emblematic of Space, and, metaphorically, of the Void. Space is the physical menstruum of the Outer Ones. In Thelemic cosmology, Nuit is more particularly the Night Sky, which qualification comports the nightside aspect of extraterrestrial energies.
- Nuter* (or *Neter*) (Eg): The Gods. Equivalent to our word 'Neither' and to 'Neuter' which - in an occult context - indicates the ultrasexual nature of the Creative Force. The Egyptian ideogram of Nuter is 7, the Sign of Seven, the number of the Goddess of the Seven Stars (i.e. of Space), and also of the Axe of Set wherewith he breaks open his Mother in order to manifest his Light (i.e. Sirius).
- Nyingmapa* (Tib): Lit. 'the Old Ones'. An ancient Tibetan sect which embodied (and yet embodies) the ancient and universal tradition of Gods from Space. (See also *Drukpa*).
- Ob* (Vd): A Serpent. The Voodoo symbol of the Ophidian Current.
- Obeah* (Vd): See *Ob*. Obeah has special reference to AL.I.37.
- Od* (Heb): The Magick Light. In a sense, the masculine form of *Ob*, q.v.
- Ojas* (Skt): Energy. In a specifically occult sense, highly radioactive magical energy. Hence its relevance to the 'new' sexual magick which facilitates traffic with the Outer Ones. Hence its relevance, also, to the mutations and mutants now beginning to manifest at terrestrial levels.
- Okbish* (Heb): The Spider. The term has special relevance to the Arachnean aspect of the Ophidian Current and to the Aeon of Maat, of which the spider is the esoteric symbol.
- Old Ones*: See *Great Old Ones*.
- Om* (Skt): The *bîjamantra* (basic vibration) of creation. See *Hûm*.
- Ontic Sphere*: The interior universe. A term used by Black Snake Cultists to denote the magical universe of the magician as distinct from his apparent existence in the illusory world of mundane events.
- Ophidian Current*: See *Apep*.

- Ordo Templi Orientis*: The Order of the Temple of the East, the east being the place of solar illumination typified by the Phallus (T), and its two witnesses (OO, *testes*). The implication is that Sol (or *Tiphereth*, q.v.) is the place of contact with the Outer Ones, which is achieved by the use of the Ophidian Current.
- O.T.O.: See *Ordo Templi Orientis*. It is one of the major tasks of this Order to prepare human consciousness to assimilate and to integrate the new dimensions that will be opened up to it when the Outer Ones manifest terrestrially.
- Outer Ones*: See *Great Old Ones*.
- Petro* (Vd): A Voodoo sect which evokes the loa (q.v.) by the use of vibrations *between* the Spatial Gateways. This is evident in the curious 'off-beat' rhythms characteristic of Petro. (See *Rada*).
- Prana* (Skt): Breath, Spirit, Vital Force.
- Pranayama* (Skt): The control or direction (to magical or mystical ends) of prana (q.v.).
- Qliphoth* (Heb): The plural form of *Qlipha*, an harlot. The Qliphoth are seductively potent energies which remain over after manifest entities have been dissolved. Hence the Qliphoth are described as 'shells', 'cortices', 'shrouds'. Hence also the nostalgia inherent in the formula of Atavistic Resurgence, which utilizes the shells or husks of memory (past time) for the fecundation of future fantasies. In this sense, the Qliphoth are a potently creative magical force.
- Qoph* (Heb): The letter Q is of prime import in the Typhonian Tradition. It represents not only the Queue or tail symbolic of the feminine principle, but also the 'back of the head' (the literal meaning of *qoph*) which indicates the cerebral *locus* of the reproductive forces in the human organism. Qoph is thus the source of the reproduced or illusory image; it is therefore an accurate symbol of the phenomenal universe. Qoph also has affinities - phonetically and magically - with *Coph Nia* and with *Kaph* (q.v.).
- Rada* (Vd): See *Petro*. Rada is usually equated with 'white' Voodoo, to Petro's 'black'. The Rada rhythms are 'strict tempo' in contradistinction to Petro's 'off-beat'.
- Ra-Hoor-Khuit* (Th): The positive reflex of Hoor-paar-Kraat (q.v.). Ra-Hoor-Khuit is a form of Horus as the 'Crowned and



- Conquering Child'. He is the bright twin to Set's dark. Together they form the twin aspects of the 'magical child', which thus embodies the Double Current. See *Ur-Hekau*.
- Rasa* (Skt): Sweetness. The *kala* usually associated with the celebrated *Rasleela* of Radha and Krishna. The *Rasa-kala* is nectar that is emitted when the moon is full.
- Rasis* (Skt): The feminine vehicles of the *rasas* (see *Rasa*). There are 16 major varieties and their combinations constitute an exact science which is known as *Srividya*, or 'Knowledge of the Goddess'.
- R'lyeh* (Nec): The city beneath the sea in which dead Cthulhu (q.v.) waits, dreaming. (See *Hriliu*). In magical terms, R'lyeh is symbolic of the subconsciousness.
- Sadhaka* (Skt): One who follows a specific *sadhana* (q.v.).
- Sadhana* (Skt): A path or way of spiritual culture.
- Sagala*: The heavy metal associated with Sirius 'B'. (See *Shugal*).
- Sakhis*, or *Sacis* (Skt): A Vaishnav term denoting female spiritual companions. They are the equivalent of the tantric *saktis*, with emphasis on mystical, as distinct from magical, culture.
- Sakti*, or *shakti* (Skt): Power. In Hindu Tantra, *sakti* is typified by the female energies. The word derives from the Egyptian *Sekht* or *Sekhet*, the goddess of sexual heat symbolized by the fiery sun in the South. Hence the association with Set.
- Samedhi*, *Baron* (Vd): See *Carfax*.
- Secret Chiefs*: A term used by Adepts of the Golden Dawn and, later, by Aleister Crowley to denote Intelligences beyond the Abyss. They are, therefore, and strictly speaking, beyond the comprehension of human consciousness. They include the minions and messengers of the Great Old Ones, the Outer Ones, the Deep Ones, the Mahatmas, the Dhyan-Chohans, and numerous other entities considered by terrestrials to be essentially extraterrestrial.
- Sekhet* (Eg): The Goddess of the South typified by the lioness. See *Sakti*.
- Sekhet Aahru* (Eg): The Fields of Sekhet; the Fields of blood; blood being the physical menstruum of Sekhet's power (*sakti*). *Sekhet Aahru* is also a technical designation denoting the

electro-magnetic fields which lie obliquely and adjacent to the Tunnels of Set (see *Nightside of Eden*).

*Serpent Power*: The Kundalini (q.v.) or cosmic magical power which, in its microcosmic aspect is symbolized by a serpent sleeping at the base of the spine, hence its popular confusion with the merely physiological sexual energies. The Serpent Power in the human organism is the Ophidian Current in its raw or primordial form.

*Shivadasis* (Skt): 'Devotees of Shiva'; which is a symbolic way of describing *sadhakas* (q.v.) absorbed in the bliss of pure (i.e. concept-free) Consciousness.

*Shugal* (Heb): The jackal or Fenekh-fox symbolic of the Desert of Set; a zöotype of Aiwass. The number of *Shugal* is 333, which equates it with the Choronzonic Current of the Beast, for Shugal (333) + Choronzon (333) = 666. Shugal is synonymous with Sagal (q.v.), the twin star of Sirius.

*Sin* (Heb): The lunar current. See *Zain*, *Zin*.

*Sirius*: The "One Star in Sight" of all terrestrial dwellers. Sirius 'A', and its dark twin, Sirius 'B' imbue with Magical Light the Order of the Silver Star (See A.:A.:) which is the Elevenfold Star of the Great White Brotherhood that radiates its influence from the power-zone of Set.

*Sixtystone*: See *Ixaxaar*.

*Sothis*: Greek form of *Sirius*, q.v.

*Srichakra*: The disc or *chakra* of the Mother. A linear representation of the source of all *kalas*; the matrix of all manifestation, terrestrial and extraterrestrial. (See *Aleister Crowley & the Hidden God*, plate 5).

*Sriyantra* (Skt): Another name for the *Srichakra* (q.v.). (See *Yantra*).

*Sûnyata* (Skt): The Void. The Emptiness or illusoriness of phenomena which is typified, in the Western Occult Tradition, by deserted places of which the Desert of Set, the Crimson Desert of the Arabs, are examples. The Qabalistic Abyss is also, in certain respects, apposite.

*Sûnyatavâda* (Skt): The Way or Path of the Void.

*Sûnyatavâdin* (Skt): One who follows the *Sûnyatavâda* (q.v.). This

is not strictly accurate, for there is in fact no 'one' to do so.  
*Sûsupti* or *Sûshupti* (Skt): The state of deep and dreamless sleep in which no objects appear, and in which there is no subject to claim them. See *Jagrat*.

*Sûvasini* (Skt): Lit. 'Sweet-smelling Woman'. The term refers to the perfumes or fragrances peculiar to the *kalas* (q.v.) shed by the *shaktis* engaged in the Magical Rituals, especially of the Kaula Circle (the worship of the Supreme Goddess, Kali).

*Swapna* (Skt): The state of dreaming. Its images are as illusory as those which appear in the so-called waking state (*jagrat*). The only real element in either state is the power that animates both the subject (dreamer) and his (dreamed) objects. (See *Jagrat*).

*Tanith*: The root is 'Than', 'dragon'. The Typhonian Dragon of the Deep, i.e. of Air or Space (Outer Ones), or of Water or the Astral Plane (Deep Ones). The concept has special relevance to the Double Current because the Aeon of Horus, represented by the 93 Current, and the Aeon of Maat, represented by the 696 Current are concentrated in the number of Tanith, viz. 789. Tanith therefore typifies the Draconian or Ophidian Current. As TNIT, Tanith equals 78, a number of Aiwass, the messenger or 'angel' of Hoor-paar-Kraat (q.v.), and of 'Mezla', the 'Influence from Beyond' (i.e. beyond Kether, or Yuggoth, q.v.).

*Tarot*: The Book of Thoth, which contains 78 chapters or magical visualizations. The word Tarot derives from the Egyptian Ta-Urt (q.v.), the Rota, Wheel, or Disc which symbolizes the Graal and the Feminine Void as the matrix or Gateway of Cosmic Energy.

*Tattvas* (Skt): Truth, Principle, Law.

*Ta-Urt* (Eg): The ancient or *enceinte* Mother adored by the Typhonians in pre-dynastic Egypt under the form of the pregnant hippopotamus, symbolic of the Dragon of the Waters. Hence the Draconian and the Typhonian Tradition are one. Ta-Urt is the 'Mother of Revolutions' when she is identified celestially as the 'haunch' constellation. She is typified by the flashing spark and the whirling disc (lightning and thunder), and the Mystery of the later Disc Worshippers must be fathomed at

- this level. She gave her name to the Tarot, which is an occult commentary on the Mysteries of Celestial Revolutions, Discs, and stellar influences. As such She presides over analogous phenomena in the human organism where the terrestrial reflexes of these *kalas* are generated.
- Teth** (Heb): Lit. 'the Serpent'. The ninth letter of the Magical Alphabet and the Monogram of Thoth, with whose name Teth is synonymous. Hence the association of *Teth* with the Word whose creative magick is exemplified in the symbolism of the Ninth Degree (IX°) O.T.O. *Teth*, as the Serpent, is the symbol *par excellence* of the Ophidian Current.
- Tetragrammaton** (Heb): The Sacred Fourfold Word or Name, IHVH. See Appendix to *Outside the Circles of Time* for a specific definition of the Name in connection with the Typhonian Tradition.
- Theojas**: A term coined by Michael Bertiaux to denote an ultimate form of *Ojas* (q.v.).
- Tiphereth** (Heb): The Sixth Cosmic Power Zone. It is not quite the Central Point or Pivot of the Sephirothic Tree, for there are 11, not 10, sephiroth. Tiphereth is the *locus* of the Angel, 'Knowledge & Conversation' with whom is essential before the magician may establish contact with the Outer Ones.
- Tulpa** (Tib): A double or magical projection of the magician in a form predetermined.
- Tuyau**: A term coined by Michael Bertiaux to denote an astral temple or conduit. The Tunnels of Set are the classic example.
- Typhon**: The Greek form of the Egyptian name *Ta-Urt* (q.v.). Typhon is the Supreme Matrix or Great Mother. As the Mother of Set, Typhon is the type of the 93 Current radiating from Shaitan-Aiwass, and of the Tradition to which she gives her name.
- Tzaddi** (Heb): Lit. 'a fish-hook', and thus a cypher of the Deep Ones. Its number is 90, which denotes the Northern Quarter (allotted to Nuit) of the Full Circle of Space. In *AL I.57*, *Tzaddi* is especially nominated as *Not* (i.e. NVT, or Nuit). NVT as 65 is the Angel or Messenger from Nuit (i.e. Space).
- Ur-Hekau** (Eg): The Supreme Magical Power. Cf. *Ra-Hoor-*

*Khuit*. The word *Ur-Hekau* contains the Hekh or Hecaté association plus the *Khu*, or magical power. It thus has affiliations with Rahakarti and Hoor-pi-khart. The *Ur-hekau* as a magical talisman was typified by the thigh or haunch constellation sacred to *Ta-Urt* (q.v.).

*Vahana* (Skt): Vehicle.

*Vama Marg* (Skt): The Left Hand Way or Path. It comports the use of the Priestess, or magically competent woman, as a gateway to 'Outside'. See *Cults of the Shadow* for an in-depth study of this Path.

*Vrihl*: Magical Power. The words *hriliu* and *R'lyeh* (q.v.) are cognate terms indicating the subconsciousness (in this case, *R'lyeh*) as the source of Magical Power. *Vrihl* also denotes the arch-magician - Man. "There is no god but man" (see *Liber Oz*), would therefore indicate the *virile* one, the one imbued with *vrihl*. When *vrihl* is expressed it becomes *hriliu* (q.v.).

*Viparîta* (Skt): Reverse, or back-to-front. Applied to *maithuna* (q.v.). It indicates the formula of XI<sup>2</sup>. In a mystical sense, it denotes the retroversion of the senses until sentience returns to its source in the Self, upstream of its diffusion through the five senses; it is then pure *Kia* (q.v.).

*Voltigeurs*: A term used by Black Snake Cultists to denote the leapers or vaulters back of the Tree of Life. The tree-frog is their especial totem, and it identifies their formula as pertaining to Hecaté, whose zoötype is the frog or toad.

*Vyoma* (Skt): Space.

*Wanga* (Vd): An 'evil' charm or curse. A loaded term in Thelemic symbology the key to which lies in its number - 61 - which signifies the *Aim*, and the *Nia* (q.v.). It is considered 'evil' in the old-aeon context of anti-feminist culture, for the 'curse' has reference - ultimately - to that *wise wound* which is considered a blessing by wizards, warlocks, and witches, and other votaries of Hecaté.

*Wu* (Chi): 'White' magic. See *Kû*.

*Xoth*: See *Koth*.

*Yab-Yum* (Tib): Subject and Object fused in ecstatic embrace and typified, anthropomorphically, by the sexual union of *Prajna* and *Upaya*, or, in Hindu terms, the *Shiva* and *shakti*

poles of Consciousness.

**Yantra** (Skt): A linear expression of the occult anatomy of gods and goddesses, of which the *Sriyantra* (q.v.) is the supreme example (see *Aleister Crowley & the Hidden God*, Plate 5). It is in effect a map of the erogenous zones which respond to magical stimulation, and from which are precipitated the *kalas* (q.v.). The subject is studied in depth in these trilogies, particularly in *Cults of the Shadow*.

**Yig** (Nec): The Yesodic power-zone in the triple complex - Yug-yog-yig - which comprises 1) the ultimate Power Zone, Yuggoth; 2) the Daäthian Doorway, Yog-Sothoth; 3) the Yesodic Yig, which typifies the terrestrial manifestation of the Ophidian Current.

**Yith** (Nec): An extraterrestrial race consisting solely of *chittam* (mind-stuff).

**Yog** (Nec): Yog means 'union', which, *apropos* the Necronomicon Mythos, signifies the union of man with that which is beyond man. See *Yig*.

**Yoganîdhra** (Skt): Lit. 'the sleep of union'. In a magical sense *yoganîdhra* equates with the hypnotic and magnetic sleep in which the priestess communes with 'spirits', or with the denizens of extraterrestrial realms.

**Yog Sothoth** (Nec): Lit. 'the Age (*yug*), or Aeon, of Set-Thoth'. In a metaphysical sense, Yog Sothoth is the symbol of the Spirit of Choronzon (q.v.) which abides at the heart of matter, or the material universe. Its mystery may be surprised only *via* the Gate of Daäth (i.e. Thoth) in the Desert of Set, Set-Thoth, or Sothoth.

**Yoni** (Skt): The vulva. The source of all material forms. Its symbol is the Eye which, in the Magical Alphabet, is represented by the letter O (*ayin*, q.v.), which is also the *ain*, or No thing, and therefore - by reticulation - the matrix of Every thing.

**Yoninis**: A term coined by Michael Bertiaux to denote the esoteric *kalas* (q.v.). The *yoninis* are "holes in space" through which flow the magical energies from Outside. As such, they are typified as the Daughters of *Aditi* (q.v.).

**Yug**: An age or aeon. Yug is also the finial upon the Tree of Life where it denotes Yuggoth and the transplutonic realms beyond

Time/Space. (See *Yig*, and *Yog*).

*Yuggoth* (Nec): The planet Pluto. The ultimate outpost of the known Universe (Universe 'A'). It is ascribed to the First Power Zone, Kether (q.v.), the Ancient of Days, or Great Old One. (See *Yug*).

*Zain* (Heb): The Seventh and - in relation to aeonology at the present stage of evolution - the most important letter of the Magical Alphabet. It is attributed to the Twins symbolic of the Double Current. Its number, 7, is that of the Stellar Goddess and her first and most powerful *Kala*, Set, whose name means 'seven'. *Zain* means 'a sword' which is a glyph of the Feminine Power. The "work of the sword" (A.L.I.37) is connected with the *Wanga* (q.v.), thus equating it with the Ophidian Current. The symbolism of *Zain* is studied *in extenso* in *Nightside of Eden*, and *Outside the Circles of Time*.

*Zin*: An Atlantean designation of the Lunar Current, known as *Sin* in Sumer. *Zin* is a form of *Zain* (q.v.).

*Zombi* (Vd): The living 'dead'. The word derives from the Egyptian *Zem-zem*, which denoted a secret process of animating the dead.

*Zos Kia Cultus*: Terms coined by Austin Osman Spare to denote the phenomenal and noumenal aspects of existence. See *Images and Oracles of Austin Osman Spare* (Grant). The Cult itself was formed by Spare and Grant c.1952 for the purpose of exploring the magical universe (Ontic Sphere) by means of the visual arts. The society flourishes today. Some of its members have contributed their visualizations to these trilogies.

*Zothyria*: A term coined and defined by Michael Bertiaux as "the eternal Yoni of hyper-space", and equated with *Aditi* (q.v.). The Zothyrian Gnosis, therefore, concerns itself with the trans-yugothian and "infinite space of the Meon."

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