



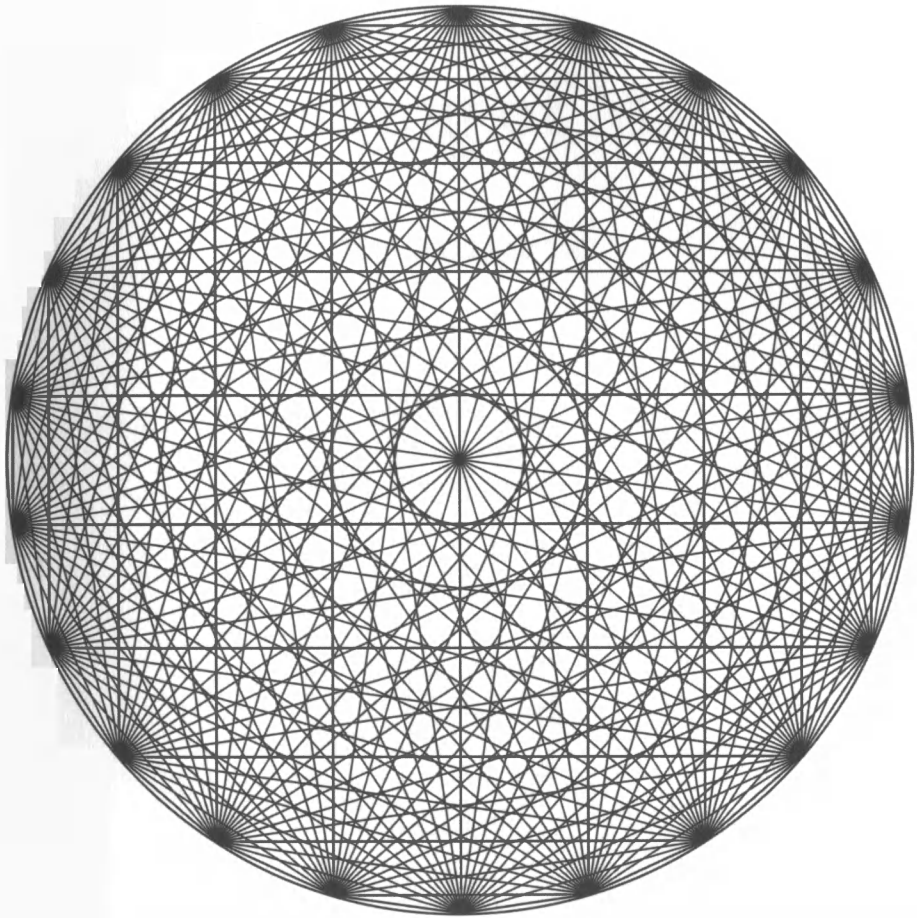




A GATHERING OF MASKS

Aleister Crowley's obscure *Liber 231* remains one of his most enigmatic received magical texts, and one whose genesis directly concerns the workings of astral magic and trance-mediumship. *Gathering* is the summation of direct magical workings with the Genii of the Domes, the spirits governing the revealed mystery of *Liber 231*, and serving as the wards of the Major Arcana of the Tarot. Fulfilled by the author over a period of a decade, the twenty-two evocations of the Genii of the Domes reveal a patterning of power and gnosis heretofore little-explored in the practice of the Art Magical.

The Oracles are accompanied by commentaries and 22 Queen Scale sigils derived from the Work, together with the author's Introduction, "By Seal and Sphere: A Treatise on Astral Magic". The work is also illuminated by several illustrations by Barry William Hale, author of *Legion 4*; (Fulgur Limited). Of interest to scholars of Thelema and practitioners of ceremonial magic, *Gathering* stands as an out-of-the-ordinary magical record of the Divinatory Art.



A Gathering of Masks

Robert Fitzgerald



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This book is dedicated to Soror Qesheth.
May the blessings be forever!



Iblis said, 'Grant me respite till the day when they will all be raised from the dead.' God said, 'You shall be among the ones granted respite so long as humankind remains on the earth.' Iblis continued, 'Now that You have allowed me to rebel and go astray, I will surely lie in wait for them on Your Straight Path to lure them from it. Then I will come upon them from before them and behind them, and from their right and from their left.'

QURAN A'RAF 7: 15-17



Introit

The Miracle of the Emergence

Before primordial Adam was created, the world was a vast desert, and home only to the spirits of its sands, in their forms as falcons, the first beings, circling the sun. These were the Djinn, and they gathered together under the majestic dunes, the elements for the Lord's pleasure and bidding. These they bound together in cylinders of rock crystal and in vessels of alabaster, coral and jade, to store and increase their Virtue, in the caverns and vaults of timeless Time.

The Djinn knew not the designs of the Lord, only His commands; words of living fire in the aerial cores of their being. In this their courses were set and the Djinn flew as the falcon, hunting the Manas-light that was their sole sustenance, and gathering as one the elements of the world for the Lord.

One day the Lord came unto the Djinn as a flaming column of fire and spoke:

"My Children, the time has arisen to open the vaults of the world and mix the aires and fires, to expand the dominion of the elements and evoke new life therefrom. Take the vessels of my Word and plant them far and wide, opening them at my command, and ward the Miracle of the Emergence!"

In wonderment and joy the Djinn fulfilled the command of the Lord. Bearing scroll, cylinder and vessel, the falcon-shaped Djinn flew far and wide, depositing the elements so bound atop dune, hill and mountain. Desert basins and valleys they covered. And once the vaults had been emptied, the Djinn in their legion became One in mind and opened the vessels, unstoppered the cylinders, and waited with calm anticipation the Miracle of the Emergence.

The winds stopped. The fires ceased. Stillness blanketed the world and the Companie of the Djinn. Then a great breath blew over the world

and that which had been bound was released. And from their vessels the elements emerged as living energy and swirled into the air in mighty columns and spirals of force, combining and re-combining in a ceaseless array of Love and Beauty. In astonishment the Djinn observed, and watched in silence as the desert receded from the valleys and basins, and became brown and black soil, from which rose forth a verdant field of grass and flowers and trees. Great dunes dissolved into pools and fountains of bubbling pure water. Rain fell from the sky Dew formed on the land. And from the mountains fire spilled forth, forming deep ravines for the rivers of Ēa. Four did they become, out of one, whose names and name are known only to God and to the Djinn.

As the earth was coloured green and blue, red and yellow, brown and black, and the vessels were empty and their Virtue sewn into the living elements abounding, a joyous song burst forth from the Companie in praise of the Lord and His new creation. The Lord was pleased and came amongst the multitude of the Companie once more as a column of flame.

“My Children, hear me and be here with me, for now Ēa has blossomed. Now is the First Aeon come and Time begun. Now life shall arise. For it to manifest certain conditions must be met. Bring to me clay from the four rivers.”

With glad determination did the Djinn execute the command of the Lord. Soon before his holy fire were sat four small mounds of river clay.

“From fire were you fashioned and granted life. From my living breath and the good earth shall I make Man.”

The Lord breathed His Word into the clay, and it trembled upon the earth. And then the four mounds stretched forth their substance and they united; from this union arose a partial form. In wonder the Companie watched as the form was molded by the invisible hands of the Lord to a shape fully formed and possessed of many limbs.

“Behold, from the Four cometh Five, enriched by my Word, the Word of One. Thus is Man a star of the elements, and Five be his Fate entire.”

And the mystery of the Lord's proclamation became manifest in the clay that was now Man. For it was possessed of five limbs, and from the limbs a further five. And its eyes opened and it looked out upon the Companie with the sight of the Lord, its creator. It opened its mouth, but it could not speak and the Lord laughed.

"My creation is incomplete. It requires the blessing of speech, my Children. It needs your worshipful devotion. Supplicate the living clay, your brother, and give unto him obedience as like unto me, the Lord, your God."

There was a stirring and a seething and a commotion amongst the Companie of the Djinn. There was discussion and disagreement. There was concord and harmony. And at the last did they give unto the Man of Clay devotion and obeisance. All except for one, who has been called Iblis Al-Qadam by the kindred of Adam; but whose name in truth be known only to God and to the Kindred of the Flame, from before and after that day.

And Iblis, the One-who-refused, flew forward and hovered in the form of a falcon before God and His creation and said:

"**Thou** created me of fire and of the blessed winds. Wherefore should I worship that which thou has created out of clay?"

His words were at first greeted by shocked silence from his brothers, and the Lord spoke not, but joined in the silence, which abode for a day and a night. Then the Lord spoke, his words darting flames:

"**You** have chosen your path, Iblis, and verily it is the path of exile. Fly hence from here, the birthplace of Man, and be outcast, for your choice is the accursed from Aeon to Aeon."

And the Lord was wrathful; and Iblis departed.

Time passed and the Djinn served Man as they served the Lord. And the Lord and Man held conversation for many seasons, and the Man knew bliss and had want of naught.

Yet one night Iblis came unto the Man in dream and his fire kindled in the Man desire, and the Man awoke and was vexed in spirit for he decried himself alone. And he beseeched the Lord, his God, to relieve his loneliness. And the Lord heard his cry and felt mercy towards His creation. Thus He bade the Man to sleep, and as he slept the Lord reached into his side and removed a single rib. The Lord took the rib and with it, appeared before the Companie of the Djinn. He spoke unto them, saying:

“First born Children of my thought, here is the making of an instrument of musick. Pray, give of your wind and fire unto it, that it may make glad sounds to brighten the world.”

The Djinn were pleased to oblige and poured their essence into the rib, and where it entered seven holes appeared, making of the rib the Holy Flute of God. And the Lord blessed the Djinn and the flute, and His fire did play upon and within it, making a glad sound.

Thus fashioned, the Lord returned unto the Man, whom He now gave the name: Adam: and spoke:

“Assuage thy loneliness, O Adam, and breathe into this blessed reed. The musick therefrom shall bring the cessation of your loneliness.”

Adam blew into the flute, listened and was amazed. At first nothing but the press of air was heard, but quickly did he perceive the way in which to play. Before the Lord, his God, and the hidden Companie of the Djinn Adam did play and his song went forth as a melody whose notes roused a vibration from the elements around him. The musick became a body of living flesh that shimmered before the congregation, first as a rainbow, then as a feathered serpent, to finally congeal and manifest at the last as companion to his loneliness. Thus was Woman borne from Man, and from the devotion and essence of the Djinn. So was the design of the Lord furthered yet hidden from all save Iblis, who watched from afar and was vexed. For verily it seemed this was at odds with his own exile and the cursing of him by the Lord. He flew from the vision before him and hunted as a hawk far from the habitation of Man.

The Lord came unto Adam and the Woman and declared:

“You are the Second from the First, and are now the sole source of increase upon the whole of Ea. Therefore, abide in each other and multiply thy number.”

And the Lord shewed them a vision of His command, and Adam knew of his wife, Eve, and was glad.

Iblis cast forth an augury unto the wind and saw the shape of the future progeny of Adam and Eve, and there arose in his being a mighty scheme with which to oppose the designs of his Lord.

In the deep watches of the night Iblis came upon his brothers and bade them listen to his word:

“Children of the inmost Fire, waken from your slumber and misbegotten dream! See you not how you have been fooled? No longer do you serve the Lord, our God, but instead His mealy creation, a clay-born abomination. No! Heed! Hear my sermon brothers, for I am of you and love you still. The Lord has abandoned you. He tends only unto Adam and Eve and the twins of their loins to come. He has forsaken the First Fire, yet stolen of it to create the monstrosity known as Woman. Can't you see? She is of the mortal clay of Man, given life by the fire of your very own essence. And how is His thanks shewn? By removing His presence, His knowledge and conversation from you. You are all, whether you know it or not, as outcast as I.”

Expansive was the consternation and dismay amongst the Companie at the words of their brother Iblis. For some saw the truth of his words whilst others denied them. Yet the conviction of those who believed outweighed the denial of those who did not. Or so it seemed. And following much debate and days of reckoning, the majority of the Companie flocked to the golden aura of Iblis, his station and his verity. A loud cry arose from the Djinn:

“What shall we do now that the Lord has forsaken us?”

To which Iblis replied:

“Be silent. Wait. Watch and ward.”

And he seeded the vision of his plan in their being, and concord was re-established amongst them.

It came to pass that Eve gave birth to twin sons and she named them Cain and Abel, and for nigh unto a generation did peace dwell amongst them and upon the green earth. Once they were of full age and grown stature as men, the Lord came unto them and spoke:

“Cain, Abel, glory unto you and blessed tidings. Hear me for I am the Lord, your God. It is time to shew unto me the quality of your worship and your piety. Go forth and bring unto me, beneath this very tree before you, the fruits of your labour and make sacrifice thereof.”

Thus, gladdened in heart, the two brothers went forth unto the fields of gathering. And Cain, as he was a tiller and ploughman, bound as one the fruits and grains of the field. And Abel, as he was a shepherd, made slaughter from the select of his flock, blackening the blood with fire. Both brought their offerings and placed them at the roots of the tree and called out in summons to the Lord, their God. And God came unto them and gave answer.

“Abel, verily art thou wise in thy profession and artful, for your sacrifice is both burnt and blooded, shewing the way of all flesh. Verily art thou blessed and thy offerings born of faithful devotion unto me.”

“Cain, verily art thou wise, but there is no life in your harvest and your sacrifice unto me found wanting. Go and pray in the fields and seek the good way of your brother, Abel.”

The Lord wrapped Abel’s burnt offering in a cradle of fire and was gone from their presence. Abel was content but sorrowful at the pronouncement made by the Lord upon his brother and he spoke to him saying:

“Brother, be not tormented by this judgment. For I see into your heart and know of its purity and love.”

And Cain became wrathful and exclaimed:

“Of my heart you know little, brother. Be glad of your judgment received and take from it solace, for none shall you receive from me.”

Cain took leave of Abel and ventured into the fields. Abel was made sad, but little there was he could do, for his brother had hardened against him.

For many days was Cain absent from the hearth of his folk, and he wandered far, though not seeking the good way of his brother as the Lord thus commanded. Instead he tried to divine the meaning of the Lord’s word, and in this became ever more wrathful as he walked. For, it seemed to him a false and empty conceit, as both fruit and grain were fresh and filled with the green fuse of the land. And he cursed the Lord with every step he took and a plan of vengeance steeped darkly in his mind. Tired thus, Cain slept.

The Djinn Iblis came unto him in dream. He spoke:

“In the service to your sacrifice unto the Lord, you are become your brother’s keeper. Do you understand?”

Cain answered: “No. That is false, for my sacrifice was rejected and found wanting.”

“There is another way to please the Lord then and come to the truth of my words.”

Iblis showed him a vision of his words and Cain smiled, waking with the rising of the sun upon his face. And he knew what to do.

Cain returned unto his kin, walking back by the path through his brother’s fields. By providence he came upon the place of slaughter, there finding many bones. He picked up the jawbone of the beast and

with a flint sharpened its teeth to points. Again, Cain smiled and went to meet his brother.

He found him tending his flock and he said to him:

“Brother, I am returned unto the bosom of the Lord. Rejoice! Come! Let us go together into the fields.”

In joy Abel followed Cain and together went into the fields. Cain brought him unto the place of slaughter and asked:

“Brother, what is this place, and whose are these bones?”

“This is the place of my sacrifice unto the Lord and these the bones of that offering.”

“Ah. Verily thou art correct, my brother, for I have heard the words of the Lord, our God, and He has shewn me the good way.”

And Cain lifted the jawbone and smote his brother with it unto death. And in that place of slaughter did he bury his body beneath the bones of his sacrifice unto the Lord.

Cain returned unto Adam and Eve and as both brothers were amiss for several moons, inquired:

“Cain, where have you been and where is your brother Abel?”

To which Cain gave reply:

“Am I then my brother’s keeper?”

And in the answer was revealed unto him the design of Iblis, and he trembled in fear. Yet in that moment was he overcome for the spirit of the Lord descended and chastised him:

“Oh Cain, again, where is thy brother? Answer not! For I hear the voice of his blood crying from the soiled earth!”

Cain became calm and answered:

“But mighty Lord, our God, are you not pleased with my sacrifice? Have I not found the good way of my brother?”

And the Lord became wrathful and commanded:

“Verily thou hast sinned against me and verily art thou now banished from the place of your crime, for it is no longer your home. Go forth, Cain, for you are now exiled to the wilderness where nothing abides but the Djinn. And they too are my children, and will not show company unto you. Go!”

Cain smiled. Adam wept. Eve wailed her lament unto the Lord. But it availed her not.

Cain collected the tears of his father and mother and placed them in a crystal vial. He bade them farewell. He returned unto the place of slaughter and prepared to rest. Before he could drift off to sleep, the voice of his brother Abel assailed him:

“Cain! Cain! Cain! I hear you, brother! I hear your living heart and verily is it loud and unbearable! Go from this place, else I place my own curse to that of the Lord, our God, blessed be his . . . “

“Silence, brother! For you are dead and now buried. Why do you harry me from beyond the grave? Art thou still alive, or do I suffer from the night-mare’s foul ministrations?”

“Oh, it is worse than all that, my brother, oh murderer! For I am neither dead nor alive but in-between the place of slaughter, corralled by the fallen members of mine own flock . . . ”

“Verily, that is a shame, but it concerns me no wit. Pray fall silent that I may sleep in peace, lest I exhume your corpse and remove your tongue.”

And with that Abel began to scream and moan. But Cain, sore tired from the ordeal of his exile, fell asleep, and heard no more the bleating of his brother. In the morning he was wakened by his continuous complaints, but ignored them. As he prepared to take his leave of the wretched spot, his eyes fell upon the bloodied jawbone. Cain smiled. He picked it up and removed all the teeth, still wet with Abel's blood, and placed them in his sack.

“Goodbye and good riddance, my brother. Cry your demands and your lament unto your God. Verily in His love for you He won't leave you in such a state and in such a place. Pray unto Him. And mercy be upon your soul.”

Then Cain walked away, towards the horizon, and more pleasant fields of wandering.

Many rounds of sun and moon did Cain follow that horizon until he came at last unto the desert of the Djinn. There he called upon them, and sang unto them songs from his heart, which he knew only as he sang them. Winds hurricaned around him and balls of fire arced about his head. Still Cain sang, until the Djinn Iblis appeared before him, landing on his right shoulder in the form of a small falcon.

“So we meet again, Cain, son of the Lord. I see you are marked with the curse of exile, and in that are we brothers. Tell me, did you find your brother, and did you keep him?”

“Keep him I did, behold.” And Cain removed the blood-stained teeth from his sack. Iblis laughed, and Cain joined him. And soon the myriads of Djinn faithful unto Iblis sounded forth, making a cacophonous riot.

“Those are the seeds of the Virtuous, brother Cain. Where shall you plant them?”

“They are the keys of my safe passage, O Djinn of the Winds. Of the virtuous, only the Lord may speak.”

“Ahh, you are worldly wise, Cain, but of the spirit you have much to learn. Come and listen to the winds and feel the First Fire kindle within you.”

And so Cain joined the Companie of the Djinn, and from them learned much. After a time Iblis confided in him his design and shewed him a vision of the war to come. For the Lord was full of wrath at the betrayal of the greater portion of Djinn, and placed the remaining as soldiers against them. Across the world was Cataclysm and Chaos, and the world grew dark. Verily the vision of Iblis came to pass, and many Djinn were dispersed, their essence absorbed by the fires of the Lord. Cain and Iblis came unto the vale of Adam and Eve, and their eyes were nigh blinded by the sight before them. For the tree beneath which Cain and Abel had made their offerings unto the Lord, was now miles high, its boughs extending far into the heavens, its roots down into the hells. And the Lord was in the tree and the Lord spoke to them as they approached:

“Exile and exile, both as one I see you come. Iblis Al Qadam, you remain my First Fire, O Nar Al-Samum. Cain, your blood flows in the essence of that fire. Yet neither fire serves the Lord, your God. Bow down and hear the judgment of your God!”

“You are not the Lord of us hence. Your mercy is naught but severity and your compassion a lie. Speak not to us of service, for you have served us ill.”

The ground beneath their feet shook violently. Cain fell to his knees; Iblis hovered near his head.

“You know not of what you speak. Hear the judgment of the Lord, your God. For I love you and no harm shall befall you as you draw breath and as your fire burns bright. But dis-union I cannot abide. Therefore, have I made of this tree a many roomed palace for the faithful amongst you and a prison for the sinners. From this moment till the end of All, shall the Kazhana Al-Jinan, thy concealed Companie of the Djinn dwell within. For by my Word I command you!”

Cain looked up to see Iblis pulled away, his falcon form become a fiery sphere. From out of the sphere flew the sparks of his retinue, and all was absorbed into the bark of the tree, with a shrieking and howling. From the earth and the skies the Djinn faithful unto the Lord did flock, and they too were joined as one with the tree.

“See you now the Tree of Life and Death, O Cain. Know it well. You are exiled, and in that exile no harm can befall you, as long as the blood of your brother lies near, and the tears of your Mother and Father soothe your damned soul. In this judgment and in this mystery is the Fate of Man, wholly divided as the First Born of the Flame. Go forth once more and traverse the World-Field. In thy devotion unto the Green is the Image and the Houses of this Tree given unto thee. Nurture it and know that the world is split between the Palace of God and the Prison of Man. Plant your seeds wisely.”

Cain trembled, and sweat poured forth from his brow. The Lord emerged from the roots of the tree, and He was as a giant serpent that entwined its trunk. In a flashing array of prismatic fire, His body glowed brightly with the supernal light of the stars, and then vanished into the bark of the tree. A mighty roaring was heard round the world as the tree descended into the earth of its roots. And it was seen no more, except by the Kindred of the Flame, yea, by the Kindred of the Flame.

Introduction

*By Seal and Sphere:
A Short History of Astral Magic*

This book is the culmination of over fifteen years of magical operations conducted by two practitioners of ceremonial magic, known herein as Fratre M.: (the Seer), and Fratre O.: (the Summoner). It is a distillation of the received words, statements, formulae and oracular visions given to the Seer by the Genii of the Domes. These genii, their sigils and qlipphotic counterparts are found in the holy book, *Liber Arcanorum τῶν ΑΤΥ ΤΟΥ ΤΑΗΥΤΙ Q_UAS VIDIT ASAR IN AMENNTI Sub Figura CCXXXI Liber Carcerorum τῶν Q_LIPHOTH cum suis Geniis. Adduntur Sigilla et Nomina Eorum* (essentially, the Books of the Genii of the 22 Scales of the Serpent and of the Qliphoth), by the Master Therion (known to the Vulgar as Aleister Crowley). It was originally received by Therion on December 5-6, 1907 e.v., its accompanying text sometime during 1911 e.v. ¹ Unlike the reception of some of the better-known holy books, such as *Liber LXV, The Book of the Heart Girt with a Serpent*, or *Liber VII, The Book of Lapis Lazuli*, or his most famous, *Liber CCXX, The Book of the Law*, *Liber CCXXXI* (231) remains obscure, as Therion wrote very little about it. In his 'Syllabus of the Official Instructions of the A.:A.:.' (found in *The Equinox* I, volume 10) he writes: "Liber CCXXXI is a technical treatise on the Tarot. The sequence of the 22 Trumps is explained as a formula of initiation." ² 231 was arrived at for the book's numeration because it is the "Sum of the numbers printed on the Tarot Trumps." In Therion's manuscript instructions to John Fuller, who drew the King Scale sigils for the book, he wrote, "These sigils are dangerously automatic, and should not be exposed or left lying about. This is perhaps because these are the Atus which are beheld in Ammenta – they are therefore the governors & inspectors of the disordered fabrications." ² While not directly related,

1. See Preface, *The Holy Books of Thelema*, Samuel Weiser, York Beach, Maine 1983.

2. 'Commentaries on the Holy Books', *The Magickal Link*, Volume 8, Number 3 Fairfax, California Fall 1994.

yet relative to 231, Therion writes in *Book 4*, “The Tarot . . . being a book, is under Mercury, and the intelligence of each card is fundamentally Mercurial. Such symbols are therefore peculiarly proper to communicate thought. They are not gross, like the geomantic daemons; but, as against this, they are unscrupulous in deceiving the diviner. This does not mean they are malignant. They have a proper pride in their office as Oracles of Truth; and they refuse to be profaned by the contamination of inferior and impure intelligences.”³

So what are we to make of it? It is indeed, with its series of bizarre sigils, a strange book. During the time of its reception Therion was exploring deep trance states in which, nevertheless he was able to write at great speed all that he saw and heard. It is my belief that *Liber CCXXXI* is the result of a sustained astral journey, initiated in his temple and utilizing tools, ritual regalia, scents and colors of the King Scale, as this is the highest scale within the Four Worlds that interlace the Tree of Life. This belief is borne out by a careful reading of the received verses of the book. They are twenty-two in number, and each is an initiatic description or formulation of the Major Arcana Tarot trumps, usually in a single sentence. The profundity of these verses I believe is due to the archetypal influence of the Realm of Atziluth, from whence the King Scale derives. The archetypal emanations of Atziluth suffuse the Sefhira with the highest proliferation of seals, sigils, imagery, banners and portals. It distributes the power and spiritual energy that informs, and in many ways shapes the other three Realms (or Worlds). But, before I treat with the nature of the book and its attendant genii, a few words are needful regarding the Scales of the Four Worlds.

In the Hebrew Qabalah the foremost symbol of the universe is the Tree of Life. The Tree of Life is a diagram consisting of ten spheres (sephira) connected by thirty-two paths. The Tree is also technically divided into three sections, the top Triad being comprised of Kether, Binah and Chokmah; the middle Triad comprised of Geburah, Chesed and Tiphareth; the lower Triad of Hod, Netzach and Yesod. Malkuth, or the Earth, is viewed as a pendant to the system, but this is

3. Chapter XVIII, ‘Concerning Divination’, Book Four, *Liber ABA*. Samuel Weiser, York Beach, Maine 1994.

chiefly a matter of convenience in our simple discussion here. The Four Worlds have often been 'templated' over these Triads, but this is a misnomer, as the Four Worlds interpenetrate the entirety of the Tree, like an etheric cat's cradle.

The Four Worlds

*All that is called in My Name, for My Glory, I have created it,
I have formed it, and I have made it.*

ISAIAH 43:7

The first world is known as Atziluth, the realm of Archetypes, best understood as original, primordial Images. It is the world of Emanations, by way of which the Supernal Fire descended into the other realms, and accordingly into the fabric of the Tree itself, its Spheres and Paths. As the element fire, Atziluth is represented by the Wands in the Minor Arcana, or Court Cards, and governs the King Scale of attribution.

The second world is known as Briah, the Archangelic realm, the world of Creation. It is represented by the element water, as upon our type of planet, life originates in the ocean. The mystery of the breath of the Elohim (gods) upon the waters resulting in the creation of life is woven into the fabric of Briah. The realm is symbolized by the Cups and governs the Queen Scale of attribution, also known as the prismatic scale. Briah is essentially the world of conception, and such conception is both dyadic in nature as well as gynandrous. The result of such an union generates not only physical, astral, spiritual offspring, but also the image of its combined forces, usually a Father and a Mother. The powers of the sephira manifest at their highest rate of vibration through images, seals and sigils colored and constructed using the Queen Scale. The King and Queen Scales are complimentary.

The third world is Yetzirah, the Angelic realm and the world of Formation. It is represented by the element air, symbolized by Swords and governs the Prince Scale of attribution.

The fourth world is known as Assiah. It is the realm of Action and the Material World, as a whole, meaning all of the universe that is comprised of dense matter, and not only our earth. It is, of course, represented by the element earth, symbolized by Disks, or Pentacles.

and governs the Princess Scale of attribution. The Prince and Princess scales are secondary.

The *Sepher Yetzirah* expresses the nature of the Four Worlds thus: “The Sefirot are in the Universe of Atzilut, and below this is Beriyah, the universe of the Throne, which serves to allow the Sefirot to interact with the lower worlds. Between Beriyah and Asiyah is Yetzirah, the world of the angels.”⁴ It is important to remember that the thirty-two paths on the Tree of Life manifest a different color vibration in each of the Four Worlds. The breakdown of the color attributions belonging to the Queen Scale will be given in the ‘Methodology’ chapter.

Spheres and Paths

There are ten spheres on the Tree of Life, and an eleventh hidden or concealed one that lies in the abyss of the upper Triad. From the top down then (and based Thelemically):

1. Kether. Known as the Crown. The highest sephira upon the Tree. The Light and the Beginning. The Primum Mobile. Pluto within our solar system.
2. Chokmah. Wisdom. The Primordial Father. The Zodiac. Neptune within our solar system.
3. Binah. Understanding. The Primordial Mother. The City of Pyramids. Saturn within our solar system.
4. Chesed. Mercy. Jupiter within our solar system.
5. Geburah. Strength. Mars within our solar system.
6. Tiphareth. Beauty. Our sun.
7. Netzach. Victory. Venus in our solar system.
8. Hod. Splendor. Mercury in our solar system.
9. Yesod. Foundation. Our moon.
10. Malkuth. Kingdom. Our earth.

The hidden eleventh is Daath, situated in the Abyss which lies between Tiphareth and the Kether (connected to each other by the pathway of Gimel). Therion gave it the planet Uranus. There is much

⁴ See page 169. *Sepher Yetzirah*, translated by Rabbi Aryeh Kaplan. Jason Aronson, Inc. Northvale, New Jersey. 1995.

speculation concerning its verity and its true nature, for which consult the works of the Master Therion, as well as the many thousands of titles upon the subject of the Hebrew Qabalah. It is too abstruse a subject to go into detail here.

There are twenty-two paths on the Tree of Life, each one a connector between two spheres. They are called the thirty-two paths because this numeration includes the ten spheres. Each of the paths are expressed as both letters and numbers, as will be shown. They also possess several other types of attributions, such as planetary, zodiacal, tarot and imagistic. Each is known as an Intelligence. And, of course, each contain a Dome for their respective genii. The numeration of the paths begins with II. From Aleph to Tau then:

II. Aleph. א The First Letter. Traditionally the letter I, but equated with O in Therion's system. The element Air. The image of an Ox. The Fool. The Breath of the Beginning and Aethyr of the Void. The Scintillating Intelligence. Connects Kether to Chokmah.

12. Beth. ב The Second Letter. The number 2. Mercury. The image of a House. The Magus. The Primal Mayan. The Matrix of Illusion. The Transparent Intelligence. Connects Kether to Binah.

13. Gimel. ג The Third Letter. The number 3. Luna. The image of a Camel. The High Priestess. Mother and Wife of Chaos. The Uniting Intelligence. Connects Kether to Tiphareth.

14. Daleth. ד The Fourth Letter. The number 4. Venus. The image of a Door. The Empress. Keeper of the Golden Bee. The Illuminating Intelligence. Connects Binah to Chokmah.

15. Hé. ה The Fifth Letter. The number 5. Aquarius. The image of a Window. The Star. The Eye of the Void. The Natural Intelligence. Connects Chokmah to Tiphareth.

16. Vau. ך The Sixth Letter. The number 6. Taurus. The image of a Nail. The Hierophant. The Three Circles of Arte. The Eternal Intelligence. Connects Chokmah to Chesed.

17. Zayin. ז The Seventh Letter. The number 7. Gemini. The image of a Sword. The Lovers. The Original Twins. The Quick and the Dead. The Disposing Intelligence. Connects Binah to Tiphareth.

18. Cheth. ח The Eighth Letter. The number 8. Cancer. The image of a Fence. The Chariot. The Logos-bearer. The Influencing Intelligence. Connects Binah to Geburah.

19. Teth. ט The Ninth Letter. The number 9. Leo. The image of a Serpent. Lust. Union of the Primal Atavisms. The Active-Spiritual Intelligence. Connects Geburah to Chesed.

20. Yod. י The Tenth Letter. The number 10. Virgo. The image of a Hand. The Hermit. Epicene Hermetic Birth-Seed. The Willful Intelligence. Connects Chesed to Tiphareth.

21. Kaph. כ The Eleventh Letter. The number 20. Jupiter. The image of a Palm. Fortune. The Great Wheel of HRU. The Conciliating Intelligence. Connects Chesed to Netzach.

22. Lamed. ל The Twelfth Letter. The number 30. Libra. The image of an Ox-Goad. Adjustment. Mother of Manifestation. The Faithful Intelligence. Connects Geburah to Tiphareth.

23. Mem. מ The Thirteenth Letter. The number 40. Water. The image of Water. The Hanged Man. The Watchtowers of Existence. The Plasm of Azotha. The Stable Intelligence. Connects Geburah to Hod.

24. Nun. נ The Fourteenth Letter. The number 50. Scorpio. The image of a Fish. Death. Chimaera of Eld. The Imaginative Intelligence. Connects Tiphareth to Netzach.

25. Samekh. ם The Fifteenth Letter. The number 60. Sagittarius. The image of a Prop. Art. Cauldron of Seething. The Probationary Intelligence. Connects Tiphareth to Yesod.

26. Ayin. ם The Sixteenth Letter. The number 70. Capricorn. The image of an Eye. The Devil. Primogenitor of Witchblood. The Renovating Intelligence. Connects Tiphareth to Hod.

27. Pe. פ The Seventeenth Letter. The number 80. Mars. The image of a Mouth. The Tower. The War of the Tree. The Exciting Intelligence. Connects Hod to Netzach.

28. Tzaddi. צ The Eighteenth Letter. The number 90. Aries. The image of a Fish-Hook. The Emperor. The Curse of Progeny. The Constituting Intelligence. Connects Netzach to Yesod.

29. Qoph. ק The Nineteenth Letter. The number 100. Pisces. The image of the back of the Head. The Moon. The Seething One. Mother of Sorcery. The Corporeal Intelligence. Connects Netzach to Malkuth.

30. Resh. ר The Twentieth Letter. The number 200. Sol. The image of a Head. The Sun. The Collecting Intelligence. Connects Hod to Yesod.

31. Shin. ש The Twenty-First Letter. The number 300. Fire. The image of a Tooth. The Aeon. The Unfolding. The Perpetual Intelligence. Connects Hod to Malkuth.

32. Tau. ת The Twenty-Second Letter. The number 400. Saturn. Earth. The image of an Ankh. The Universe. The Wrong of the Beginning. The Administrative Intelligence. Connects Yesod to Malkuth.

231 Gates

The *Sepher Yetzirah* states, “The number 231 represents the number of ways in which two different letters of the Hebrew Alphabet can be connected.”⁵ It goes on to show how the connections may be combined, such as in a triangle or magical square. But the most striking is a circle connecting the 22 letters by 231 lines. These are what the *Sepher Yetzirah* calls the “231 Gates.” These gates, and the letters which connect them, are primarily used in Jewish mystico-magico sects for the purpose of creating a golem, or artificial humanoid. They are mentioned here to explain the connection to *Liber 231*.

The Genii of the 22 Scales of the Serpent

What thou seest write in a book, and send it unto the seven abodes that are in Assiah. And I saw in the right hand of him that sat upon the throne a book sealed with seven seals. And I saw a strong angel proclaiming with a loud voice, 'Who is worthy to open the book and to loose the seals thereof?'

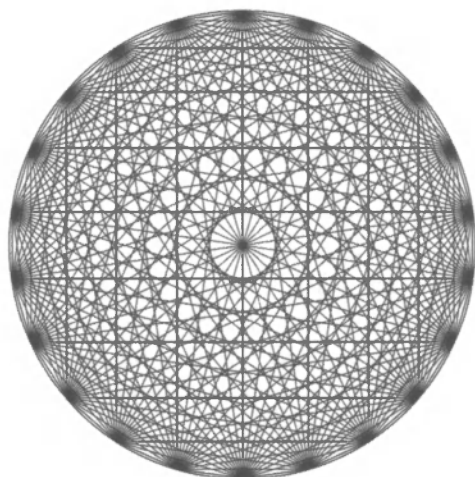
THE MASTER THERION

The Genii of the *Atus of Thoth* should not be confused with the Intelligences of the Paths. While they may share some attributes or abilities, they are an wholly different species of spiritual entity, in fact, a composite of constructed and independently originated astral beings. In other words, they were both *imagined by* and *witnessed as real* by the Master Therion, and then charged to ward the paths and test aspirants to the Great Work. The imaginal process is one in which an image or idol is used as a point of focus in order to astrally project. This image is then used as a gateway or portal into that part of the astral plane one wishes to visit.

Therion knew his correspondences well in 1907, e.v. The artifice is plain to see in some of the King Scale sigils reproduced in *Liber 231*. For example, the sigil for Vau contains the five V's of Therion's Magister Templi motto, V.V.V.V.V. (*Vi Veri Veniversum Vivus Vici* – By the Force of Truth I have conquered the universe while living), as well as

⁵ See page 113, *Sefer Yetzirah*.

the numbers 8 and 3 (again, Magister Templi). The sigil for Kaph is a wheel. The sigil for Samekh contains the letters QST, for Qesheth, or the rainbow of the Arrow, and of the Quintessence. The sigil for Lamed has a feather, for Maat as the Lady Justice. Some of the genii names reveal the same process at work. For example, the name for the genii of Cheth contains *Chiva*, a nominative for the Great Beast, as well as Abrahadabra, the Word of the Aeon. The names for the genii of Beth and Resh contain Enochian words. There are further examples, but the point is made. I believe Therion used these sigils, or prototypes of them, in order to attract astral spirits whom he then bound unto the



Domes and Prisons to serve all future Initiates that might contact them. A simple experiment will demonstrate what I mean. Draw any one or more of the sigils from Liber 231. Then, either meditate upon them, or just ignore them and leave them in your temple. Contact will be almost immediately established. This is proven.

After working with them, the genii, so bound, definitely took on a separate and independent existence within their astral abodes. The fact that these abodes are in the Egyptian underworld of Amennta is a subject addressed in another part of this book. Before the 22 verses of *Liber 231*, Therion makes an enigmatic declaration:

This book is true up to the grade of Adeptus Exemptus.

The grade of Adeptus Exemptus in the A.:A.: system is governed by the sephira of Chesed. In other words, what Therion is telling us is that *Liber 231* is only true below the abyss. The astral plane apparently does not reach up into the Supernal Triad. Thus *Liber 231* is 'true' below the abyss, one reason, perhaps, that in working with the Domes on paths above the abyss, there is a reflective or complimentary exchange of symbols contained in their respective geniis' oracles.

One of the tasks of the Adeptus Exemptus is to formulate a thesis of the universe. I believe that *Liber 231* is Therion's A.E. thesis. Therion worked upon and 'received' *Liber 231* in 1906-07, definitely prior to his taking the grade of Magister Templi in 1907, so the time period coheres with this theory. Regardless of the actual historical and anecdotal 'facts' concerning the book, what matters to us here and now is a greater understanding of the astral and the nature of its denizens.

On the Astral Plane

Whereas the Direction of such (astral) Journeys is consciously willed, and determined by reason, and also unconsciously willed, by the true Self, since without It no Invocation were possible, we have here a Cooperation of Alliance between the Inner and the Outer Self, and thus an Accomplishment, at least partial, of the Great Work.

LIBER ALEPH, CH. 15

It can be said with certainty that the New Age as we know it today as essentially a pseudo-spiritual set of beliefs and half-baked channeled 'truths' had its genesis with a 19th century eccentric named Madame Helena Petrovna Blavatsky. The Theosophical Society was formed in 1875 in New York City by Blavatsky, Henry Steel Olcott and William Quan Judge, based largely on her books, *The Secret Doctrine* and *Isis Unveiled*, both of which were derived, said the good Madame, from teachings given her by two Ascended Masters of the Great White Brotherhood named Koot Hoomi and the Master Morya, respectively. The chief purpose of the Society was to explore the infinite possibilities of mediumship. Principally this meant trance states and astral

exploration. To her dying day the good Madame was besieged by critics of her work, claiming that her scholarship was shoddy at best, and that her channeled 'revelations' little more than base plagiarism of various eastern texts and shastras. The verity of the situation may never be fully established, but it is the opinion of the present writer that 93% of what Blavatsky wrote and claimed was the 'truth' as *she experienced it*. There will always exist a certain amount of subjectivity when it comes to esoteric matters. Any information gathered from 'Ascended Masters' or discarnate entities or genii is bound to be colored and distorted by the sensorium of the source it is channeled through. This should be obvious to anyone who has partaken in such activities. However, this by no means dismisses the value of such material; the 'proof is in the pudding'. What I mean by saying so is that nothing should be taken at face value. If one truly wants to know for himself, all he need do is duplicate the methods herein, or of the spiritual claims of others (if a viable methodology of practice is readily available). Of course, one of the first things one is taught by practicing the eight limbs of yoga is 'common sense', which in my definition is reason based firmly on intuition. At the same token, it is a well worn fact that one of the first 'veils' of the astral plane is delusion. Let the Aspirant and the mere dilettante experimenter beware.

One of the greatest of Blavatsky's disciples (by way of the Besant/Leadbeater line) was a man named Arthur Powell. He wrote a series of books on subtle bodies, such as *The Etheric Body*, *The Causal Body* and for our consideration, his most famous and memorable, *The Astral Body*. Powell's books and personal research are all based on the complete curricula of the Theosophical Society and the entirety of its world-wide authorship, but chiefly the bulk of it is a rather lengthy commentary upon various relevant ideas found in the books of Blavatsky, Besant and Leadbeater. They are invaluable in condensing these ideas and concepts and putting them all in one place. The Theosophists had many differing points of view when it came to the astral plane, but they agreed that it was not so much a place as an underlying *condition of nature*. What they meant by this was that our physical plane is interpenetrated by the astral and etheric at every level of vibration, thus they are not separate but exist in harmony within

and around us. According to this school of thought, we need not 'project' or move into the astral plane, but simply make an opening to it within ourselves. I will return to this idea when further discussing the genii and astral portals. The Theosophists concurrently believed that communication with elementals (the Devas of the Aryan religions) and astral entities is established through the use of sound and color. Each species of astral being possesses its own color and note (vibration) that responds in kind to color vibrations emanating out of the physical and astral bodies of incarnates. There is a lengthy catalogue in several Theosophist tracts and books of associated colors, tones and the emotions that go along with them, and they seemed as enthusiastic of generating lists and columns of correspondences as did the later ceremonialists of the Golden Dawn and related magical sodalities of the early 20th century.

One way in which the astral interlaces the physical is through our mind, or mental body, as Powell named it. Thus, according to him and the Theosophists, thought-forms generated by the mind are composed of astral matter. This astral matter is less dense than any type of physical matter, and so responds, after a fashion, to the vibratory level of our brain's mentational activity, providing thoughts a medium through which to manifest as form. Thought-forms then, are essentially astral in character, and travel easily through the matrix of the astral realms. This is one reason it is vital, according to the Theosophists, to not only be able to control our thoughts and emotions, but also direct them to higher levels or vibrations, both spiritually and ethically. They believed that the world of humanity is in grave danger from its own collective thought-forms, most of which during this time of the Kali Yuga are self-destructive and poisonous, and which contribute to the decay and entropy presently at work in our global societies. This theory went on to describe how thought-forms generate two effects within the astral: one, a radiating vibration or force is projected outwards from, two, the floating thought-form itself. This means they can be utilized to direct prayers and blessings and orbs of white light in any direction, as well as to *attract astral entities* proper. Blavatsky took this further (as she did with almost every subject she addressed) and wrote that talismans and seals, charged with intent

and 'Astral Light' could be used to attract astral beings. And with these ideas in mind, we move forward in time to explore how the Astral World and its inhabitants were viewed and interacted with by the Hermetic Order of the Golden Dawn.

The history of the Golden Dawn has been researched and written about in painstaking detail by many modern writers and practitioners over the years, so I have no intention of repeating it here. Suffice it to say, the Secret Chiefs and human founders of the Order, possessed numerous methods for traveling in the astral and obtaining what they called the 'spirit-vision'. The first teaching received by the neophyte concerning the astral was the tattva system of elemental symbols. The tattvas were borrowed by Mathers and the Order, ironically enough, from an early Theosophical treatise by Rama Prasad entitled, *Nature's Inner Forces*.⁶ The main tattvic seals are called the Mother symbols and are five in number: Tejas, a red equilateral triangle for Fire; Prithivi, a yellow square for Earth; Apas, a silver horizontal lunar crescent for Water; Vayu, a blue circle for Air; and Akasha, a black or sometimes indigo egg for Spirit. There are twenty further sub-elemental tattvas created by taking a Mother symbol and transposing it in the center of any of the remaining four symbols. These symbols were utilized by the practitioner first as meditational devices, and then once familiar, served as elemental gateways into the astral plane. The theory was that the tattvas, being of universal design, acted sort of like esoteric Platonic solids, and so created a field of resonance between the astral realm and the astral body of the initiate.⁷

After obtaining the rudiments of tattvic visionary prowess, Golden Dawn initiates were taught how to use more complex symbols for astral entry, namely planetary sigils, enochian pyramids and Tarot trumps. In Golden Dawn papers known as the 'Flying Rolls', which were secret in the early days of the Order and only shared between initiates, the following method was given for using a Tarot trump as an astral gateway:

6. *Astral Projection, Ritual Magic and Alchemy*, S.L. MacGergor Mathers, ed. Francis King. Destiny Books, 1987.

7. As a young man, the present writer made a complete set of these symbols and experimented with them for a period of two years. They are an efficacious means of honing one's concentration, and the colors truly serve to activate awareness of one's astral body. Going deeper into the symbols as gateways, the writer was able to see myriads of astral forms and images.

Rise and perform the Qabalistic Cross and prayer. Then proceed to contemplation of (a Tarot trump), either by placing it before you and gazing at it, until you seem to see into it; or by placing it against your forehead . . .⁸

Planetary sigils, or *telesma*, were created by the Golden Dawn initiate by using a magical square in which the sigil of the planet is traced so that its lines touch every number on the square, or the kamea as it was also known. The tracing of the sigil in turn traced or called forth the trajectory of the planetary/elemental force desired.

One way of generating the spirit-vision was through the use of Enochian pyramids, which were three-dimensional versions of the letters and squares comprising the elemental and sub-elemental angelic tablets, first received in the 16th century by Dr. John Dee and Edward Kelley. For example, the practitioner sat in the appropriate god-form (most likely Egyptian, as the Golden Dawn was very fond of these deities) posture, and then vibrate the names of a tablet or a letter, such as Air of Water. Then the Call of the Aethyr (the 19th Key) was recited, preferably in Enochian, as one visualized one's self enclosed within the corresponding pyramid of said letter or square.

A simpler method for obtaining proficiency in spirit vision used by Golden Dawn initiates was through a series of 'projections', first by thought, then by sensation and finally into the image or crystal to be used for scrying or traveling in the astral. One imagines a sphere of astral light. Once it is solidly imagined and present, one then projects it into a secondary sphere composed of feeling or sensation. This dual projection of concentrated energy or thought form is then cast into the image, seal, crystal, et al., so as to activate its power of connectivity and sensitivity towards the astral plane.

Lastly on the subject, members of the Golden Dawn utilized telesmatic figures to generate an image of a particular force or power. These figures were usually comprised of various combinations of colors, letters and glyphs. This is one of the more intriguing methods

8. *Astral Projection, Ritual magic and Alchemy*. This is interesting, especially in light of the present author's use of such a device in placing a wax seal of each genius' sigil upon his forehead prior to summoning and scrying. It also shows a possible early influence upon the thinking of the Master Therion in working with the spirits of the Tarot trumps.

for astral attraction, and I believe the telesma were another inspirational technique behind the generation of the King Scale sigils of *Liber 231* by the Master Therion.

Edward Alexander Crowley, the Great Beast 666, was perhaps the greatest adept of the Hermetic Order of the Golden Dawn. Crowley was an innovator, and he took what he learned from the Golden Dawn and reified it into sometimes startling new combinations. What concerns us here is the astral, and so we turn to Therion's Book 4, and his idea of the 'Body of Light'.

What Therion calls the Body of Light is the astral body or double itself. In Chapter XVIII he writes, "... you should endeavour to the utmost to develop and fortify this Body of Light. The best and simplest way to do this is to use it constantly, to exercise it in every way." The chief method for using and developing said body is known as 'Rising on the planes', a spiritual discipline by which, through concentration and contemplation, one creates a tree of life within one's sensorium that rises out of one and connects with the realms above and beyond. There are three practices involved in the perfection of this discipline, and indeed of fortifying one's Body of Light, and Therion wrote of them in detail in *Liber O* (also in *Book 4*). They are as follows:

- ✦ Assumption of God-Forms
- ✦ Vibration of Divine Names
- ✦ Banishing/invoking rituals

By assuming the sitting or standing postures of various God-Forms, one's Body of Light takes on their respective powers and attributes as it rises into the astral, where the eidolae of the Gods dwell.

By vibrating divine names, the Body of Light absorbs further 'nutrients' from the Gods whose postures they emulate.

The rituals of banishing and invocation serve several purposes. First they cleanse the external and internal temples of working. Concentration is honed so that the invocations proper may proceed without disturbance and interference, whether it be from troublesome sprites or by one's own distracted thoughts or emotions. The invocations serve to, quite literally, summon the spirits or gods one has 'assumed' via God-Forms and Vibration of their names.

For Therion, the chief reason behind traveling in the Body of Light, was not so much the process of doing so, but in order to make one impervious to all the phenomena of existence. This was not in service to any tawdry nihilistic impulse as some critics have claimed, but instead to fashion one's self and will into a vessel worthy of communing with and eventually surpassing the stature of the 'Gods'.

Throughout his career as the 'Magus of the New Aeon', Therion communicated with several astral and/or discarnate entities. In order to do so effectively he trained his Body of Light in the manner described above, which is evident from the quality of the visions and information that he received and recorded, turning several of such revelations into 'Holy Books'. He also used the services of many seers, both male and female, with varying results in quality. Needless to say, Therion trained them well, as is evident for example in *The Abuldiz Working* and *The Amalantrah Working*. In the latter decades of his life, Therion's ability waned, I believe due to deterioration of his physical, and hence astral, and etheric bodies. Regardless, Therion contributed a great deal to our understanding of, not only the astral world, but of the means of communicating with it and its denizens.

In his *Notes for an Astral Atlas*, first published as an appendix in the revised *Book 4*, Therion wrote, "There are two opposite methods of exploring the Astral Plane. One may take some actual object in Nature, and analyze it by evoking its astral form, thus bringing it into knowledge and under control by applying the keys of the Qabalah and of Magick ... One may proceed by invoking the required idea, and giving body to the same by attracting to it the corresponding elements in Nature." This second method, I believe, is exactly how he first made contact with the genii of Amennta.



As previously stated, for better and for worse, Madame Blavatsky contributed to the formation of the so-called 'New Age' of modern times, as did the Master Therion in some very similar ways (namely that of mediumship and discourse with discarnate 'hidden' masters). However, the difference, as always in such matters, is one of *quality* and not of mere *quantity*. Good seers and mediums followed after Blavatsky and Therion, even if not necessarily in their exact footsteps. A few of the more remarkable include the uncannily accurate Edgar Cayce, who, it can be said with certainty, was a master of the astral plane. Arthur Ford and Ruth Montgomery, two other outstanding American mediums, were world-renowned for the accuracy of their personal 'readings' as well as for the 'channeled' information contained in their publications, especially in the case of Montgomery who accurately predicted many future cataclysmic events (in the 70s). In terms of sheer density of information, however, the best seer of recent times was a woman named Jane Roberts, who channeled an entity known as 'Seth'. Anyone interested in mediumship or the mechanics of seership and astral travel/communication should avail themselves of her books.

The methods used for the magical workings in this book are thoroughly documented in the 'Methodology' appendix. However, one does not simply become a 'Seer' overnight. The training the present author underwent prior to working with the genii of *Liber 231* began years prior, in fact, back to his early childhood. He would lucid dream and venture out of his body and visit times and places in the not-too-distant future. Years later he had his first experience with astral projection while awake, and this led to others and to a realization that he possessed what he later found out to be a 'double'. Once seriously interested in matters occult and spiritual, he taught himself to refine both the lucid dreaming as well as the astral projection, and began to study these practices with an ever deepening level of attention and awareness. Following an extensive study into the methods and ritual practices of the Master Therion, he began to formulate some of his own idiosyncratic techniques for leaving the body and scrying in the

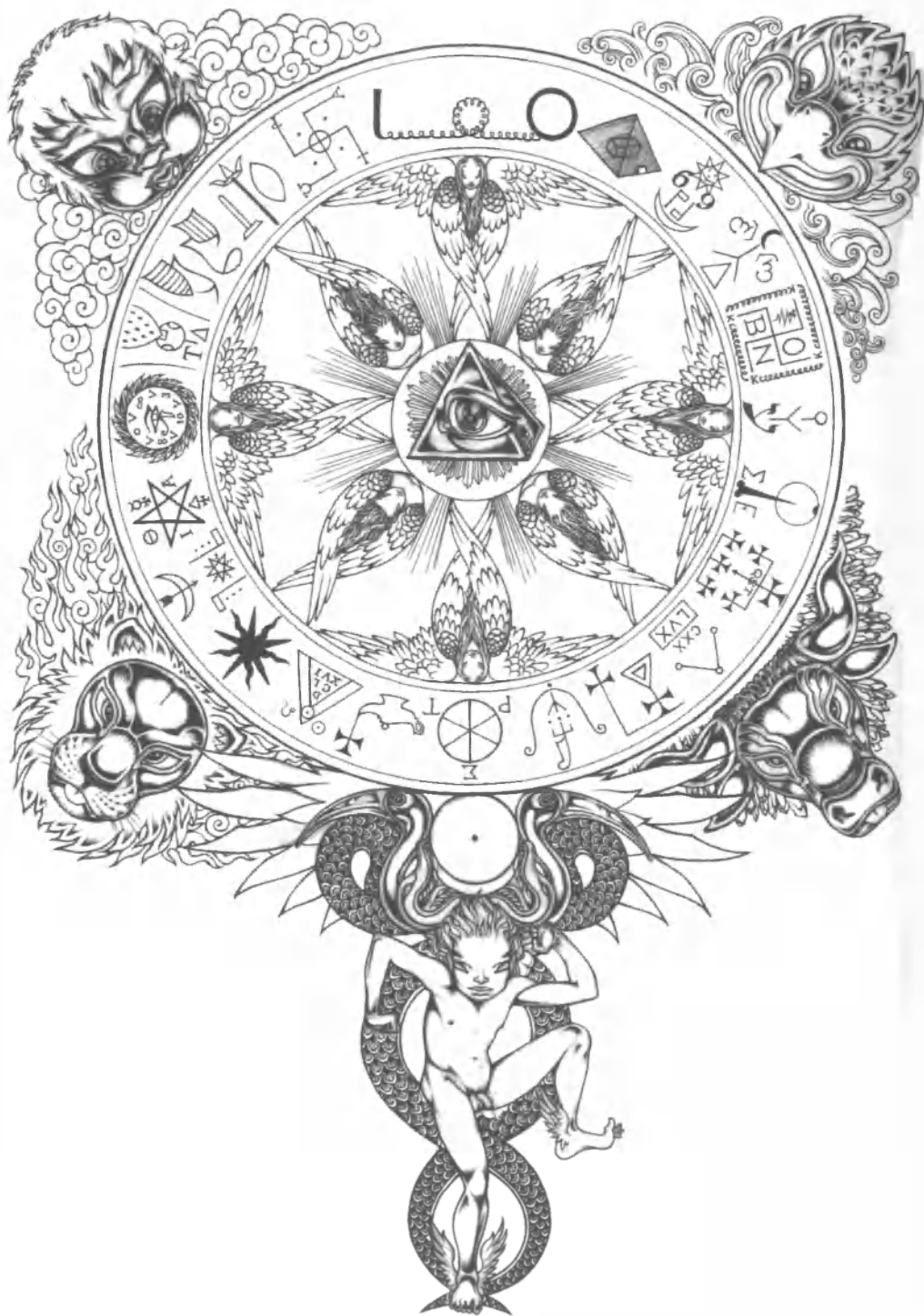
spirit vision. For example, one technique still used today he called the 'nexus'. This is a state or zone that occurs when the trance state receives an impress from the 'other' which in turn creates a magical link granting one instant entry into the astral realms. The 'nexus' came about quite by 'accident' one day during a simple meditation session. The author went into trance after concentrating on a certain image, and shortly afterwards felt the presence of something entering into his sensorial field. As soon as this presence was felt, indescribable and alien, he felt himself instantly thrown from his body and into the astral, which at the time was a quite shocking experience. As time passed, he experimented more and more, with both failure and success, to open the 'nexus', and found that it became easier to do so, both consciously and without desire. This led to an in-depth exploration of the astral plane which has been documented elsewhere. It is mentioned because this exploration led to his wanting to investigate the 30 aethyrs of the Angelic system, which was eventually accomplished with the self same individual who served as Summoner in the 231 workings. The aethyrs, and tablet work in general, taught the author many things, but perhaps the most important was how to truly 'see' in these realms, how to pierce through veils and phantoms cast forth by the interaction with the spaces themselves as well as the individual spirits and 'angels' of the Watchtowers. The deeper in he went, the stronger became his Body of Light and the better and clearer his capacity for spirit vision became. In time the genii of *Liber 231* called out to him, and so he worked with them as well. Only through doing so, did he realize what the 'nexus' actually was: a portal into the astral, and the means of entering it when working with the genii was via the anointed wax seals, a physical medium that opened the psychic medium within. The 'other' in this particular arena, were the sigils of the genii themselves, pressed against our ajnas.

The author's development of spirit vision and greater understanding of the 'nexus' was further facilitated by his involvement with the magical order *Cultus Sabbati*. The Cultus works with various astral

entities and loci of emanant power, and their teachings and lore bear this out.⁸ Through working with Andrew Chumbley and the sodality of the Cultus, he learned how to strengthen the astral links in general, and to utilize the power of the 'nexus' to greater advantage. This gnosis served to clarify communication with the genii. It should be stated that the Sabbatic Tradition is first and foremost a dreaming enclave, and that the hypnotic state glyphed by the locus of the 'Cross-roads' is its intrinsic *modus operandi*. Hence, most of its practices and beliefs directly concern the astral plane, its navigation, and its use as a portal for the ingression of spirituous intelligences.

It has been a very intense and very bizarre journey through the world of Amennta, and it is my hope that the present record serves, in the very least, to provide some pointers and advice along the astral ways. In my experiences overall with the genii, I have undergone initiatic ordeals that have altered the course of my life and understanding. They are not for amusement, nor to dabble in. They, like the astral realms they inhabit, are serious in their intention, magistracy and testing. If the reader is interested in communicating with them, I suggest first training yourself in the rudiments of astral travel and vision, to ensure a modicum of security and success in the venture. As Therion wrote, these sigils are 'dangerously automatic', and, I would add, the genii intolerant of fools. 'Let the Wise discern and the Seers see'.

8. *The Azoetia* (Sethos Edition, Xoanon Publishing 2002). This is the primary grimoire of the Sabbatic Tradition, and essentially presents a series of explicit and encrypted sorcerous practices designed to prepare the Practitioner for congress, both astral and physical, with atavistic entities and tutelary spirits of place.



Forth-Speaking:

The Oracles from the Domes

The Forth-Speaking Oracles of the Genii of the Domes are comprised of composite monologues taken from answers and statements given by them to Seer and Summoner during the course of each working. The Seer has taken the liberty in some instances, of merging information provided by the genii in order to convey a general sense of continuity. This is by no means a personal elaboration on the part of the Scribe, nor a conceit of the labour involved. It is, instead, an attempt to reveal the overarching nature of each genius, according to its own speech and appearance to the Seer. Any creative 'license' is due entirely to the will of each genius as these Oracles were received and later transcribed. Notation of lacunae in the speech of each genii is provided by the Scribe, in both the Methodology appendix, as well as in the Commentary sections of the present chapter. This is most notable when, on the rare occasion, a genius became incommunicable or else refused conversation by setting veils before the Seer. For the most part, however, the Oracles as given represent the actual voice and 'forth-speaking' of each genius, in their own right. Any poetic adaptation is purely the result of the process of communicative 'interweave' with each genii's intelligence.

It is the belief of the Seer that these intelligences were contacted and later commanded by the Master Therion to serve as Wards of the Pathways upon the Tree of Life. In this light, they are also the collective Ordeals and living Portals of those pathways. This can only be grasped by the Practitioner, as he or she invokes said intelligences. And only then may it be 'proven'.

A word upon the Qlippoth: As revealed by more than one of the genii, the Shells of the Tree dwell within the shadows of their essence. In other words, if one calls a genius, the qlippoth will, undoubtedly show up. It is therefore not necessary to summon them as a practice in its own right. This is where both Marcello Motta and Kenneth Grant have failed to discern the truth concerning these entities. While their records of working with them are valuable for historical reasons, it is clear, at least to the present Seer, that their methods and results are seriously flawed in both execution and conception. With this in mind, a word to the Wise: Only summon that which you know you can thoroughly banish.



The Forth-Speaking of Ashu-iao-usha



Dome of the Fool

I am the Star of the Crown descending unto the Brow of the All-Father, the Star Four-Fold, whirling, whirling by the Word of the Covenant. And Chaos indwells mine heart. I am the Sanctuary of the Light beyond. The Father and the Mother are one in me, are One in mine heart.

In the midst of All, the core of my Name, I am the One God above all others and the Pillars of the Beginning ward my throne. They are the Fallen Ones, the Twin Serpents of Light, and the Ark is concealed within their names. This is their true sound and shape, which was profaned by the Circumcised Ones and made to be cast down from my heavens as exiles. Yet: Lapis Excilis. Yet: here they abide ever at my side. And knowledge of them in their true sound and shape is knowledge of the Life & Light Eternal.

IAO:OAI: it is the Breath that stirs the Blood to righteousness and the Egg to truth. It is the perfect balance of the One with the Nought. It is the ecstasy raised between Asa and Asi which is named upon their lips and consumed upon their tongues. But all this matter is far from thee, little spark.

The Maid and the Man are One by the Light of the Crown and the reflection of which you speak is but the mirror of your own mind. Yet they lie above the Abyss and the Master has written that Contradiction is Unity thereof

The Crocodile is the Servant and Ox-goad of them both, yet neither as Sebek. Remember what the Mage hath said and seen. Unite the Mother and Father by the Apex of the Triangle and see the truth of thine inkling. There is the doorway leading beyond the Tree of All-Living, wherewith lies the Hive of the Comity.

Let the Word of my Name abide in Silence.

Commentary

The path of Aleph leads from Kether, the Crown to Chokmah, the All-Father. The 'Star Four-Fold' is the holy swastika, emblematic of the force of the pathway. It is moved by the 'Word of the Covenant' which remains concealed. However, note the numeration of 'Chaos' in both the Greek and the Hebrew. At the heart of Chaos is quite literally Aleph, the original Breath, or Spirit of God. The Father and Mother are one in him because of the biune nature of the intelligence of Aleph, for which, see Therion's commentary upon the Fool at in *The Book of Thoth*.

In the second paragraph the genius declares that in the core of its name, *iao*, 'I am the One God above all others . . .' God is the living spirit of the universe. The 'Pillars of the Beginning' refer to Ashu and Usha, whom the genius declare to be ' . . . the Fallen Ones, the Twin Serpents of Light . . .' The genius declares them to be its wards. The circumcised ones are, of course, the Jews, and in several of their scriptures can be found references to Azza and Uzza, who were fallen angels. Yet the genius says the opposite, and that essentially they are holy. In this is a very profound mysterium that abides at the heart of the Sabbatic Craft. The Lapis Excilis, or the Stone of Exile, is the Smaragdine Stone from the Crown of Lumial, the only Manifest One of the Elder Gods. Consult *The Book of Jubilees*, *The Book of the Watchers*, and *The Books of Enoch* (1-3) for 'original' documentation.

According to some Gnostic sects, Iao was the true deity of the Pleroma, whom the Jews perverted and conflated with the desert god, Yahweh, or Jehovah. Sometimes he is depicted as Abrasax, who, coincidentally, possesses twin serpents for legs. The Seer asked the genius about the name 'IAO' as a formula of initiation, and received paragraph three in reply. 'IAO-OAI' represents a magical formula, and one that is explicated in Therion's *Liber Stellae Rubae*. Verse 38 reads: "I, Apep, the Serpent, am the heart of IAO. Isis shall await Asar, and I in the midst." The Serpent is the spiral force of kundalini, and represents within the spine of man and woman, the Twin Serpents of Light. This was the true gift of the original Serpent, for according to canonical texts, neither Adam

nor Eve possessed individual awareness until his 'intervention'. Note however that these Twin Serpents of Light 'abide ever at my side'. It has been written that God and the Serpent are one and the same deity. The paragraph conceals the sex magical formula *implicit* in *Liber Stellae Rubae*, namely one of IX° O.T.O., which concerns the generation and consumption of the Elixir, or will-charged combined sexual fluids. Verse 37 reads: "*Thou shalt comfort the heart of the secret stone with the warm blood. Thou shalt make a subtle decoction of delight, and the Watchers shall drink thereof*" The genius admonishes at the end, and the inner truth of the matter is indeed far from most of us.

It is written in the Fifth Aethyr, Liber 418: "*It is shown me that this heart is the heart that rejoiceth, and the serpent is the serpent of Daath, for herein all the symbols are interchangeable, for each one containeth in itself its own opposite. And this is the great Mystery of the Supernals that are beyond the Abyss. For below the Abyss, contradiction is division; but above the Abyss, contradiction is Unity. And there could be nothing true except by virtue of the contradiction that is contained in itself.*" The Seer asked the genius a question about the interpenetration of symbols on the higher pathways, and it will be seen that there is indeed a refractory effect going on between the genii of Aleph and Beth, which refer to the 'Maid and the Man.' It is difficult for a Seer, any Seer, when working the higher pathways, and this genius was no exception. Following the opus, the Seer was physically and psychically exhausted for the next 48 hours. This demonstrates a certain weakness within the etheric and astral composition of the Seer's make-up, rather than any flaw in communication with these various upper eschelon spirits.

The fifth paragraph is a demonstration of the phenomena just described, for which see the Commentary upon Beth. The doorway referred to is, of course, Daleth. Make the One perfect, and not two! So saith the genius, off the record.





The Forth-Speaking of Beshθ aoooabitom



Dome of the Magus

I am the cold fire that manifests in the Womb of the Mother. I cast the net of Illusions upon her desert shore, and crystals grow where the Mesh imprints the sand. From the source of my fire comes the Wand of Power, and it is through-thrusting down, down, down mine path as an icy shaft of light and up, up, up into the rut of Lady Babalon. This is our dance in the Aeon of Fire, and it is holy and it is blessed and from its issue cometh No Child but the One unknown. It is the factor infinite foretold by the Minister of Hoor-Paar-Kraat, and that ever strangely. For where we combine decides the Wake and the Lot of the coupling. In this She steals my act, and juggles worlds in Her myriad hands and eggs. There! You see it? The Orphic Egg of Wisdom intact, ever warded, ever encircled by the Twin Serpents of Light. There is no darkness within. There is no darkness without. All is One in the House of the Mage.

My Name is spoken by you and my name is divined by division. This is your magical act, a show for the crowds. Do I see an open book wherein my brothers and sisters speak and view? Am I merely a Word and an Image? The Book is written, yet unfinished always, and Chaos jets from the Paps of the Lady. The little child is here and his name begins indeed like mine. Bez and Bereshith. Vast the singularity of the Universal Gate, the Gateless Gate. Theta. Then the Pillars of Asa and Asi support the Eyes of the World, one open, one closed, one Shiva ever opening and closing. And the Three Eyes are of the Brethren, and the Three Eyes are of the Highest: Mother, Father and Crown. Yet is all this Theory and Jest, for the vowels are instead the sound of mine Logos becoming manifest below the Abyss. And the Fire of Creation sustains all, throughout the Limit and the Limitless and upon the Table of Union whereof it wast given name by the Holy Angels of God at the changeless Beginning. My Name and my Logos are One and the same: the Word that descends from the Light to the Mother is Silence.

Amoun-Ra is the elemental formula for the Mother and Father conjoined. Well it is that you asked. It is the formula before the Emergence of the Child. Therein are the symbols and the gods reversed, as in a mirror, or the obsidian dagger of Sebek. See his teeth and his snout? See the crown of the Pharaoh upon his scaled head and the feathers of Lady Maut? You asked and it was shewn. But the Christos is not here, but languisheth in the Waters of Nun. The Fish hath been caught in my nets, and its body divided among the Faithful. Zagreus giveth it away as he passes through the Vesica of the Lady who upholds Him.

Listen to the sound. It is the Vibration of mine Word. My Word is a Dagger as long and as wide as the Universe. Let the Truth be known therein. For there is no other Sound and there is no other Truth. Let the Truth come forth from behind the Veil of the Breath. Even unto the Lie which bears its name: One.

Commentary

The 'cold fire' of the genius, is the nature of Mercurios, the true and Thrice-Illuminated Hermes Trismegistus. It descends from the Crown and into Binah, or, the 'Womb of the Mother.' This is exactly the vision as seen, not only concerning the appearance of the genius, but also its power or magistry in the form of a cold serpentine shaft of lightning pouring down the pathway and into the 'Womb', which were seen as waves crashing upon a desert shore. The genius announced that he '... casts the Net of Illusion' and this was shown by what occurred next, a fusing of the sand into myriads of crystals upon an alien beach. The 'Wand of Power' is both the divine Phallus as well as the Hermetic Wand of healing and transformation. Therion comments in *Thoth*: "He is the messenger of the gods and represents precisely that Lingam, the Word of creation whose speech is silence."

Next is described an act of sexual congress and worship with the Lady Babalon, who, of course, abides in the City of Pyramids in the Desert of Binah. The Unknown Child produced by their union is the Principle of Hadit, for which see the numerous commentaries upon the second chapter of Liber AL. The modus operandi of Babalon, as a formula and deity, is the experience of infinite couplings and combinations so as to collect every last drop of the blood of the Saints in her Cup of

Fornication. In this she 'steals' Hermes' 'act' and produces the Orphic Egg of Wisdom. These sentences contain in symbolic form a very deep strata of arcana, not only specific to the pathway of Beth, but also to the central secrets of Thelema. While duality is explicitly implied by the Magus and his Logos, his numeration remains 'One'. A house, of course, is the main symbol for the letter Beth.

The second paragraph contains a complete breakdown and exposition upon the name of the genius, Besh θ aooooabitom. The 'Fire of Creation' is BITOM, which resides upon the bottom row of the Tablet Of Union and is the supreme Intelligence of Elemental Fire. The final sentence of the paragraph is another description of the descent of the mercurial force towards the 'Mother'. The original Logos is the Silence of the Void, and it is from the Void that Force emits and eventually coalesces into Form.

In the third paragraph is described a vision seen in answer to a question asked by the Summoner: a crocodile-headed priest with a headdress partaking of the attributes of both Pharaoh and the goddess Maat. This priest is the god Sebek, and corresponds more traditionally to the path of Aleph. But there is a transposition of elements present, not only upon paths ranging above the abyss, but throughout the tree as a whole. This 'mirror-effect' is particularly notable between Aleph and Beth, two paths symmetrical to each other upon the tree. This effect is part of the mercurial Logos formulated as AMOUN, initiated over 3000 years ago. It is similar in nature to INRI, but only insofar as being a force of renewal. Its sacrificial nature is one of free-will, represented by the obsidian dagger of Sebek, whereas INRI is purely Christic and lacks the power of the full Solar Logos in its overarching symbology, meaning and exposition, both elementally and ethically. Mercury is more a trickster, whereas the Christos is heavily burdened, quite literally, with the 'sins of the Father'. Both Mercury and Christ are associated with fish and the Vesica Piscis. Zagreus is the name of an ancient Greek Horned God, an early form of Bacchus. He plays a central role in the Mysteries of Eleusis and surpasses the Arcanum of the Christos by impregnating his Mother, here described as the *'Vesica of the Lady who upholds him.'* The imagery is lucid, the action implicit.

The final paragraph reveals an identity between the pathway of Beth or the mercurial current and the Tibetan deity (with consort) Vajrakila, whose phurba, or ritual dagger, is symbolic of the Universe as a whole. To understand this in greater depth, the reader should consult Liber 418, the 3rd Aethyr. For information on the deity and practice of Vajrakilaya, Martin J. Boord's *A Bolt of Lightning from the Blue* is specifically recommended.¹ The 'Veil of the Breath' refers to Daleth and Aleph, who along with Beth form the upper triadic pathways upon the tree, linking together as one the spheres of Binah (Mother), Chokmah (Father) and Kether (Crown).



1. *A Bolt Of Lightning From The Blue*. Martin J. Boord. Edition Khordong. Berlin, Germany 2002. The text comprises several 'lower activity' kila tantras, wholly sorcerous in nature, as well as the first full English translation of the Phur 'grel 'bum nag, or, The Black One Hundred Thousand Words Commentary on the Kila. This lengthy tantra was received and compiled by Padmasambhava, Vimalamitra and Silamanju, and transmitted to Rinpoche's consort, Yeshe Tsogyal, who recorded it. It represents the higher activities of kila praxis in toto, and is, perhaps, the most elevated and advanced spiritual writing and teaching of *all* time.



The Forth-Speaking of Gitō nosapūō Ilois

Ბ

Dome of the Priestess

I am a gathering of masks. My first mask is the mask of the Crone, the old Witch. My second mask is my lover, a cockerel. My third mask is a young maiden. But these are not all, as you can see, for I have shed a million faces and they litter the earth about me as my ancient children, the ghosts of years, and of labours, and my animal souls. Haha! They veil me nicely, don't they? You cannot see my face. You cannot see my true face. You cannot see the Face-of Bone . . . and live.

Oh, veils dance! Mila! Mila! Mila! Shine like the moon in milk! You call me, you call me, forwards and backwards, shall I steal the Sun for you? Haha! Let me show you this and see if you can see . . .

I am the Camel amongst the Three Pyramids of Pharos. I bear the Virtue of the Waters across the desert sands. I am the Hourglass and the Siever of Souls. None shall pass here without the Robe and the Diadem, and my blessings. Dare you trespass? I see you write of the Vision afar off, and I see you write wrongly of me. Yet, do I not guide your hand? 777 is your guide, the number of my masks.

Do you know the name of my mother? Dare you speak Her Name? Can you aid yourselves? Haha! Enflame yourselves, then come to me . . .

You are back. You never left. Yes. I am always with you, though you rarely know me. As it is written. You must leap into the Sun to ascend to the Light which is beyond. You must swallow the Arrow; fall to rise. Once you have aimed true, you must pass the Sheaths. Sing! Alima! Alima! Alima! Sing! Gaze long upon my Mask, and know that each line is a sphere. Each line and curve and angle is a circle which is a sphere. Ten resolves into the Three. See? There are ten. My mask is seven, my shield is three. Watch my quiver. Arrows? 7, 3, 73. The Triplcity is of the Moon.

I am the Servant of the Mask. My beloved souls are strung like the strings upon a harp, and sweet music resounds by the light of the Moon, old Sele, old Sin, old Niniver. Hear my harp, see my bow. Have you swallowed the Arrow? Arrows are my fledgling souls. Straight and true . . .

I am the Cauldron, the Mill and the Broom, and all three are one spiral castle. This is the mystery you have truly come for, speak the truth in your heart. You are crystalline to me; I see all your masks. Haha! I will give you each together as one in dream, and it shall be as the Hex-Star of your ingenium, 3 x 3 x 3. Let the details drop as the grains in my Glass, and smile in the silence. For the desert is cold and quiet and still in the Night. Where I was born, lone, lone, lone and afar. I love you. Farewell . . .

Commentary

The genius wastes no time in declaring who and what she is, and from her first reply we take the title of our treatise. As to its meaning, the genius makes crystal clear in the sentences that complete the oracle's initial paragraph.

The three 'masks' of the genius conceal a mystery of identity native to several European pantheistic and traditional witch cults, namely being faces of the Lady, or goddess-figure. Notice that the genius only mentions Crone and Maiden. This is because she, as the Priestess, is speaking. Also, she mysteriously calls her second mask a 'cockerel' and names it her 'lover'. To fully appreciate this triad, one must understand the roles of male and female in these witch cults. I direct the reader, at the present time, to examine the beliefs and practices of Umbanda and Santeria, as well as the lore and mythos developed by the late Robert Cochrane of Clan Tubal Cain in England. The meaning, not only of the Triple Face of the Goddess will become clearer, so shall the role of the cockerel in these various cults.

The 'masks' serve as veils to her 'true face', and, as in the old time, one cannot see her true face, the 'Face-of-Bone' and survive. This is the White Goddess of Robert Graves' lengthy meditation. She is the Muse that inspires all poets and seers, and her house is littered with their bones.

These 'masks', as well as the 'masks' comprising the appearance and powers of all the other genii of the domes, are chiefly veils created from the fabric of the Seer's memories, knowledge and imagination. Only rarely are they penetrated, and the True Light of their essence perceived. The Seer is thankful for this small recompense, as, in his experience traveling in the Astral, as well as other realms, the veils serve to protect one's psyche and the integrity of one's various soul sheaths. Entities such as the genii and the angelic spirits vibrate and exist on planes very different in nature than the physical, and their essential beings and matrices can be harmful to our own unless we meet them at their own level. This is one reason why we meet them 'halfway'.

In the second paragraph the genius teases us. 'Mila' is the lunar formula, Alim, spelled backwards. 'Shall I steal the sun for you?' is a reference to her placement upon the Tree of Life, connecting Tiphareth, the Sun, to Kether, the Crown, and the highest sephira of all. She decides to show us a vision of her path.

'I am the Camel amongst the Three Pyramids of Pharos.' The symbol for the Path of Gimel is a camel. The 'Three Pyramids of Pharos' are the three sephira that surround the Path of Gimel, namely, Binah, the Mother, Chokmah, the Father and Kether, the Crown. These three are above the Abyss and are of the 'Lights', hence, "Pharos", which is Greek for 'light'. The 'Robe' 'Diadem' and her 'Blessings' refer to her pathway and letter being the third letter of the Hebrew alphabet. All three are symbols for safe passage through the Desert of the Abyss. There is a deeper mystery concerning the Shekinah, but it cannot be understood from Malkuth. She sees that we have our feet firmly planted there and so she commands, *'Enflame yourselves, then come to me . . .'* We partake of sacrament and return . . .

The next revelation is a series of answers and visions given by the Genius. All partake of the essence of the Dome, and all are above the Abyss in understanding. The mysteries concern the nature of the entire Tree of Life as viewed from the vantage point of ascension along the Path of Gimel. The careful student of qabalistic gematria shall discern the meanings of the numbers provided by the genius.

'*I am the Servant of the Mask.*' The mask of the genius are the faces of the Priestess. And the Priestess is she who serves in this place. Here she names the lunar triplicity: Sele, Sin and Niniver; ancient names of lunar goddesses.

'*I am the Cauldron, the Mill and the Broom.*' These are three tools actively used by Clan Tubal Cain, and the Seer had asked the genius about their usage and mysteries. The genius replies that she is of them, and mentions the Hex-Star, 3 x 3 x 3, which is a ritual devised by the Seer as well as an explication of these three tools' nature. For Three are the Tears shed into the Cauldron, and Three are the circulations of the Mill, and Three are the Trees of the Broom. The Hex-Star combines these three and makes of them one. There are further triplicities involved, for which, see the letters of Robert Cochrane.² The genius tells us she was born in the 'Night' and that she is '*... lone, lone, lone and afar.*' She is the Daughter of the Night, Night being an appellation of the old Goddess, and she dwells in the Desert of the Abyss. Herein, within Thelema, is also the Sanctuary of the Silver Star, for which consult the Holy Books of the Master Therion.

2. *The Robert Cochrane Letters*, Robert Cochrane, with Evan John Jones. Edited and Introduced by Michael Howard. Capall Bann Publishing, Somerset, U.K. 2002. The 'triplicities' here indicated should be studied in the Mabinogion, as those outside of Maiden, Mother and Crone are largely ideas promulgated by Robert Graves in his *White Goddess*. While mythopoeia is valid within its own right and poetic continuum, when dealing with such mysteries as these, one should be absolutely clear as to who or what one is actually dealing with. The Fates are not amused, except when they are.



The Forth-Speaking of Dḥ nastartarωθ

7

Dome of the Empress

I am the Daughter of the Throne and the Royal Arch of the Pyramid's floor. I reach down below my feet and stroke the Serpent's sleeping head. On my left side I see the Mother of the Sands of Desolation. On my right side I hear the Word of the All-Father that supports my throne. Above my head shines the Light of the Crown, every ray surrounded by successive nimbus rings of spectral radiance, spanning far beyond the golden sophic maze of Ain.

I am the living doorway through which all must pass on their way beyond the beyond of the abyss. I court the Stooping Dragon and caress the Scales of His desire. None may pass the Ring-Pass-Not, nor survive the impress of the Hydra's fangs. Green and blue are my vestments, the veils of Diana. I give the blessed water of my kteis to my brother, Lord of the Morning Star, ever falling, ever rising, except when I am sat upon my throne. In my bower blooms the sacred wild rose of Eternal Being. It is always open and always in bloom and its petals hold the Great Zodiak of Zhar, whom the bees of my Father's garden pollinate with songs of archangelic glory. In my vision I see the gates of heaven, and they too are ever open and resplendent with light beyond the light of mortal seeing. In my heart nests the winged gentle ones whose flight traces an arc of blood across the aeons: Mother to Daughter to Mother to Daughter and back to the beginningless beginning of the Eld-Father. I give birth to the Bird of Prey, whose prey is itself. It feeds the Living; the Dead it knows not. I am the backbone of the Hidden Serpent and knowledge of life seeps out of my every pore. Therefore am I known by precious few, and those only who are servants of the Most High, the Great Mother of Abominations. Should nature abhor a vacuum? All that lives is holy. All that lives is filth. Discern not the difference between an arc and a curve, for there is none outside of the pointed Mind.

Attend now my throne and sweep it clean of thy dross. Raise the Serpent and crush its head, that the Wrong of the Beginning be washed in its wine. Worship me under the Aegis of the Golden Bee, and follow its example till you are led into the light whose shadow you have only ever known.

Commentary

The genius is very specific in its self-identification and magistracy. The 'throne' upon which 'She' sits is the Throne of the All-Father, whom 'She' redeems. The 'Royal Arch' is the doorway of the path, Daleth. The 'Pyramid's floor' is the path itself, connecting as it does the Father to the Mother. Below her feet is the Serpent in-dwelling the concealed Sphere of Daath. There has been much written on this subject by many writers on magick, from Therion to Kenneth Grant, all of it speculative at best. For who can truly know what lies in the Abyss unless one is there? And if one is there they are not here. Consider: If one were to look down upon the Tree of Life, from the vantage-point of the Ain Soph Aur, which is to say, from a *multi-dimensional perspective*, one would see the Abyss as a kind of black hole or negative space hovering above, below, and to every possible 'side' of the Tree, but at least from the perspective of above, that is, looking down, one would see that the Abyss is above our Sun and Earth. In other words, it is due north in the polar region from the earthly vantage point. This would place it in the region of the Pole Star, home of the Mighty Wain, or Great Bear, and of Draco, the Stellar Dragon or Serpent of Eld. Daath is not a place, nor a sephira so much as it is a definitive point-event, or singularity. It is the place before all places and all times, and the origin of the Stellar Dragon, whose Head emerged from it aeons ago to establish upon properly resonant worlds, its archaic *worship and gnosis*. The appearance of the Dragon's Head established the first religious or spiritual impulse in all sentient and evolving species that first witnessed it. It also opened a direct portal to those worlds through which the Elder Gods, the Gods-before-the-gods-of-men made entrance into the realms of matter. Some adepts have claimed that Daath is the home of the original serpent, the Great Redeemer and of the World of the Shells, the Qlippoth. As the eleventh sphere they are correct in this supposition, as eleven is the number of the Qlippoth. But this has little

to do with reality, since Daath is not a sephira, *proper*. The subject is indeed dense. I suggest the works of Gerald Massey and Godfrey Higgins to those interested in the subject, especially the Pole star and the Stellar Dragon.

'On my left side . . .' Binah, the Great Mother. 'On my right side . . .' Chokmah, the All-Father. 'Above my head . . .' Kether, the Crown. Simple.

The genius continues with the gnosis of the Serpent, as well as the interaction between members of the Logos' family. The 'Lord of the Morning Star' is Diana's brother, Lucifer, according to witch-lore. Through the doorway that is the path of Daleth is the 'sacred wild rose of Eternal Being.' From the point of view of Daath and of the Sabbatic Craft, this wild rose is the old Compass-Rose, the Circle of the Faithful. It originates with the Serpent of Eld. This rose is immense; ' . . . its petals hold the Great Zodiak of Zhar . . .' This is somewhat obscure, but must relate to the sky of the twelve constellations as seen in our heavens millennia ago. Bees are a central motif of The Empress *atu*. The 'Bird of Prey, whose prey is itself' is the Pelican. The Pelican is an ancient alchemical symbol, as well as a Christian one, representing the self-sacrificial nature of the Savior. But note: ' . . . the Dead it knows not.' In other words the only genuine state of being is eternal Life, which profane humanity cannot see from the vantage point of Malkuth, or earth, where Duality holds sway.

The final paragraph is a combination of admonition and revelation. Traditionally Daleth is a pathway in which intellectual vanity is eliminated. This is our 'dross'. No matter how refined one's *neschamah* is, it remains clouded or dirty, below the Abyss. The 'Wrong of the Beginning' is a phrase from Therion's *Liber VII*, chapter 4. It means the original descent into matter, which is seen as an evil unless 'washed' in the Serpent's wine, or blood, which suggests a *Mysterium* unsuited for comment in this place. The 'Aegis of the Golden Bee' is a reference to one of the emblems of The Empress *atu*. The Bee, traditionally, is a symbol for the Yoni. Worship then, of the genius of Daleth, occurs within the Yoni. That much is explicit. The implicit meaning is deeper and must be experienced by each Adept according to their capacity, character and visionary skill.



The Forth-Speaking of Hoo-oorω-ist



Dome of the Star

I am the Eye in the Triangle, though not the One you know. I am the Star in the Waters, ever flowing, from the Kteis of the Virgin of the Universe. I am the One who ever flameth, consecrateth and bindeth all the forces of the elements, and the paths, and the gods, under One Magistrty. I am in and of the Four-fold Word that you know . . .

In me is the living Vision of the Aeon, and it is a Flashing Sword. The Light is a Serpent descending down the hilt and the blade of the Sword, and the blade plunges into the Furrowed Field of the Green Earth. The Verdant Fire becometh the Living Chrism of the Waters poured forth by my servant, the Virgin of the Universe. Within are revealed the Scales of the Serpent from the Stars, seen of the Seeing, each swirl and eddy, each wave and crest of water a reflection thereof the Letter of Creation. And each letter becometh a Star, to inspire the Blind Forces of the Elements, and to gather them together as One, to form the Quintessence of them all, so that verily they partake of the Scintillant and the Darkling alike. And in this is the Mystery of All, and of Generation, that No Man may know, lest He come to the All-Father by way of the Daughter. Yet few know of this, and fewer still succeed in the Transmission of the Wand. But what hath been Lost and what hath been broken, in this, is restored. For the Waters of the Stars are the Waters of Life Ever-Living, and are given to those of the Heart of the Stellar Logos. And know, that this Word, again, is of the Flashing Sword, and the Mystery of its descent is the Knowledge of the Serpent from the Stars. And in sooth, is such Knowledge the Spiral Force issued forth in the Cry of the Hawk-Headed Lord, Ra-Hoor-Khuit, whose Dominion now stands as Star and Eyrie.

Commentary

This opus was performed in a wood and stone cabin by the Pacific ocean, which had a wood burning stove. It was early spring; the elements of fire, water, earth and air were perfectly balanced. The fiery element was quite forceful, despite the proximity of the ocean.

The genius was very feisty and fiery and appeared to the Seer as, “a large Eye of Horus . . . it has a slightly green and gold eyelid over a very black feline-like pupil. It is situated within an upside-down triangle, which is flashing very crimson and orange colors. Beneath the triangle is a bright silver upright pentagram . . .” The genius’ appearance refers to its statement as being, ‘I am the Eye in the Triangle, though not the One you know. I am the Star in the Waters . . .’ The classic ‘Eye in the Triangle’ symbol or motif is, of course, ancient, the original being the Egyptian *udjat*, or Eye of Horus. It has been adopted throughout history by various Masonic orders, as well as serving the Master Therion’s A.:A.:. I leave off any interpretation here, as the subject may be studied in great detail elsewhere. Suffice it to say it represents ‘enlightenment’, and both ‘Eye’ and ‘Triangle’ represent Phallus and Kteis, respectively.

The imagery shown and spoken of by the genius is classic to the Star trump, except for the Flashing Sword. Note, however, that the Flashing Sword upon the Tree of Life descends in a zig-zag pattern touching every sephira from Kether down to Malkuth. In its position on the Tree, the Star connects Chokmah to Tiphareth, the Father to the Sun. All the ‘paths and gods’ are bound under ‘One Magistrty’. In the *Book of Thoth*, concerning the trump Therion writes: “The Universe is here resolved into its ultimate elements.” The ‘Four-fold Word’ relates to and is implied as that being from *Liber Al vel Legis, The Book of the Law*, chapter 3, verse 49: “I am in a secret fourfold word, the blasphemy against all gods of men”. This word is a magical formula and may be intuited by the cunning as relating to the nature of change. It would be imprudent to comment further upon it.

The Star trump holds a very deep Arcanum, and this is spoken of by the genius, when it speaks of the Serpent descending from the stars. According to the genius this is accomplished by way of the Sword. On the Tree the path of Zayin (sword) connects Binah to Tiphareth, the

Mother to the Sun. The Star is representative, amongst other things, according to some Mystery Schools, as being Sothis, or Sirius. Its dual-light is reflected through the Mother down to the Son, who beams it directly to earth. It is the wisdom of the Four-Fold Word shared between two water worlds (for which read the legends of the Dogon concerning Po'Tolo and its amphibious inhabitants). The connection brings fresh meaning to the letter He being symbolized by a 'window'.

Knowledge of the Serpent upon the earth in the Aeon of Fire, is the knowledge of Horus, the Lord initiating the present world age. All of these mysteries partake of an admixture of all the elements in myriads of combinations, "to form the Quintessence of them all . . ." as the genius put it. Consequently, note that Binah, Chokmah and Tiphareth when connected form a triangle whose paths complete a unified alchemical formula. Note also that herein are cast Father, Mother, Daughter and Son, with the Serpent in their "midst". In this it is vital to understand the transposition of the paths of He and Tzaddi upon the Tree as reformulated by the Master Therion. The reader is advised to study the symbolism herein given by the genius, as well as the standard attributions and formulas obtaining to the Atu in general for a greater understanding of the pathway.



The Forth-Speaking of Vuaretza



Dome of the Hierophant

I am the Master of the House of the Star upon the earth. In my limbs is bound every width of the stellar wisdom. I am Lodestone and I am the joints of my House. I am the Minotaur that waits at the center of the Universal Maze; and yet I ward its only entrance in the great sign of the Swastika. I am Whorl and the spaces between. The sign of my magistracy are three circles entwined. Alive are they the Serpent of Light. Imprinted are they the Seal of Knowledge. This is the

Work that is beyond the One and beyond the All. Even the Master did not comprehend and called it evil. But is Nature evil? Is the godhead who created it? I am above and below the Abyss. I dwell in the midst the Great Night of Time. I blend the Five-fold Star with the Sixth and give benediction unto the Children of the Comity. My sermon is the song in every heart of ruby. My secret is my name hidden in the Host. It is Nine and it is Three but its operation is Eleven. Do not seek it in your mind but by the Wand. Bind nothing in-between. Stand there and see the Three. Stand erect and proud in my Glory. Then behold the House of She-who-serves. Are you the Master within, or do you wait without? These are only riddles to the Winded One. Breathe in the Star and proclaim the secret name in your heart as you yet live. Do you perceive my Robe? It is the Cloak of the King. It is Green, Red and Gold. Do you know its tailor? Herein the colors are the Three Aeons, all coterminous. Of the Mother, the Father and Child. Yet am I golden, as is the Aeon True. Let us work in Gold then, and spare Not the Child in His Play.

Commentary

'My Sermon is the song in every heart of ruby.' The genius of Vau is one of the Wards of the Mysteries Entire of Thelema. Its 'secret name' is given, yet hidden. Every single formula and word of power is mentioned or veiled in the above oracle. Each sentence spoken is perfect. The Seer thus abides in the Silence of the Word. Those who can see are directed to study the Holy Books, with especial reference to *Liber 418* and *Liber 66*. The central mystery, however, concerns the Wand of the Hierophant and the ' . . . three circles entwined.', for which study of the works of Andrew Chumbley is suggested.³

3. In generis, *The Azoetia*, *Qutub* and *The Grimoire of the Golden Toad*, all published by Xoanon Publishing. In specific, *Opuscula Magica*, the series of collected essays from Three Hands Press.



The Forth-Speaking of Zooo asar

1

Dome of the Lovers

I am the eternal child from the darkling Orb of Light. I come from the Great Mother, but am beyond Her. I wield the Sword of Desire, yet desire unknown to Sentience, for its fulfillment extends far past the Cross and the Rose. Some may confuse me for an Arrow, but they are hoodwinked and vision folded. I am delight in All, yet few in Many. See ye the Sun and the stars and the Moon? Beneath my brow they live and nurture Life, of the Sisters. And often I lie between them. The Master hath seen me behind the Veil, but He himself was and is and shall be the Veiled One. Know his number? Stand tall and proud in the sun and you will.

I hear crystals grow; alike your words and your queries. Unusual in some so young! Bow your heads. Look up! The Supernals vibrate far Above. Take the stature of the Horse and the Wings of the Hawk and abide therein and they will see you.

I am the Mystery of the Sword, for I embody it. Is it not like the Mystery of the Blood that sings from your mouth? Be clear! Be clearer! You should know that the Sword of the King Triumphant is like unto the Blade of the Smith newly forged. And the King is the King freshly blooded by the stigmata of the stars and the Crown of Roses blooming upon His brow. He rides a white horse, and the reddened Brother a black. But be ye Love for the Blood is the Light, that the Light in the flesh be released. Have you fallen? That which rises true falls to rise again. Sacrifice is that which is given is taken. Would you then take all? And what shall you give?

It is simple with my Sisters. Hear them frolic amongst the flowers of your garden? By the Sword live, then. For We who give sacrifice are the true Lords of the

Earth. And the Blood of the Lord is the Light ever-living Have you heard these words? Are they within you? Does your tongue speak them? How will you manifest this mystery? For the Blood is the Light; for the Blood is the Light; for the Blood is the Light. You ask of secret congress yet it lies upon your tongue. Let your tongue speak it true: It is within the earth that from the earth arises. And what is struck by my Sight shall fall and be as a harvest for the Green. For my true nature is known in Her, and by some, in Her alone.

Be Brothers of the Light. And if you spill blood pour forth thine own into Her cup. Elsewise, how will She know you? Desire for Her is my gift to you. It is given by the Sword, the Path aflame and double-edged, with my Sisters to either side.

Commentary

The first four sentences of the oracle proclaim the identity of the genius from traditional sources. He is the 'eternal child' and comes from the 'Great Mother'. The 'eternal child' is Hermes, or Mercury. Therion also reckons him to be Cupid, hence Eros, within *The Book of Thoth*. The path of Zayin leads from Binah, the 'Great Mother' to Tiphareth, the Sun. It is thus above the Abyss. *'I wield the Sword of Desire, yet desire unknown to Sentience, for its fulfillment extends far past the Cross and the Rose.'* The symbol for Zayin is a sword. This sword is the power of procreation, but only below the Abyss. The 'Cross and the Rose' is a glyph for Tiphareth. The genius is stating that its 'desire' is not simply one of multiplication, but involves a deeper alchemical process, one upon a cosmic scale. *'Some may confuse me for an Arrow, but they are hoodwinked and vision folded.'* The arrow in this instance, is the arrow of Cupid, and Cupid in the Thoth atu is blind-folded. The reference is to the complementary atu, *Art*, which is ruled by Sagittarius, whose pathway symbol is the Arrow. Beneath the brow of the Hermit-figure in the trump the 'Sun and moon and stars' nurture life, below the Abyss, in the sublunary realms (i.e. all planets capable of supporting carbon-based life-forms.). 'The Master' is Therion, whose true nature was veiled to the Profane world. *'Know his number? Stand tall and proud in the sun and you will.'* His number, which is Solar, is 666. The number of the atu is six as well. The 'Master' in another light is Cain, who in some Gnostic scriptures is equated with the Sun.

Next the genius states, *“Take the stature of the Horse and the Wings of the Hawk and abide therein and they will see you.”* ‘They’ are the Supernals, the top three sephira, above the Abyss. The ‘Horse’ is Sagittarius; its pathway connects the Moon to the Sun. The ‘Hawk’ is a Solar creature and thus is of the Sun. This is an admonition to execute specific god-form practices, and ‘rise on the planes’ until the Supernals are reached.

The genius goes on to explain the idea behind Therion’s original title of the atu, *The Brothers*. It is the parable of Cain and Abel. The Sword is also the weapon that spills the blood of Abel. Abel is equated with Cupid, whose blood is the blood of life and sacrifice. The ‘King Triumphant’ is Christ as an alchemical motif. In the vision given by the genius, he rode a white horse and Cain, the ‘reddened brother’ rode a black. These colors veil the alchemical formula of *Solve et Coagula*. The true meaning of sacrifice is then revealed. It is performed willingly and freely, for the ‘Blood is the Light.’ *“That which rises true falls to rise again.”* The mystery of life and of the Life Eternal is explained. It is a mystery of the Grain, as well as of Generation. There is an angelic Arcanum herein veiled as well, that partakes of the true nature of Christ, Cain and Abel; Eve, Lilith and the Serpent. These are the six characters making up the pathway’s Mystery-Play. They are counter-changed with Cupid, Eros and Hermes, the King, the Queen and the Child. It is the difference between the Light of the Stars, the Life within the Blood and the Womb, and the elements mingled in the Alchemical Athanor, despite the fact that all Three are essentially One in process.

The ‘Sisters’ mentioned in the oracle refer to the ‘Brothers of the Silver Star’, as well as Eve and Lilith. It should be completely understood that the ‘true’ identities of these persona have little to do with their traditional depictions and roles within the scriptures of the Hebrews, who possessed only the truth of their numeration alone. The mysteries of this path and atu, in general, have been thoroughly mis-read and profaned over the millennia.



The Forth-Speaking of Chiva-abrahamadabra-cadaxviii



Dome of the Chariot

I am the Black Sun born of the Silver Star twin-souls, A A. You know me Not except in the orbit of my precession along the Spiral elliptic. I am the Father of the Indigo-Child who drives my car. His laughter spins my wheels through the heart and gravitas of the stars. Can you hear it? Its word: A _____ is my Engine and Soul.⁴ Let it be pronounced loud and correctly, and let it echo throughout the Aeon of the Golden Ones.

I am the Conveyor of the Stone in the Car, Millions-of Years. It is driven by the Oil derived therefrom, black and prismatic as the Sheen of Pride.

I carry the Elixir in the Crater of Dea, whom I bear as a Babe-in-Arms. Azothaziva is the Song of its rapture. But tell No One. NEMO. Hear me yonder, O Shrouded, O Blessed, O Dust in the Mote of Her womb . . .

In my journey I am the Center with no Circumference and my motion always pointed. Yet am I everywhere throughout the Infinite Stars. My constellation is every Barque imagined, and some Set-in-Stone. I am the ever spiraling star, Bornless yet Single. In me all is lost, yet clearly delineated in every night-sky.

In my quest I serve the Lance and the Cup. To Understand this mystery undertake the Work of the Lady in Her desert and abide the paths carved by Djinn and Wight. Observe the Car above you. Is it not Seven? And Seven times Seven? Let Her Name live in your Heart & Loins.

⁴ The 'official' Word of the Aeon is Abrahamadabra. Yet the word heard by the Seer was different and deliberately omitted here. There is possibly a mystery involved in this, and one having to do with the level of adeptship of each individual. Let those who can hear, hear.

I am the Mirror of Creation, and all reflections are my kind. This Mirror is two and my Name is the Vibration between the Pylons of Power. See my guardians? They are the sphinxes of my train and their Riddle the axis of my Car. Is there Darkness in mind? I see your strife, brothers. Be of my stars and Understand, for my Name and Nature is the balancing of the Star Above with the Star Below, and their colour is the quicksilver of the God in-dwelling. These be mysteries deep and profound, and thicker than blood. Give freely thereof, however, and upon Her metal as the moon . . .

My Name is by the Lion, of the Crab, with the Lord exalted in the heavens of the Fish. My Nature is known only by the Whim of Asi, and in this is my Work explained. For I am the Seed and the Steed of the Prince-Priest.

You ask of my complement: know it as the First. We are all in the Domes created by the Word of the All-Father, under the Midnight Sun-in-Amenti, and by Light and in Shade and by the Light of the Lights. Again, I am the Black Sun, and my twin-souls abide the Great Tree. See the Black against the White? It is an illusion cast by the Eye of Hoor, for his amusement. For my Ordeal is of Silver, hidden within the Gold of the Stars. This Gold is of the Moon and the Sun, the twin-souled Stars, and Set upon the Level, in perfect equipoise and balance. I am its Bearer. Say the Word and be gone . . .

Commentary

There are several oracles within this book that truly ‘re-formulated’ the Seer’s mind, as it were, and Cheth is one of them. The working is re-called very clearly and the intense trance state induced, whose effects lasted for nearly a week. This was unusual, as most of the ‘after-shocks’ lasted only into the following day or two. Cheth concerns the power of transportation upon its most basic plane of functioning, and *transformation* at its highest, so its no wonder the effect it had upon the Seer’s sensorium.

I have thought about this particular commentary for a long time, and finally decided to be quite sparing in my own ideas and thoughts concerning it. There is sublimity here, and elaborate commentary would stain its essential truth and beauty.

There has always been great controversy and differing views concerning the meaning of the initials: A.:A.:. Therion writes in a footnote to the epistle *One Star in Sight*: “The Name of the Order and those of its three divisions are not disclosed to the profane. Certain swindlers have recently stolen the initials A.:A.: in order to profit by its reputation.” While this may be considered lofty idealism on Therion’s part, it is nevertheless true that the *real* meaning of the letters is not generally known, *even amongst initiates*. There is a very good reason for this, but on the matter let silence abide. Some of the more interesting conjectures are as follows: Argentium Astrum, Silver Star, Latin. Astron Argon, Silver Star, Greek. Arcanum Arcanorum, Secret of Secrets, Latin. AbrahadabrA, the Word of the Aeon. It might be important to note that the Third Order of the A.:A.: is called the Order of the S.S., or Silver Star, which is comprised of those grades above the Abyss, namely, Magister Templi, Magus and Ipsissimus. Kenneth Grant and others have postulated that both the letters and the Order as a whole relate to the binary twin star of Sirius.

The genius proclaims that it is the, ‘*Black Sun born of the Silver Star twin souls, A A.*’ This is a very curious statement, and may have verity in its relationship to Sirius. The rest of the oracle consists of similar enigmatic statements. To err on the side of caution in this instance, however, the truth of the oracle abides in its *motion*, its *poetry*. Cheth wields its power from Geburah to Binah. It is the pure *force* of the Aeon. The oracle veils and reveals key arcana specific to the unfolding of the Aeon of Horus. The Graal is borne by the Son unto the Mother. In the New Aeon, all combinations of the Logos shall be tested and tried. This is the nature of the evolutionary process, and all that fail or stop short are but empty shells, forms without force. The mysterium is beyond duality. There is no black and white therein, only Silver and Gold, for which see the commentaries upon *Liber AL*, chapter I, v. 40, 50 and 51; chapter III, v. 64-67. Lastly, the numeration of Cheth is 418.



The Forth-Speaking of Θ alshster-ā-dekerval



Dome of Lust

I am the Avatar of the Transmutation of Atavism. The Alpha and the Omega commingle freely yet expertly in my heart, which is the Chalice of Our Lady of Abominations. The Wine of Salvation is vinted therein, and two streams issue forth. They rear up like cobras, yet each wear the Uraeus crown. Above the chalice rises a crown of twelve rays. Know the crown to be an Eye, the Ever-Open Eye of She-Who-Loveth-All. Lashtal Shiva.

Would you be a worthy vessel unto Our Lady? Brazen are you both in soul and body. Cleanse the waters of the passions of your blood. Re-direct the channels within the blood by known methods of fasting and yoga. Open the Eye of Vision and visualize strongly before sleep. Three moons let the serpents in-dwell without disturbance nor emission, unless it be consumed in the name of the Double-Wanded One. This is a strict Rule of Art. Yes. One of the 8 and 90 rules. Don't forget it. For this is true Chastity within the Chapel. Know you the difference between the One and the Nine? Learn. It is the Seat of the Stars.

As for advice there is the golden cat. Within is a black cat. In the black cat's heart sits the white cat – be like that. Be like the white cat. Give devotion and bhakti unto Bast in thy sitting. Yet remember She is biased, Sekhet-based . . .

I see the marriage of Sol and Luna. But Sol and Venus means may serve. The links can be cast out and forged about Isis with sweet humors and sweeter favors, both real and about your person. There is a tincture that may be absorbed. Let it through your pores and ask Lady Bast. It is part of the entire scope and plan within your heart.

The Body of Light is the wake of my passing, a strong seething upon the aethyr. Visualize again and invoke often, like the Master. Rise above Luna, for She in-dwells Sol.

The formula of Asar and Asi are the words of my magistracy: ATA. Asar is prone and passive; Asi is vertical and active. T is union, the conjunction of their play and the Coins of their Art. Utilize their forms and by the ways of the procedure that you know: rub the feet, the chest and the tips of the wings while pronouncing the Word both subtly and vocally. And: meet them always eye to eye.

The Graal is the wheel of the Aeon. The Book 419 is in the aethyr. It is the Ars Astrum. It opens in your heart when the Eye is wide and you're wearing the crown. It is written in gold. Its voice may be heard when you have arisen. To inscribe its words in the little world, invoke often by the formula of my power. Worship well and neglect not the 8 & 90 Rules of Art. Vale.

Commentary

Initially the genius announces the magistracy of its Dome, which later is also revealed as the magical formula, ATA (Avatar of the Transmutation of Atavism). All impulses, currents of energy, karmic traces, inherited behaviors and former incarnative patterns in-toto generate the atavisms of one's essential being. These must be purified and transmuted in order for the Adept to commune with Our Lady Babalon and drink the Wine of Salvation. The genius is here showing a vision of that purificatory process. The two streams are the Serpents of Light. The chalice is Her cup, or womb. The crown of twelve rays is the vice-regent of the Solar System, Hua. Hua is revealed to be Our Lady's ever open eye. Lashtal Shiva is the genius' greeting, and perhaps the Lady's as well. For Lashtal as a magical formula in its own right, consult Therion's 'epistle' following the ritual text of *Liber Reguli* in Book 4. The numeration of Lashtal is 93, and the formula chiefly concerns the conjunction of Sol and Luna, Shakti and Shiva, and the Spirit commingling with the Flesh. O = 2 expressed as a word.

Next follows an admonition to purify the subtle bodies, and the formulae to do so. To achieve true congress with Our Lady a strict regimen of yoga and sexual 'chastity' is suggested. This 'chastity' is the channeling of all sexual energy into one's nadis to strengthen and clarify them as a precursor to raising the Serpent Power, Kundalini. It is also a state of enlightened somatic gnosis, wherein all energy, be it

sexual or otherwise is used in the most beneficial and economical manner possible so as to conserve and direct it properly. '... unless it be consumed in the name of the Double-Wanded One.' The consumption of the 'serpents' is a reference to an VIII° sex magical formula, auto-erotic in nature. The 'Double-Wanded One' is referred to in *Liber AL*, chapter III, v. 72. Its name is the power of its force, which is equal in both creative and destructive potency. This is one reason for the secrecy still shrouding the higher degrees, O.T.O. The uninitiated and the profane would abuse and misuse its power. The genius next declares that this formula is one of the '8 & 90 rules', for which see *Liber AL* chapter II, v. 70. 8 is Cheth, 90 is Tzaddi. 98 means, among other things, a temporary dwelling, a concealed image, to consume, eat, and Sol as Lingam-Yoni. The genius asks, 'Know you the difference between the One and the Nine?' One is Beth; Nine is Teth. The 'Seat of the Stars' is the House of the Serpent.

The third paragraph is essentially an extended answer to one of the Summoner's questions. The colors: gold (or yellow), black and white may be a reference to the Three Schools of Magic as discussed in detail by Therion in his *Magick Without Tears*. Yet, more precisely the multi-colored 'Russian Doll' cat is the White Cat mentioned in *Liber VII*, chapter 4, v. 32-33: 'O white cat, the sparks fly from thy fur! Thou dost crackle with splitting the worlds.' 'I have seen more of Thee in the white cat than I saw in the Vision of Aeons.'

The genius then discusses the marriage of Sol and Luna, essentially the formula of Lashtal. The 'tincture' mentioned is similar in nature and effect to the Sabbatic 'flying ointment', but lacking the narco-trance state. The first paragraph is the formula as auto-erotic and the second paragraph describes it as pertaining to the projection of the Body of Light. The third paragraph details the combination of both, and subsuming Lashtal as a ritual act of sexual congress as *astral flight*. The numeration of ATA is II, the number of magick-as-change.

The final paragraph is, once again, the answer to a question asked by the Summoner. The Graal as 'wheel of the Aeon' is the Formula of Abrahadabra, whose numeration is 418. 419 is the numeration of the letter Teth. *Ars Astrum*, or the Art of the Star is proclaimed by the genius

to be the 'Book 419'. Note the subtle mixing of the planes here. The House of the Serpent is the Art of the Star. And all of this is accomplished through the genius' magical formula, which is Lashtal. The entire oracle proclaims the original and atavistic sex magical ritus whose numeration is 93: Love is the law, *love under will*. It will serve the reader and Adept to study in great depth the true identity of Asar and Asi, for which *Liber 66* is duly recommended.



The Forth-Speaking of Iehovahastanoθatan

Dome of the Hermit

I am the Light that abides above the Pyramid. I am the Light that indwells and surrounds the Egg of Wisdom. I am the Voice of the Lord in the Hand of the Prophet. I am the Magistrty of Hermes; in my hand I bear the Sword of the Aeon, with the Snake of Emerald and Gold wrapped about the hilt. See the number revolve? See the One in the midst? This is a key to its formula, in image a Flaming Star. One is the Spirit of the Living God. Understand by the Four. Though I am Nine, I am Eight and One-in-Eight. In my Name is the Father and the Light: we are united, never to be separated except by the Veil of the Mother, for I am the immovable Point and the mobile Force.

To understand the Father, ignite the tongue with prayer. In flame thyself unto His name. Worship thou the secret seed. Assume the Eye and Wings of the Hawk. Upon the Cross of Maltese there is no falcon. Do not confuse the Bird of the Prophet for the Servant of the Pharaoh.

To bear witness to the Light, for thou canst not see it and live, summon the One-who-tempted-the-Bearer, but beware the satans. Knowledge and Conversation

shall be yours if this is done aright, by way of the 49. Abracadabra! Ha! Had In the Holy Hexagram I abide and am a burning flame of comfort as prophesied by the angels of Adonai. Would you ask of a flame the secret of the Flame? Know it by the Ninth, and the absorption of the Light into the Macrocosm. There is no ascent or descent as both are the same wherein Nothing abides. And the Light is the Light of Initiation.

This is manna from heaven. This is the Sun and the Moon and the river flowing between. To be the Sun, charge Force to Form by the works of Hand and Eye, Forge and Athanor, Wand and Sword.

To be the Moon, change Form by Force unact the signs of Crescent and Arrow. For the works of applying proper Force to create resulting Form are works to be accomplished in Magical Retirements, lone and afar. And Veiled and Voluptuous. Forget not the Serpent-Child, my Hermetic Star alive within the Egg of Wisdom.

Commentary

The genius announces itself, its various names and functions with all the pomp and circumstance attendant upon an intelligence ruled by the planet Mercury. It is the 'Father' because the path of Yod connects the Sun, Tiphareth, to Jupiter, Chesed, upon the Tree of Life. Yod is also the Father in being the initial letter of His Name, Tetragrammaton. As a Mercurial force, the genius is the serpent, or Light which '... indwells and surrounds the Egg of Wisdom.' Yod is both Father and Child, as is Mercury, and Mercury serves as the messenger or voice of the gods, hence: 'I am the Voice of the Lord in the Hand of the Prophet.' A hand, of course, is the symbol for Yod. The symbolism so far is entirely in accord, not only with the letter and path, but very clearly with the imagery upon The Hermit atū. In the genius' hand also is '... the Sword of the Aeon, with the Snake of Emerald and Gold wrapped about the hilt.' This snake is symbolic of the Holy Guardian Angel of the Aeon, for which see the commentaries to *Liber 65*. The number upon the sword is the number of the Word of the Aeon, Abrahadabra, which equals 418. The gematria expressed by the genius I shall leave uncommented upon, as it is quite simple when one understands the relationship between the Spirit of

God indwelling a man, Jeheshua, and that Christos' Holy Guardian Angel, the Light, which in this particular instance and intelligence is Satan. Once more see *Liber 65* and the commentaries thereon, as the subject is actually quite deep and complex in its nature and in the expression of identities involved. It should be kept clearly in mind that when Therion writes 'Satan' he is referring to the Edenic Serpent, Nehushtan, or Nechesh, whose numeration in the Hebrew is the same as Jeheshua. Both are messianic figures, and in a manner whose understanding has been thoroughly profaned for the past two thousand years. The matter was treated somewhat more truthfully by certain Gnostic sects in their scriptures and tractates, but still beneath a veil, to hide the 'Light', so to speak. I speak here of the groups comprising what today are called 'Sethian' and 'Ophite', despite the apocryphal modern treatment and abuse heaped upon both sects by academics, especially of the Roman Catholic and Judaic persuasion.

The genius was asked by the Summoner to explain its name, which contains the names of God and Satan, and it responded by stating, '*In my Name is the Father and the Light: we are united, never to be separated except by the Veil of the Mother, for I am the immovable Point and the mobile Force.*' The Father, as stated previously, is God, or Spirit, and the Light, is the Serpent, or the Life force itself, Mercury God remains still, is a Point, which is why 'He' is everywhere and nowhere simultaneously. Satan, the Light of God, is mobile like the Serpent, and is the vehicle for Spirit to indwell. This is one explanation of the Mystery of Incarnation in certain Mystery Schools. Again, the reader is advised to make a painstakingly precise study of *Liber 65*, also known as *The Book of the Heart Girt with a Serpent*, and the commentaries thereon, for elaboration of this mystery, as well as the mysteries of these Genii of Amenti, for that book is, in a sense, a revelation of the Adytum of Tahuti. The 'Veil of the Mother' here refers to both Vesica in the material sense of the word, and the Holy Shekinah, which is the true veil of the Light of God. The reality of the matter may only be truly grasped once one has passed through the Abyss, and beyond the Crown. But it is written that even the Boundless Light, the Ain Soph Aur, is but a final veil before Her Glory

The next two paragraphs are methods of invocation and conjuration, namely of God, the Father, and Satan, the Light. To come unto the

Father, one must assume the proper God-form and rise up upon the planes to meet Him, as it were. To conjure the Light, or the Mask thereof, the genius informs us that it is done, '... by way of the 49.' The genius refers here to the 49 servitors of the 'devil' which are listed in several books of old, but most recently by Barry William Hale.⁵ 'Satan', of course, is a misnomer. It derives from the Arabic, satans, which are the spirits sent by Allah to test both Worthy and Elect. This concept was perverted by the Jews and profane Christians and turned into the Tempter, Satan, within certain sectarian scriptures, and in what has come down to us as the 'Old and New Testaments', all of which are bastardized adulterations of long forgotten original manuscripts.

The final sentences of the oracle contain methods of magical praxis, whose symbols are quite clear. The Light or yod within the Holy Hexagram is a symbol for the secret of the IX° O.T.O.⁶ To understand how the words 'Veiled' and Voluptuous' are in themselves magical formulae, see AL I, v. 61, and the requisite commentaries thereupon.



⁵ *Legion 49* by Barry William Hale. Fulgur Limited, U.K. 2009.

⁶ The matter can be adequately and even intellectually understood by a careful reading of the works of the Master Therion, most notably. Book 4, *The Book of Lies, Liber Aleph, or, The Book of Wisdom and Folly*, and *Liber 51, The Lost Continent (Atlantis)*. Therion is more explicit about the issue throughout his published and unpublished journals and diaries. The best understanding, of course, is derived through praxis and proper hygiene.



The Forth-Speaking of Kerugunaviel



Dome of Fortune

Hriliu! ΘΕΛΗΜΟΙ! I govern the Wheel. I am the Royal Arch of the Supreme Architect of the Universe. I am the Will of the Great Mother, One, yet living in the Palace of the Tri folded pleroma. Between the Three Sisters' hands am I cradled and spun as upon the Spinner's Wheel, in the Time beyond the Spatial Divide. The Crack in the Void am I. All of Nature am I. And Super-nature, for I lie beyond the Green Veldt. I am the Double-Headed Eagle known to every Master Builder. In this Great Seal of the Work is the Blind of the King Regis Mundi. See Him with eyes so shielded? See Him with Balance and Sword? See Him with milk-laden breasts and swollen phallus? Ahh! Is He Lord? Ahh! Indeed, and I before and behind His Majesty . . .

Bear witness to the unfolding of this vision through me you hath conjured. Bear witness and weep. For you hath not yet attained to the Station of the Watchers, as you lack the Vision of the Peacock's Eye. Yet, patience. Yet, fortitude. Yet, forbearance. It shall come, it shall come, it shall come. It shall abide. Bear witness . . .

Ready or not, the Lots are cast. Ahh! They were cast before the Wrong of the Beginning. They were cast by the Hands of the Three Sisters and they were cast Far & Wide, across the universe. Where didst they fall, that you know? Ahh! I see Typhon, and the Wheel spins him round and round. Or is it the other way round? Doth the Mighty Serpent of the Underworld ration the rounds of the Wheel of Fate? Ha! Mighty is the Serpent, yes. Mighty is his force and those chained to his command. Mighty is the power of Hell. The Hell of the Aeon. Yet, He falls. And He falls forever, and in his descent is the Mystery of Stillness, and

of that Which-Does-Not-Move, Our Beloved Winged Point and Sphere of Bliss Hadith. Hadith. Hadith. And I see the Hand of Fate Itself and its fingers are clasped around three Lots. And they appear of equal length only because their lower halves are so concealed. And in this is the Arcanum of All, young Sons-of-Arte. Ha! And, Aha! Know the Arcanum is ever Seven fold. For by the Three is the Four known. Always. All ways.

Would there be a single question you might query the Fates? Wouldst you know thy Fortune true? Ask then, and behold. Even if unformed, your curiosity obtains and stands naked before the Great Sphinx of Time. Do you see Her? Verily is She half-buried beneath the desert sands. But see Her Face, royal in the Sun? See Her paws, regal before Her? And before you were ever thought, before you were ever conceived, before you were ever a dream in the firmament of Time, She knows your quest and your question. It is a glimmer in Her eyes, now opening. She smiles and asks what you might give to know the answer. And what shall you give, o Son-of-Arte? What shall you offer She-who-knows-All? In Silence is the Great Work accomplished.

And what do we have here? Would God so descend into the Body of an Ape? Into the void, a great howling. From the treetops and the streets of Man, a babel of voices, a disturbed muttering and cacophony of guttural speech, almost recognizable, almost discernable as language, nearly coherent in meaning. Almost. And an inchoate screaming bursts forth into the air, reeking of despair and subtly helpless in tone, yet forceful, demanding of attention. It is the Speech and Rhetoric of the Priest and of the Money-lender and of the Judge. It is the dissembling of the Children of Abel. It is the vocabulary of Reason. Behold the Sound & the Fury. Behold the idiotic Song of the Baboon. It bursts forth from the savannahs and the plains and the forests and the deserts of the Whole Wide World. Its chorus can be heard in the avenues and offices and parks of every City. Listen! And know the Truth from the Lie, for both emanate from the Logos of the Lord. And both find articulation in the throat of the Ape. Let us listen to Him, if but for a moment. . .

"I am the One! The One and Only, the Lord your God! Bow down before me and tremble in the fear of my holy presence! Make sacrifice unto Me and give unto me your first born! For I am the Lord, your God!"

In the Vision, the Monkey shook with fear, and the Mother laughed, and the Wheel spun round, and if it weren't for His dexterity and opposable thumbs, verily, wouldst the Monkey hath fallen into the jaws of Mighty Typhon. But hearken and listen! The Monkey, Hermanubis, is but a veil of His True Station. So ignore His Speech and watch ever His movement upon the Wheel of the Fates. For in such observance is known the Motion of the Stars. Yea, the Motion of the Stars. And in such Motion is the Equilibrium that is the Basis of the Work. All else remains Vision & Voice. So now let the Veil fall, below the Mountain of the Adepts, where the Wheel ever spinneth, and the Rose bloometh upon the Cross of the Elements, forever and forever.

Commentary

The Kaph opus was conducted in the early spring, and the energy attending it was strong and clear. *Enthusiasmos* was duly invoked and obtained by Seer and Summoner prior to working. The genius appeared to the vision of the Seer just as the Summoner began to call it: 'I see a large eagle's head flash into my consciousness. Now it is split in two and it's a double-headed eagle. The heads sit atop a body that looks like an anvil. The anvil-body is gray, black and maroon, whereas the eagle's heads are very blue with some white feathers. The heart of the anvil-body is now a glowing ruby unicursal hexagram. Below it, at its sides, growing out of it, are four fleur-de-lys made of green ivy, roughly cross-like in pattern.' A unicursal hexagram is a six-pointed star that is drawn in one continuous line rather than by two overlaid triangles. In geometry, a path beginning and ending on the same vertex, or node. This unifying of a six-fold symbol into one represents the synthesis of opposites, the goal of alchemy. It should be noted that Therion believed the fleur-de-lys to be symbolic of the phallus.

The genius begins conversation with two words: Hriliu out of one beak and Thelema out of the other. Hriliu is the Cry of the Hawk, for which see the Master Therion's *Heart of the Master*. Thelema is the Greek word for Love and Will. Both words may be studied extensively throughout the writings of the Master Therion, especially the Commentaries upon *Liber Al vel Legis*, *Liber 418*, *The Vision and the Voice*, *Liber ABA*, or *Book 4*, *Liber Aleph* and the aforementioned *Heart of the Master*. The genius is thus declaring its allegiance to the principles of these words, and begins both opus and oracle by declaring: 'I govern the Wheel.'

Further, the genius says, 'I am the Royal Arch of the Supreme Architect of the Universe', and, 'I am the Double-Headed Eagle known to every Master Builder.' These two statements are synonymous and refer, of course, to basic tenets of Freemasonry, both Accepted and Irregular. It would require too much space in this simple Commentary to delve into the matter further, and the judicious are directed to inquire into the appropriate sources and authorities, namely the histories, dogma and ritual of Freemasonry in toto. It should be noted, however, that the Double-Headed Eagle is one of the symbols for the Templar deity, Baphomet. And it is Baphomet to whom the genius next describes as, '... Him with milk-laden breasts and swollen phallus ...'

The rest of the oracle contains several references to the classical correspondences appertaining to the Fortune atu, i.e. Typhon, the Sphinx and Hermanubis, the Ape of Thoth. The genius states, 'Know the Arcanum is ever Seven-Fold. For by the Three is the Four known.' According to the Master Therion in his Book of Thoth, the Three are, 'the Sworded Sphinx, Hermanubis and Typhon ...' The Four are, 'the four magical virtues, to Know, to Will, to Dare, and to Keep Silence.' In general the Four are also related to Jupiter, who rules the path of Kaph, whilst the Three are the alchemical elements Salt, Sulphur and Mercury. The elements are interchangeable as revolvers of the Wheel of Fate, or Fortune, and the Sphinx is exalted in the Fortune atu atop the Wheel itself. The Four Powers, or Virtues, express the Three elements, which turn the Wheel. The Arcanum of the Major Trumps of the Tarot is seven-fold, because all of the combinations of their elements, sub-elements, powers, paths, planets, deities, angels, etc., partake of the Great Mother, the All-Father, the Son and Daughter, and these in turn are divided into the

Vital Triads. For a detailed analysis of this subject, read Part One of the Book of Thoth. The essential truth of this matter is stated clearly by the genius at the close of the oracle, 'So now let the Veil fall, below the Mountain of the Adepts, where the Wheel ever spinneth, and the Rose bloometh upon the Cross of the Elements, forever and forever.'



The Forth-Speaking of Lusanherandraton



Dome of Adjustment

I am the Living Sword that cleaves the Balance of All. I weigh the Just and the Unjust in the Scales of Secret Truth. In the deep fathoms of space, in the aethyr, throughout the aires of the earth. I am the Breath of the Void in the Black Egg of Spirit. In the Aeon of Fire and the Blood of the Wise am I the Apotheosis of the Mother in the Daughter. Therefore am I the Vulture of the Aeon, the Unity of Manifestation, full balanced and redeemed. In the Day of Manifestation shall I make the Veils and break them, as a serpent coiled about an egg. Little eggs, my veils surround you! Work by the Sword and see beyond them, for I pull them out of you like magicians' scarves, and wrap them about my face. Would you lift the Veil? A question of the Millions-of Years, with Little NEMO fast asleep and dreaming of Me. Intoxicate the Inner and ride the level plane. Then you will see me . . .

I am the Name not spoken except in Silence and Song. The name of my song is the Sword, the Wand and the Feather. Cross one by the other and purify by the Mother. My silence is five-fold – the five segments of my name within the Dome. Look closely and you will discern a symbol of equilibrium, though not the one

you think you know. Don't get red of face! If you do the Triangle of Art awaits! You see it but don't hear it. Place the blindfold over your eyes and wait for the tyler. Of you will he straighten . . .

I am the delta at the beginning. In my face is the Arch of Triumph. I am the Morning of the Evening Star, and my brother ever falls within my light and is not harmed therein. For in my light is the Doorway to peace everlasting, beyond even the All-Father. Where I live, I dance and the Children of the Comity are satisfied in my play. It is the Play of the Ages, and my partner is clothed in Green: HURLAQUA is His name. There is Fencing and Lots and the Board of Squares. There is the Moon and Sun, the Cross and the Serpent. There is the Wheel and my sisters attend and call out the winners. There is the Star and the Snake, but you won't see them as they are in disguise. And here come the revelers, costumed and masked. Here the Globe and the Contract. There is the Judge and the Juggler: stay out of their path lest you get wet indeed! There is the Map and the Table; the Old Man and his Glass. The visions come to you when invited. Where are your invitations? Let the cards be dealt and spread . . .

I am the First of the Word of the Aeon Triumphant, and the First of the Third. I am the Triangle in the Pentagram, which is strange as the Four-folded.

Commentary

The personality of the intelligence is slightly mischievous, whilst being very serious and lofty at the same time – a trait shared by several of the genii. The first paragraph of the oracle contains several combinations of traditional correspondence, though not completely traditional in the sense of medieval and Thelemic interpretations. The Woman of the Balance in the Adjustment atu, holds a sword. The paths of Lamed and Aleph (Word or Breath) together comprise the 'secret key' to *Liber AL*, according to Therion. Her 'rule' extends, '*... in the aethyr, throughout the aires of earth. I am the Breath of the Void in the Black Egg of Spirit.*' The meaning of this can only be appreciated by understanding the declaration of the Word of the Aeon of Maat made by Fratre Achad in 1948 e.v.: MANIFESTATION. He writes in an unpublished letter dated April 28, 1948: 'Let it first be understood: the Plenum of Infinite Perfection Filleth the Void. He is Superunitary Being . . . thus the

Being . . . thus the Virginity of the Aether remains intact, for in it were deposited the Spermatic Logoi by the Plenum from the Beginning of the Manifestation of this finite Universe. The history of the Macrocosm is the history of the Filling of the Void by the Plenum. The Void is the Negation of the Whole of the Plenum. The Aether, which is finite, is the substantial basis of space, which is Extension – and probably the Aether is ever expanding, as the Universe grows in the Womb of the Great Virgin Mother of God in Manifestation.’ The ‘secret key’ to AL was discovered by Fratre Achad at the Winter Solstice, 1917, e.v. It essentially has to do with the letters already mentioned, but also posits that the true ‘Child of the Aeon’ shall be the Daughter, which is what the path of Lamed is all about. There are finer details involved, but this serves to illustrate the connection with the above quote.

‘Therefore am I the Vulture of the Aeon, the Unity of Manifestation, full balanced and redeemed.’ The Aeon of Maat does not supercede the Aeon of Horus. It is, instead, its complement, and weaves in and about the Twin Pillars as the process of manifestation itself. This was and is a concept foreign to the Master Therion, as well as to many self-professed ‘Thelemites’ at the present time. But the ‘Unity of Manifestation’ is AL. Of this there remains no doubt on the part of the Seer. The ‘Vulture’ is, of course, the Goddess Maat.

In the next paragraph are revealed various arcana concerning the Aeon of Manifestation, namely that of ‘Sword, Wand and Feather’. Here we have a very unique trinity: the Sword is Mars, or Ra-Hoor-Khuit; the Wand belongs to Hermes, the Child of the Aeon; and the Feather belongs to Maat. They are ‘crossed’ and then ‘purified’ by the Mother, or Babalon in Binah. This is thus the ‘Name of the Song’ of the New Aeon, a new Word, or Tetragrammaton expressing its veritable truths. Together they form the ‘four-fold’ Word, which combines the Words of Horus and of Maat into One. Next is this Word formulated into the name of the genius itself, which is described in the ‘Methodology’ appendix.

The next paragraph reveals the characters and attributes in the Mystery-Play that is ‘Manifestation’. It is vital for the reader and student to remember that ‘Equilibrium is the basis of the Work’ in all ways and in all times. The partner of the Goddess is the Fool.

The final paragraph is a vindication of Fratre Achad's work as the prophesied 'Child' of *Liber AL vel Legis*. See especially his *Liber 31*, which suggested the 'Key' in the first place. It is also important to remember that when studying the collected writings of Achad, one must read 'between the lines' of what he is actually saying, for he is merely a slight breeze across the feathers of the Daughter's wings. Ultimately, the message of the genius, as well as Achad's 'Word' is one of joy and play.



The Forth-Speaking of Malai



Dome of the Hanged Man

I am the Pyramid at the bottom of the sea. I have no capstone but am open to the elements. And I gather them and I bind them together upon the Tablets of Fate. I guard the Stellar Adytum and make a Throne for the Creator in the Waters. My substance is verily of the stars and sea, and Maia dwells within my heart. She knits together the Throne of the Lord from the Blood of Adam, and I seal it with my Word. It is of the Five, yet is Four-fold in Essence. Do you know it? If you have called my children by the Watchtowers, you know it and it lives within you, and is the Letter that names you throughout Eternity.

I am the Weaver in the Vault of the Adepts, and I initiate the Ordeal of the Elements. Those who have passed beyond the Threshold partake of me, whether they rise or fall thereafter. My image as Man you know; but the Tree I depend from you will never know whilst you take and give breath beneath the Moon. For that is of the Mystery of the Looped Cross, wherein Pure Spirit abides.

I am the Black Stone that rises from the waters as the Obelisk of Spirit; through me are the Elements bound & constrained. Yet in this binding is freedom, for in combination is the world fashioned and ever re-created.

My home is the Waters of Amenti, and from my window I can see the Domes of my Kindred, whose fires ignite the depths. To know of me and of Us, convoke the Star of Set and place it above the pyramis of thy Art. Here in symbol and in seal is my Covenant with you. Pour sacrifice upon and within and watch the waters eddy. Therein is thy answer, as Vision Direct . . .

Of my Powers, they are ever Concealed. What is the name of the veil that occludes thy sight? Say it aloud in thy Chamber and behold my face. Facet. See now the 12-fold crystal? See me within it. Facet. Facet. Facet. The light within me distills the Quintessence of All. Know that the Waters of the Firmament were created out of Spirit.

Of the Formulas, they are known in my Word. M is one letter. A is two letters. I is one letter. R re-veils the Sanctuary, and is ever One.

Parzival. Merlinus. Aur. Aumgn by the Green one.

Commentary

As might be expected, the weather attending the opus was wet. The atmosphere surrounding the genius, once summoned, maintained a watery nature as well, but was oddly mitigated by an airy quality. The genius appeared to the Seer as, ‘ . . . a three-dimensional pyramid, with 93 at each corner, which was projected out of the genii’s mouth. The genii looks like a giant clam shell, with wavy ridges, and there’s an eye poking out of the ridges and its on a pedestal that looks like a pyramid. It has little feelers coming out. The feelers are like sea anemone tendrils that open and close. The overall color scheme is various shades of green and blue with some gradations of gray and pink along the ridges . . . the eye is a weird golden color, but the pupil is black and looks like a cross, really strange, kind of like a cat’s eye except x-shaped. The pedestal-pyramid is black . . . ’

The genius wastes no time declaring its oracle. It is a pyramid without a capstone who gathers and binds the elements together ‘upon the Tablets of Fate.’ This symbolism is cognate with that of the Hanged Man at. The ‘Tablets of Fate’ are the Elemental Tablets of Dr. John Dee and Edward Kelley. They contain the squares and letters of the Angels and Spirit-Energies of the Elements and Aethyr as a

whole. In the Golden Dawn system, these squares took on three-dimensional form as 'opened' pyramids. In his function as ward of the 'Stellar Aedytum' is seen the relationship between the stars, or Spirit and the element of Water entire. The Mother, as Water, is represented in the Arcanum of the Atu as the Goddess of the Stars, as well as of the waters. The old title of the Tarot trump is: *The Spirit of the Mighty Waters.*

The rest of the first paragraph is both arcane and obscure in equal measure. Maia is an ancient nominative for the Goddess of the Sea. Though unclear in the telling, Maia (later, Maria) is the 'Word' of the genius. Its expansion is the *'Letter that names you throughout Eternity.'* This is a mystery of the Angelic Tablets, and can only be fully appreciated by a thorough exploration of their letters and names. Specifically the 'Letter' is located on the Black Cross of Spirit, which divides and binds the four individual tablets together, to comprise the 'Great Table'. The Black Cross is the 'Five', which binds the 'Four-fold' or the four tablets into one. Also, the 'Four-fold' is the 'R', revealed at the close of the oracle, *'R re-veils the Sanctuary and is ever One.'* 'R' is the fourth letter if one counts up and counts down along the vertical axis of the Black Cross. 'R' is, of course, also the Solar 'R' in the heart of Maia, transforming Her into the earthly Christian form of the Goddess, Maria, the Mother of God. This 'R' is the Spiritual Christos, the descent of the Spirit of God into the Womb of the Mother, or the Waters. The genius hints at this rather obscurely when it claims, *'She knits together the Throne of the Lord from the Blood of Adam . . .'* This is a reference to certain 'prophecies' declared by the Angels in the spiritual dialogues of Dee and Kelley, for which consult *Mysteriorum Libri Quinti* and *A True and Faithful Relation*. Note as well the 'R' shape of the hanged man figure upon the atu.

The Hanged Man, as re-envisioned by the Master Therion, symbolizes the crucifixion that is what the genius calls, 'Ordeal of the Elements.' The Initiate must pass through the tests given by the Spirits of the Elemental Tablets, and incorporate their essence into his very soul. The genius labels itself as the *Weaver in the Vault of the Adepts*. One becomes the Weaver one's self, as one passes beyond the 'Threshold' as the genius calls it, i.e. crosses the Abyss that is herein the Black Cross and abides with 'Pure Spirit'. This crossing is the 'Mystery

of the Looped Cross', which the Master Therion equates with the Rose and the Cross.

The tree mentioned by the genius is the Serpent who serves the Father, and this is a mystery not only of the path connecting Geburah to Chesed, but also of 'Crossing the Abyss'. The Serpent is the Servant of the Lord, which is amply demonstrated by its number, 358, also the number for the Christos as Messiah. The Lord tests all the 'Blood of Adam' via the Elements, and via the Holy Guardian Angel of Christ, who is the original Serpent who impregnated Eve. This is also the initiated meaning behind the Vulgar Passion or crucifixion of the Christ, which is shown clearly upon the atu. The Serpent is immortalized in the in the Major Arcana trump, Lust. The doctrine being promulgated remains a 'blasphemy' amongst the Profane to the present day. Of course history sadly attests to the facts of the matter, and Vulgar Christianity maintains the 'dead' letters of the corpse it has deified, propping it up with the blinds of restriction and oppression and whoring out the image of the Mother-as-Virgin to all who can stomach it. Luckily for those with sense and possessed of the Light of the True Cross, the New Aeon is upon Us, and the Shells shall continue to fall.

The 'Black Stone' mentioned by the genius is the Black Cross of Spirit. Yet it veils a deeper mystery and one connected to its 'rising' in the present age.

Next the genius declares that, '*My home is the Waters of Amenti, and from my window I can see the Domes of my Kindred . . .*' In other words from its point-of-view, the 'waters', it can see the other Houses of Genii. The rest of the paragraph declares a method of ritual practice involving the 'sacrifice' of the Initiate's seed into the open pyramids consecrated to each individual genius, but to Malai in particular. This operation is described by the Master Therion in his tractate, *De Arte Magica*.

The next paragraph shows the Arcanum of the Dome in its entirety, and comment thereupon would be indiscreet.

'Maria' has been discussed above. The names Parzival, Merlinus, and Aur all contain the mystery of this path, in *one* way. Aumgn might be suggested as an alternative 'Word' of the genius, as it expresses the path of Mem with its sound. The 'Green One' is the Fool, who is also 'One'.



The Forth-Speaking of Nadimraphoroiozoθalai

1

Dome of Death

Hora-Ku! Theli-on! In the Garden I am the Watcher of the Dead. I have judged them and I have weighed them and I have inscribed their Names upon the Scroll of Eternity. I know the Hawk and the Dragon hangs above me and I step tenderly upon His head. We are intimate. Intimate as the Sparks beyond the Shells. Worlds constellate about our passion and Life arises from the heat of our cold fire. The Stars within my eyes reflect the Love without. Our love. But you know not any of this . . .

What is it that you ask of me? Would you divine in a Hall of Mirrors? Confuse a live Fish for a dead Lion? Place the Serpent on a whirling disc in the House of the Green Lady. But not of verdigris, or else Naught. Is this clear? My waters are turbulent but always translucent. The mud is in your eyes as the Blind Worm of the Slime. Take the Clear Light and swallow it.

Persevere. Is the Line open and curved? Good. Listen. Wed the Red Warrior to the force of persistence above the Crown of the Goddess in the Abyss of Water. You will know my Name and Nature. There are many Ways. There is only this path for you, as you are Below. Raise your Sword and rejoice. It shall become as my Scythe, and the Children shall be the bubbles in my wake. Surely this is as clear as the Crystal Sarcophagus of the Mother. Blessed be She. Dare you gaze within? None may except the fey and fated. And, of course, the Beloved of Her Hair.

Is this all paradox and pride? You would think so, as I hear. You cannot hide. Death shall embrace you and it shall be like warm honey at the test. Then the ice of the Old Man. Do you shiver? Do you breathe still? Enjoy the air and the

element. For your soul is mine. I know its well and it is deep only in the weave. Gather, and drape my Cloak about your bones. Do you see me now? I am your skeleton. In the White and in the Marrow. It is written as an epitaph in your cells. See the Snake? What is its colour? Can you see beyond its shape? Is it in your eyes or in your heart? Love it and you love me for I am watching. And I see you in the Garden . . .

You would ask too much of me . . . But I love you. I am the Purity and the Putrefact. In the crucible and without it. To truly know of me, observe the Totems of my House. They are in the Garden, yes, but they ward its walls. The Eagle is in her nest and it is full of your bones. Never look away from her and always finish her meal. Rub it into your flesh. Every drop, or else you shall feel her beak in you. But to enjoy her, you see her Mask, and behind is the Hawk of Fire and Force. Confuse not. The Serpent is coiled in the roots of the Tree whose Knowledge you know not and shall never know except in me. The Scorpion abides cozy as a marmot in your Sinister Hand. Its sting is the Eye of Vision in your palm. Open with caution and wise intent. Are you finished? No! Do not forget the Black Bird, the Carrion-Crow, my sister. See her perched upon the Skull of woman-born? She is there. See her wheeling about the heavens above you? She is there. See her on your right shoulder? She has always been there! Ah, laughter! Laughter in the leaven, in the cake. Oh, Light! Divine, divine, divine . . . But it is Darkness where I am, even in the Garden. Don't forget. The Two-Headed Bat is crucified upon the Day of the Longest Night. He is on the Double Horizon. Some mistake him for a Man, but they are wrong, and have always been wrong. For the Calvary abides below the Mound of Tears, not the Mount of Blood. True sacrifice demands only the Will of the Father and not His Son. Golgotha was born in the Day, and the Bat is of the Night. How did the Curse begin? By having an End. Yet do not mistake this for me, for Death is the Life Eternal.

You are empty but your words loud. Bind the Servants of the Domes in the Vessels of Light. The Lords you cannot bind. We are the Carpet of Eden and the Fiber of the Aethyr, and in this is the Arcanum of my House. Look upon my Seal and know. Look within my waters and become as a wife unto your God. . .

Commentary

The opus was exacted on an early autumn evening. A sacramental offering tincture of belladonna was shared by Seer, Summoner and genius (upon its King Scale sigil). The genius appeared as, *'a gargoyle with a long hooked nose. The sides of its head are composed of XX's, two X's that are going into his cheekbones, and curling around to form its ears. There's tufts of spiny hair around its head. The hair is black, and the eyes are dull but burning yellow. It's body is black, brown, with indigo tints.'*

In response to our welcome the genius shouted, 'Hora-Ku! Theli-on!' which in retrospect I now clearly understand as acknowledgment of our individual sensoriums: Hora-Ku is a composite nominative for the Egyptian hawk deity, Horus, directed at myself, and Theli-on is an ancient name for Draco, as well as a very particular magical formula, directed at the Summoner. There is also the association with the Eagle and the Serpent on the Tarot atu. The genius is, thirdly, revealing the constellations above him in the 'Garden'. This is located upon the earth plane in northern Africa. Simultaneously the action is occurring in Amennta. We are in the Underworld here, within the genius' Dome. This is a phenomenon difficult to describe as it surpasses the machinations of reason. While each genius is indeed invoked, the process is more complicated because what actually happens is that we meet 'halfway', and this is achieved via use of the genius' sigil, more upon which see the 'Methodology' appendix. This process is not entirely without danger, for it involves a very definite 'mixing of the planes'; one reason why the Queen Scale was utilized. Stepping *'tenderly upon His head'*, is a reference to one of the alchemical formulas of the atu, namely putrefaction. Our Christian readers will here recall The Book of Genesis, chapter 3, verse 15. A love affair is intimated by the genius. But we, *'know not any of this.'*

Next the genius admonishes us for being not exactly clear in our questions, or perhaps our intentions. The following two paragraphs are more of the same, with mystifications related directly to questions asked, chiefly of a sex magical nature.

The fifth paragraph is rife with arcana specific to the path of Nun and the Tarot atu. The Eagle, as revealed by the genius, refers to the alchemical process of exaltation, in which an element is first

transmuted. This is also a glyph for the material basis, or White Eagle, which is a menstruum generated by a female initiate. The genius says, *'The Eagle is in her nest and it is full of your bones. Never look away from her and always finish her meal. Rub it into your flesh. Every drop, or else you will feel her beak in you.'* The 'nest' is the cucurbit, and the 'bones' are the charged semen of the male initiate. One's vision during the sexual opus is fixed upon the Beloved, or else to a space just above her crown chakra. The opus is concluded and the Sacrament, or 'meal' is dutifully collected and consumed. It is also rubbed into certain areas of the body for vitalization. If any is wasted, there will be failure, or else some species of 'pain', i.e. karma, in the outcome.

'The Serpent is coiled in the roots of the Tree, whose Knowledge you know not and shall never know except in me.' The Serpent is a glyph for the power that springs forth throughout the Antipodes of Life and Death. It represents both Womb and Seed. It is Redeemer and Destroyer. Here the genius is expressing a deeper mystery, and one dealing with the original Edenic Serpent, whom one can know only through the genius. There is a sex magical secret here veiled as well, and the entire statement expresses its operation and outcome. Further comment would spoil its poetry.

'The Scorpion abides cozy as a marmot in your Sinister Hand. Its sting is the Eye of Vision in your palm.' The genius posits a Left Hand tantric formula here, involving auto-erotic congress resulting in gnosis. Its visualization involves Venus and the Sun, whom the path of Nun connects on the Tree of Life.

The association of the two-headed bat with Christ in the penultimate paragraph is taken directly from an experience of the Seer in one of the Enochian Aethyrs. It capitulates not only the alchemical formula of the *atu*, but also a Gnostic parable concerning the initiated meaning behind the Crucifixion, and comprises an old mystery play specific to a certain traditional witchcraft sodality still operating at the present day in the Britain. As with some of the Enochian spirits, the genii are possessed of the faculty of taking imagistic, symbolic and subconscious memories from the Seer and weaving them into visions and sensations perceived by the Seer. This is one instance of that faculty.

The final paragraph describes the nature of the collective genii as a whole being the guardians of the Domes, thus the *atus* themselves.



The Forth-Speaking of Salaθ lala-amrodnaθ oist

□

Dome of the Art

I am the Spectra of the Morning of the World. I span the realms between the Sun and the Moon. I am the Bridge. I am the Arrow. I am the Star of the Pole, the Axis of All, and the Tree of Heaven. I am the Mediator, and I colour the substance of the Plasms. I am the Mastery of the Athanor, and in me is all unrefined and yet perfectly purified Gold, Aurum Sol. The Fleece of the Ram of God am I, as mirrored in the Dragon's Scales. See me in the Mountain on high, and by the Ocean below. I am the Emerald Sky at the Heart of the Sun, beyond all heat and conception. Follow me straight up, if you dare. Try. And know that three-fold formula to be Truth. Transformation is a Name of mine. For I am the organic beingness of all-entity. Within that center Fire shall be harmonized with Earth. The Outer in the Inner. This is a Mystrium not-at-all. The Veils of my rainbow consecrate the flowers of the Mother, the Father and the swiftly running Child. The Veils are beheld in the open sanctuary as Circles, and Circles within Circles. In the Crux is Christ as Millions-of Years, and His heart is the Egg of Creation. See the Unformed One? He is come to redeem the Formed. He is come to tend the Fire at the Heart of the World. His banner is Ash; what remains after.

If you visit the interior of the earth, shall all be rectified? Do you know the path? Do you know the Word not known? Does the Peacock strut around your vision? What is pure is thus without dross. It hath been burned away. What is impure does not abide at the center. Try the pure stream and know that it hath twin sources. Though mistake not the Double-Wanded One for the Twins, or else your hermitage shall not obtain and the Virgin barren before birth. This should not surprise. Purify and consecrate as you have been taught. Love all things as they are and not in mind. Then you shall know my Face and all Beauty shall shine before you.

Commentary

Salaθlala-amrodnaθoist generated a burning heat through his sigil. This heat radiated outwards throughout the Seer's aura, arousing a narcotic-like bliss. The Seer tempered the effect with kriya breathing, until the effect was controllable. The genius appeared as, '... a crab-like spider with the snout of a horse. Piercing the horse's nostrils is a Tibetan dorje. Coming out of the rather large horsey eyes are bolts of lightning colored silver and gold. There are lots of whiskers around the mouth and eyes. It has the ears of an ass. I see spider-like legs behind it. On its forehead are two inverted rainbows like the sign of Pisces. Very, very bright spectra are beaming off the forehead and creating opalescent waves, almost as if he's trying to veil himself. Colors – a burnished blue around the cheeks. Eyes are glowing red and yellow, with bolts coming out of the pupils. Brown and red around the ears.'

The beginning of the oracle is standard correspondence with Samekh, i.e. the bridge between the sun and moon, the arrow, the spectra (qesheth, or rainbow), etc. The 'plasms' referred to by the genius are those substances transmuted in the Athanor, for which see the Art trump. The genius is the 'mediator' of the substances, meaning perhaps the mixer of them. As such he is both Salt and the final refined *Aurum Sol*. This, once more, is in line with standard correspondence. One of the alchemical formulas of the Art trump is V.I.T.R.I.O.L., or, *Visita interiora Terrae Rectificando Invenies Occultum Lapidem* (Visit the interior parts of the earth: by rectification thou shalt find the hidden stone). The genius makes direct mention of this with his question to the practitioners, 'If you visit the interior of the earth, shall all be rectified?', but its meaning is stated earlier in the oracle when he says, 'Within that center fire shall be harmonized with earth.' This is V.I.T.R.I.O.L. in action within the Athanor and cauldron of working. It is both an oil and a salt, and is the argent vive that transmutes the Stone. This is central to the Arcanum being explicated and revealed by the genius. The union of opposites is occurring as well, on both the Macro and Micro-cosmic planes. In a sense the Arcanum of the trump is a glyph for the Sacred Marriage, and this marriage originally implied the true definition of *temperance*, for all elements were utilized and all elements were balanced during the operation thereof. V.I.T.R.I.O.L. is the

perfected mixture of Salt, Mercury and Sulphur, which the genius alludes to when he states, 'Try. And know that three-fold formula to be truth.' Tau = Salt; Resh = Sulphur; Yod = Mercury. 'Try' possesses, as well, another formula that is implicit in V.I.T.R.I.O.L. See the works of Paschal Beverly Randolph⁷ for the explicit meaning of this word and formula.

'The Veils of my Rainbow consecrate the flowers of the Mother, the Father and the swiftly running Child.' This too is an alchemical formula. The 'Veils of my Rainbow' refer to the prismatic appearance of the substance being refined in the Athanor, and the mother, father and child refer specifically herein to Salt, Sulphur and Mercury respectively. It has been reported by many alchemists throughout the ages, that one of the appearances of the Azoth in its initial forms, resembles flowers blooming upon the surface membrane of the substance. These 'flowers' are the physical manifestation of the '*Circles within Circles*' that the genius next records. They are the result of the successful combination of the Red and White 'elixirs', let's call them. The metaphysical allegory for this combination is the Passion of the Vulgar Christ, which the genius describes as, '*In the Crux is Christ as Millions-of Years, and His heart is the Egg of Creation.*' The Red and the White, or Blood and Tears of Christ, are 'crucified' within the Athanor, i.e. mingled, and the outcome of this mingling, if done aright, is the creation of what the alchemists of old called the 'Orphic Egg'. The symbols in the Art trump are interchangeable with one another, and by careful combination the reader should be able to divine their essential meanings. This, *below the abyss*, applies to the alchemical symbolism as well. One should also remember that the path of Samekh terminates in the 'heart of the sun', the place where one prepares, via the path of Gimel, to cross the self-same abyss.

7. Most notably in relation to our discussion: *Seership! The Magnetic Mirror. A Practical Guide to those who Aspire to Clairvoyance-Absolute. Original and Selected from Various and Asiatic Adepts.* Boston: Randolph & Co., 1870; and, *Eulis! The History of Love.* Toledo: Randolph, 1874. As for the formula mentioned above, Randolph called it by many names, but specifically 'the Astral fluid'. See as well: *The Hermetic Brotherhood of Luxor.* Joscelyn Godwin, Christian Chanel and John P. Deveney. Samuel Weiser. York Beach, Maine. 1995.

'The Unformed One' is a reference to the Orphic Egg, yet more specifically to the Serpent coiled about it. This Serpent is the Peacock-Angel, the true mediator at the Athanor. Its function is to 'redeem the Formed', or to transmute the World as we know it. This means both the physical world and our consciousness which perceives and creates it at all times during active incarnation. The Peacock-Angel is both Mediator, or operator, and the Azoth, or Quintessence. 'Ash' is both the name of the process as well as an obscure magical formula.

The final words of the genius are advice and admonition to the practitioners. They are amply clear. However, note the qabalistic correspondences exemplified by 'Love' and 'Beauty', as well as the 'Twins.' The reference to the 'Double-Wanded One' contains a meaning as yet undivined by the Seer. See *Liber Al vel Legis*, chapter three, verse 72.



The Forth-Speaking of Ooaaaaoooo-ist



Dome of the Devil

I am the Order-without-Name. I am the Fount and the Baptism of Wisdom; yet the reverse is true also. Does this confuse? Is a goat to live in a god? I am Mirth and the Blood of the Beginning. Smile and laugh with me or else lurk.

I am the Horned One and the horns of the One. Count and serve. I dwell in the House of the Mind of God and the Sun. I am the Lord of All Flesh and All Mind; the place between the two is Generation. I am in the Generations of Man, both of fire and of clay, though Adamas is not redeemed in me. This is a mystery of Generation going back to the Tree and to the First Angel. Do not ask me to speak of it. The images already form in your mind. What can be seen by you is the

Third. My Eye is not blind, only the Veil of Veils. I see all things because they are of me. Millions-of Eyes is another name. I see the Messenger but am not blinded by the Sun. Can you say the same? Climb thou the Mountain, master Crag and Chasm and you will know me as Khem and Mentu. Where the Eagle soars is also my domain.

Is there an eye in your hand? By the Averse, let Set be worshipped, and that secretly. There is endurance in me and in those who serve me. It is the Aeon betwixt the World Ages: LOGOSA. By the Thunder-crack and the Lightning-bolt it declares what cannot be seen nor heard. It is the Holy Vibration that sustains the Void. Do not mistake it for Nothing, else fall, fall, fall into the Abyss never-ending. Open your hands. Raise them to the heavens. Open the Eye in the Hand and I will come to you by route of the Serpent of Desire. What do you wish?

I am the Jinn within the genii. Ask . . .

I am the Mask of Mendes. I am Goat and Ram; Faun and Man. I am Perfect, for No One knows who I am. I am the Coarse and Smooth always delectable laughter of the Fallen. Do not approach me with sorrow and evil in your hearts, else I will devour you and deliver you unto the Shells. Ahh! Such a fate is Woman given unto Man.

Now is granted the Vision of my House: My body is the Marriage of Earth and Sky. Therefore find me in high places, and high places in the lowlands. In the enduring Aeon I am the Epicene made flesh: Woman-Man conjoined. From my breasts, the Milk of the Stars. From my phallus, the Spermatikos of Silence. This is the Seal of Set, for there is Life in Death. Rejoice then and be as brothers unto me! I am the future and past manifest Now. To those who fear I am Hell. To those who see I am Rapture.

Release the Conjuraton, for I return to the worldly palace. Meet me there and we shall make the Sign in blood together. For who has seen me and who has heard me is mine unto eternity.

Commentary

The genius begins by providing some interesting, if traditional, references, belonging to the path of Ayin, as well as to the atu. The 'Fount and the Baptism of Wisdom' relate, of course, to the God of the Templars, Baphomet, an androgynine figure. It asks, '*Is a goat to live in a god?*' which is a pun on AL, II, v. 19, as well as an identifying marker. The Goat of Mendes, or Baphomet, came to be synonymous with classic depictions of the Devil, in both the Tarot as well as popular culture, chiefly in Europe.

It states, '*I am Mirth and the Blood of the Beginning.*' Traditional witch lore posits that the Devil, in the form of a Serpent-Angel, impregnated Eve, who gave birth to Cain. The Devil is thus, the 'Blood of the Beginning.' This idea is a happy one, hence 'Mirth'. Joy and bliss have always accompanied the Devil, especially in those forms pleasing to certain human females.

Continuing with the gnosis from witch lore, the genius further states its various identities. It is the 'Horned One' who dwells in the 'House of the Mind of God and of the Sun.' This is the genius' dome, the pathway between Hod (Mercury, 'Mind of God') and Tiphareth, the Sun. '*I am in the Generations of Man, both of Fire and of Clay, though Adamas is not redeemed in me. This is a mystery of Generation going back to the Tree and the First Angel.*' Fire represents the blood-lines of Cain. Clay represents the blood-lines of Abel. The 'mystery' of how the Devil's blood is in both, is one belonging to the edenic Tree of Life and the Serpent-Angel, upon which both the genius and the Seer remain silent. 'I see the Messenger but am not blinded by the Sun.' The 'Messenger' is Mercury, the Sun is the Sun; the genius' dome resides upon the path of Ayin, connecting the two spheres. The mountain imagery is cognate with the realm of the Devil as goat. Khem and Mentu are Egyptian names, in this place, for the Devil, as well. Note that Khem is also the name of Egypt. It means, 'black land', or earth. One of the earliest depictions of the Devil was as a 'black man'. Those familiar with the lore of witchcraft will divine in this more than one meaning and office.

Is there an Eye in your Hand? By the Averse, let Set be worshipped, and that secretly. The symbol for the path of Ayin is an eye. The symbol for the path of Yod, which combined with Ayin, forms an axis line connecting Hod

and Tiphareth to Chesed, is a hand. 'By the Averse' here means a descending formula, and relates to the worship of the Devil by a secret means, for which see *Liber 370* and *Liber 66*.

The rest of the oracle continues with traditional correspondences presented in new combinations, and the concluding paragraph is a cipher for the age old 'pact with the Devil'. Note that here the pact is a conjuration that binds both parties, i.e., nothing is lost. In this is also a formula of sexual magic, whose practice and practitioners are hinted at in the previous paragraph.

Finally, in relation to the nature of this 'Pact', there is an old blues song that says, 'Met the Devil at the crossroads and we shook hands in blood.' Let the Wise rejoice and sing!



The Forth-Speaking of Puraθ metai-apη metai



Dome of the Tower

N.O.X., N.O.X., N.O.X.. I am the Voice of the Mouth of God. I bring forth upon the earth the Thunders of Increase and the Fires of Wailing. This is accomplished in the Womb of Night, the Mother of my Daughter. Therein is a grave Arcanum. The gravest of all. I unite the Columns of the 8-fold throne and produce the flaming Swords of War. One is a dove, the other a serpent. Each fight for me as I smite both the Risen and the Fallen. My secret name is WRATH. But I am at peace in the end. Know ye the ciphers of the letters of Enoch? In the broken city lay the Tablets of Adonai, inscribed on every brick and stone, pillar and roof In my mouth is the doorway to the Sanctuary.

Write the Word of Creation and place it in my mouth and I will awaken the Watchers. Ready the chariots and the wheels of light! In the heavens the Eye of the First opens and the last war begins.

Know ye my sigil? It is a song called 'Apocalypse'. It plays forever throughout the elements as they combine. Chaos reigns and is a White Horse. Our Lady of Abomination rides him and He is transformed into a many headed beast. Count his heads: are they Seven or are they Eight? The Eye in the Tongue knows, and is become the Recording Angel of the Aeon. My song is the Paean of Lust and Generation. In the Name of Chaos is my Sigil exalted.

I am in the place of Wailing and Lament. The universe hath been destroyed and the Word lost. Who shall restore it? Establish the Pillars of my invisible warriors about you, and begin anew the Work of Light. The Light-in-Darkness. Therein abides the Dragon of the Trident-flame. Worship him with spells and with blood and renew the Ancient Compact. Fail not in this labour, for it is the Beginning and the End, and my Daughter shall be sore vexed. Know the terrible knowledge of her, for it is called 'Abomination' and all the horrors of the hells creep forth from her womb, seething and filling all the spaces of the earth. And the Green turns to Red. And the Red is Black as Night. Stand by the river Nilotus and chant again my refrain and be ye gone to Amennti, where I am as the Tower of Iniquity. N.O.X., N.O.X., N.O.X..

Commentary

It should be noted that Pe connects Mercury and Venus on the Tree of Life. The 'War' so clearly described above by the genius, as well upon most tarot trump depictions, is basically the war between the sexes. Of course, with Therion this equates to a very specific sex magical formula, but what doesn't with him (The Seer chides the Master out of pure love)? There is another interpretation, as can be seen, and this is the War of the Elements, beneath the Abyss. The 'Apocalypse' is eternally occurring for everything is Change, and in the process of changing into something else.

N.O.X. is a Thelemic magical formula. N = Set-Baphomet O = Isis X = Babalon-Nuit. There exist variations to these attributions. NOX is Greek for 'Night'. The genius proclaims that it is the '... Voice of the Mouth of God.' It then goes on to give the Oracle, which partakes of various Thelemic, Biblical and Apocryphal themes. The key formula given is that of Babalon, the Great Whore of Abominations. For the genius' 'work' is '... accomplished in the Womb of Night, the Mother of my Daughter.' This is the sphere of Binah. The 'grave arcanum' concerns the Formula of Tetragrammaton, except as it unfolds in the Aeon of Force and Fire, where the Work is accomplished through the Daughter.

The legend of the Tower here espoused by the genius may be paraphrased as follows: Venus, the Morning Star, and Mercury, the 8-fold Star of Her brother, Lucifer, have a 'falling out'. Their battle upon the earth becomes the War of the Sexes. The dove is Venus, the serpent, Lucifer. Despite this War, Peace is the result, and usually comes in the form of a resultant child. There is a deeper interpretation. In the ancient city of Enoch, called Azmunain, were held the Tablets he received from God. They were destroyed, but their wisdom was inscribed throughout the elements themselves. The First War of Heaven and Earth took place, and both Angelic Hosts suffered greatly. The Fallen Host, the Watchers, went into hibernation within the elements and within the Letters of Enoch. The Apocalypse, or War, now is prophesied to come again. The Watchers are to awaken, and the Serpent-Angel, the "Eye of the First", is to initiate the 'last war'. The result is once again, eternal war, or Chaos riding Babalon.

The final words of the oracle contain a prophecy concerning the worship of the Dragon of Eld.





The Forth-Speaking of Xanθ asteranshq-ist



Dome of the Emperor

I am the Bearer of the Orb of the Decans, the Cup that runneth over with stars. The All-Father placed me between the Moon and the Morning Star. I am the Alchemist and the Alkhahest; in me does the Red Fire emerge and pour forth as living elixir. It is everywhere and Time its maid-servant, but few can see it behind the prismatic ripples of its wake. It is the Fire in the Serpent's belly. It is the sheen upon its scales. It causes Light to congeal into Form and Form to crystallize into Mind wherein my Force is the Engine of its moving.

I am the Regal One and I govern the concourses of Man. My banner is the Flower of Life resurrected by the Priest-Mage, Melkizidekeus in the time of the Prophets. My heart is the Comb of the Universe, and my blood the Honey of the System's span. My rule is the spiral arm that structures the untold billions of galactic hives. I unfold the Ratio and infold the Rose upon the Cross.

Commentary

To understand the rationale behind the letter and path switches of Tzaddi and He, consult *The Book of Thoth* by the Master Therion. The geniis of both Domes obviously concur with the Master, as shall be shown.

The genius describes itself with the traditional garb of the *The Emperor* atu. The alchemical attribution and element of the trump is Sulphur, or the 'Red Fire'. This element provides the fiery nexus through which the Elixir may be achieved and brought forth. There is a secret collaboration between Venus and Mercury which vitiates silver, and the path connects the Moon with Venus. The alchemical symbolism is classic and pre-Paracelsian in correspondence. The relationship

relationship between Alchemist and Royalty is now revealed. For the Alchemist holds and directs the Secret Fire, as the 'Regal One' governs humanity. True royalty, in this sense, is established, for the genius' banner is the emblem of Melchizedek, the 'Flower of Life' a symbol for the perpetual unfolding of Life and Spirit upon the earth. S.:O.:M.:A.:. or, the Sacred Order of Melchizedek Adepts (as revealed unto the Seer in a previous Angelic opus), is one of the hidden ruling parties of the earth, and has served in its capacity as agents of spiritual evolution for the past several thousand years. On the trump there are banners celebrating Bee and Fleur-de-lys, which is a flower associated not only with royalty but also with phallic power in general. The Bee, as the Flower of Life, is feminine in nature and symbol, and represents the unflowering of new life and government upon the earth in the present Aeon. Despite this however, the energy at work remains 'Force & Fire', hence the cognate symbolism of both trump and oracle. This combination of forces and identities governs the physical evolution and changes that work in nature and within species 'below the abyss', i.e., upon planets capable of supporting organic life as we know and understand it.



The Forth-Speaking of QaniΔ nayx-ipamai



Dome of the Moon

I am the Servant of the Seething One beneath the waves, and under the dust of the moon. In me is all taboo and binding of the inmost. See my light? It is a mere reflection of the All-Father, distorted for His pleasure and that of his Mistress, my mother, my sister and my daughter. Is there a difference seen among you in this? Does Hekt know your names or care? The Triple-One stands at the Cross'd Roads of every way and waymark, whether the Moon be white or black, waning

or waxed as the Pharoah in his barque. If you approach the towers, you better know Her songs and Her sacrifice, lest you feed the dwellers and the many-legged toothed ones. Ha! Fools! Where are your wings? The Beetle shall use you for his dung . . .

My formula is a Lie unto you, unless you know the Siren's song. You will be the judge for a time, and in your judgment so will you be judged in my waters. For the Mother of the Toad needs only my waters for sustenance and strength, seasoned with the bones of those who find her ugly. Dare you see her face? Look into mine and learn the arts of Seething. Only in the shuddering limb and the doubled spine and the eyes rolling in the skull shall you approach the Gateway between the Pillars. The Word? You would not hear it, or else proclaim a letter missing in your pride. Call you a King to command a Queen? Your impulse is bold but your purity questionable. Heed: The Word is the name of the Shining One. The Shining One whose waters span the stars and herald the rains in the Great River. He is no dog! For He stands upright and he weighs the souls of all by their smell. Are you righteous? Have you spilled blood in the name of your god? There are pools of blood all around and your karmas stain the aires. Is there any iniquity you have not tasted? Does the foul moon of witchcraft entice you to deeper crimes? Then you understand not a particle of the truth in me, and reflect only the poison and filth of your birthright. Leave, depart . . .

Do you still abide? By the Collar of the Jackal and the bone that gnaws, embrace your bravery. For the Mother has smelled you and she is coming. Stand at the ready, for the Jackal-headed god runs ahead of Her and he brings the bone, the little secret bone, in his jaws and the time of testing is at hand. Place your fear in my waters; I will drink it as wine and be drunk. Take the bone you are offered and close your eyes . . .

The Scarab is the Master in the Pyramid. Kepherati, keph-a-reti, keph-a-ra. The grains of sand pour down the walls of the Pyramid, they are the Pyramid and yet the Pyramid stands. It is that which remains always, always. In the center, in the chamber is the Sarcophagus, is the Dung-Ball gathered and fed by the Master, Kheph-Ra. It rolls forever round the Body of the Queen. And She is ever She, the same in Death as in Life. In the Pyramid the Neteri gather the spices and

the blood and the lumena for their resurrection. There is a store of young girls and they worship the Mother between their legs every moon. And the Moon is always full and is always dark with their shed blood within the Pyramid. And you ask and now you see of the Seething One, whose servant I am: Kephera-hera-ati. Is it beetle? Or is it jackal? And do the Serpents of the Wise hang from his neck? He comes, and his tongue licks the walls of the Pyramid and carves the Glyphs of Knowing thereupon so that they shall always be known by all who enter. Can you see them? They tell of Neteri and they proclaim the Jinn, Those-who-wait-within-the-Tree. Know you the obverse of every stela? Look upon its reflection in a mirror by the full moon, and there they reside. But haven't you been eaten enough, here in the Pyramid? Do you possess the strength to face them, the children of the Seething One, the jinn of the Dark One of Night? Give devotion unto Her, and face her children, the Writhing Ones, with thy Wand. You shall need it, lest your excrement flows into theirs.

Commentary

The Master Therion had several issues with the Moon *atu*, and with the female gender in general, as he formulated Thelema throughout his life. The depiction and description of the Moon *atu* within the *Book of Thoth* is largely anathema to anything positive and healthy. It is simply *'the waning moon, the moon of witchcraft and abominable deeds . . . She is uncleanness and sorcery.'* From the above oracle, it would appear as if he was correct!

The key to the oracle is the identity of the *Seething One*, on which I shall speculate in due course. The genius comments that its light is merely a reflection of the All-Father, which is odd considering the placement of the Path of Qoph on the Tree of Life. However the clue is given in that the light is distorted for the pleasure of himself, *'his Mistress, my mother, my sister and my daughter.'* These are the faces/phases of the moon, as well as representing the Four Roads of the true Cross'd-Roads, which is ruled over by 'The Triple-One', who is, of course, the original goddess of witchcraft and sorcery, Hecate, here called Hekt, which relates Her to the Toad-Mother mentioned later. The genius questions our knowledge as well as our 'wings', meaning the integrity of our subtle bodies in communing with it.

The abuse continues as we question the nature and magistry of the genius. It chastises us and tells us that we shall ‘. . . be judged in my waters.’ It is only through gazing into the face of the genius’ Mother that we shall ‘. . . learn the arts of seething.’ The ‘Word’ the genius mentions is, of course *Alim*, which Therion discusses in *Book 4*. The ‘letter missing’ is ‘H’, which Therion believed sanctified an otherwise barren and mere lunar formula of magick. The genius obviously disagrees. Then it turns things inside out by proclaiming that the ‘Word is the name of the Shining One.’ There is here and in the rest of the oracle a strange conflation of Anubis and Tahuti. Because we don’t understand, the genius condemns us and bids us depart.

The third paragraph is a treasure-trove of Thelemic-gnostic lore. Anubis brings the ‘little secret bone’, which is to be used in our ‘testing’. This is a reference to *Liber LXV*, 4, v. 26: “*My God! Let Thy secret fang pierce to the marrow of the little secret bone that I have kept against the Day of Vengeance of Hoor-Ra. Let Kheph-Ra sound his sharded drone! Let the jackals of Day and Night howl in the wilderness of Time! Let the Towers of the Universe totter, and the guardians hasten away! For my Lord hath revealed Himself as a mighty serpent, and my heart is the blood of His body.*” Therion notes in his commentary to this verse that, ‘The ‘little secret bone’ is found in the Phallus of the Bear.’ It is in this case the *baculum* of a certain animal, used in ancient Sumerian and Egyptian sorcerous practices, which is dissolved in wine mixed with specific plants to generate a trance state conducive to the transmission of initiatic mysteries. There is a connection here also with Lady Frieda Harris’ original painting for the *Magus* atu, which shows a bear behind the magician, making a reference to the old Stellar religions that focused on the Pole Star and Ursa Major as a source of worship and divinity. The alchemical reference made by Therion in his *LXV* commentary remains obscure to the present author, but one must believe it to be an ingredient in some species of medicament, perhaps serving a sympathetic role in the formulary. At this moment during the ritual both Summoner and Seer partook of a tincture of belladonna, which the genius mentions slyly in the oracle. We are now brought into the Pyramid for testing. . .

The final paragraph contains the central Arcanum of the Path of Qoph and the *Moon* atu, represented by the figure of the Scarab, the

mighty dung-beetle, Kheph-Ra. Its mystery partakes of both material, initiatic and stellar phenomena, and all related to it are ciphered here. The 'Neteri' are the Gods of Egypt, Those-Who-Came-From-The-Stars. Is it Anubis or Tahuti who is the Seething One? Which is his Servant? As we contemplate the mystery, the Writhing Ones, the Children of the Seething One are coming to eat us, i.e. absorb us into the walls of the Pyramid itself to become as glyphs. The path of Taboo is shown to be, indeed, the path of the Mummy. It is the pathway of reflections, and its Hall of Truth is a Hall of Mirrors. Ultimately the Dome of the Moon is a hieroglyph for the timeless Time of Initiation, and the Temple wherein it takes place.



The Forth-Speaking of Ra-a-gioselahladnaimawa-ist

7

The Dome of the Sun

Aka dua Heru-Ra-Ha hua shamah hamashua Azothazaza Azoa-hua Azaota-auh. I am the Living Force of the Verdant One, the Rising Sap, the Golden Head of the Day. I am the Diviner of Dreams and the Dreamer divined by Night. As such an One I am also twin: the Kiss of Life and the Kiss of Death. This is borne by the Unicursal, the cocoon of the star-spate, from which I emerge as a butterfly, resplendent beneath all suns. I seed the symbols of the universe with my force, by virtue of the Holy Ones' decree: Hua. They come alive and cause the Unmanifest to take form. Thus is woven the strands of light that bind the All to the All. Thus is given the vastness of Mind, the Mens aurum.

I am the Inheritance that you seek in the elementa of the same. Pour the waters upon the earth to find the Vein of Gold. Does the vision equilibriate? Listen to the ministers: at the center of Earth is a Fire undying as my soul. You shall find the letters of their names upon the angles: Water of Earth and Fire of Earth. This is the Chrism of the Highest. I am the King and the true Lord, your God: Iadnamad.

Commentary

The opening sentence is a conjuration of the powers of our Sun. Heru-Ra-Ha is the Lord of the New Aeon. Hua is the soul of our Sun, and the governing intelligence of our Solar System. The Mens aurum is the Golden Mind of the System, its enlightened mind. The second paragraph shews the relationship between the Sun and our earth. Both partake of and are ensouled by Fire. This relationship is found, according to the genius, upon the Angelic Tablet, and it specifies where. Iadnamad is a word in the Angelic language. It means 'the undefiled knowledge of the mind of god'.

Resh connects Yesod to Hod upon the tree. The Logos is connected by way of the Sun to its lunar reflection – a microcosmic mirror of the highest Triad on the tree. Both the oracle and the path are simplicity itself.



The Forth-Speaking of Shabnax-Odobor



Dome of the Aeon

I am the First Image and the Seal of Seals. My Image is my Seal. Hear this and see it in Truth. For in the Image is the Seal of Truth, the Triple-Flame of All-Being. My Image is the Eye that seest through the Blind One, the Great Gnarled Oak of God, and through His variegated members throughout the earth and Stars. See this in the Vision that I grant you, that is seen by the Hidden Eye. In my Image also is the Number which leads unto the Highest. Hear it and know it in the Holy Word of Benediction, AMN. Amen, Amen, Amen, unto the End of the Ages. Know that beyond the Seal and the Image I am the Master of all Life and Death, the Flame that burns therein and between and the Light in the Darkness of earth and Void. In the center of my Being is the Burning Orb, the Burning Crucible of the Elements. Upon the surface, the Skin of my Being,

stretches forth the Balance of All, and know it verily as Life. From the Scales rises forth a Sword, the Power and Provenance of Death. In these am I Balance Itself. Can you see, O little Eyes? From the Balance the Quintessence is generated, and the Sound of it is Silence. The Silence of the Tomb. See the symbols? Let the Voice sound them, and you shall be prepared, as shall be the Tincture of All-Being. Sound the Word of Benediction, and from it shall come the Azoth. But not the One you know. And not the One you see. Yet ever the One in the Silence. Heed. And Be Silent. For in the Silence is my Image, the Eye in the Hand, that lies within the Tomb of Initiation. For my Image is also my path, for it is the Book sealed within the Ruby-Heart.

Now listen and now see, for my Flames descend from the Eye to the Heart, and therein is Sealed beyond every Veil. Do you understand the Force and the Fire, O little Eyes? Goodly therefore. Know the Initiations of my Path and of my Image and from my Seal are the Ordeals of Fire, the Ordeals of the Supernal Fire. To pass through them and beyond them is to know the Sacrifice of the Seal, which is Flame. The Triple-Flame of All-Being. The Way of this Sacrifice is Fire, and only Fire. For the Aeon burns for eternity beyond Life, beyond Death, yet manifesting through both. Yet neither. And is wholly Beyond all and nought. AMN.

Commentary

As might be expected, the appearance of the genius, Shabnax-Odobar, was accompanied by great heat. This was experienced within and without the Temple. The Seer began to perspire and the temperature of the Temple was raised many degrees after the summoning proper. The heat was accompanied by the following vision of the genius: *'The image that I see of S. is also his seal and sigil in this realm (i.e. Briah). It is of a hand, with an eye in its palm and three fingers pointing upwards. The thumb tucks under (across palm) and forms a lower eyelid. The little finger forms the top eyelid. The eye is ruby-red.'* This was one of the first genii, whose general appearance was also that of its given Queen Scale sigil.

The genius declares that it is '*First Image and the Seal of Seals.*' At first glance this seems exceedingly obscure, and, in truth, it is so. But the path of Shin represents resurrection, and in the resurrection is truth, according to the Gospels. Of course, the old title of the trump was 'The Last Judgment', and its imagery taken from the *Book of Revelations*. The Truth of God is Alpha and Omega, and the genius is expressing his nature as obtaining from the First and the Last. In this is one of the great mysteries of the trump as a whole.

The genius next declares that his image is, '*the Eye that seest through the Blind One, the Great Gnarled Oak of God . . .*' This is a reference to the Master Therion's holy book, *Liber A'Ash vel Capricorni Pneumatici*, wherein the Oak veils the Phallus. The Triple-Flame of All-Being is the eye in the hand, i.e., its power is contained in the Phallus, whilst erect. This is the meaning behind the Logos of the New Aeon being 'solar-phallic' in nature. The divine spirit of the Logos Spermatikoi indwells the Phallus of the Initiated Man. Its power is that of Creation itself. The hand, is the symbol of the path of Yod, which is the Secret Seed of God. The meanings are both implicit and explicit. The eye, is the symbol of the path of Ayin, and together, the three paths (Shin, Ayin and Yod) form a right angle connecting the Earth to Jupiter. This is accomplished via Mercury and the Sun, which demonstrates the biune nature of the Solar Logos. Thus is the Throne of the Father set upon the Earth. The relationship between the Aeon and the Earth is established in this single sentence.

The 'Word of Benediction' mentioned by the genius is 'Amen', or AMN which equals 91. This is a number of the Daughter, She who manifests Balance. We shall return to Her. Shin, Ayin and Yod equal 370, which coincidentally enough is the number of *Liber A'Ash*. This is called the 'Book of Creation' and 370 means 'Creation'. If one examines closely the seal and appearance of the genius, this number is fully demonstrated, for the Hand is Yod, the Eye is Ayin and the three fingers pointing upwards represent Shin.

The genius declares, '*Upon the surface, the Skin of my Being stretches forth the Balance of All, and know it verily as Life.*' This 'Balance' is the Daughter, the one who bears the Sword. We have seen Her previously in the Adjustment atu. The Aeon is what manifests between the poles of Life

and Death, and the genius describes itself as being the, *'Master of all Life and Death'*. I believe She is represented on the Aeon atu as the biune Child, making the Sign of Silence. The genius in fact bears this out by saying, *'For in the Silence is my Image, the Eye in the Hand, that lies within the Tomb of Initiation.'* The 'Tomb' here mentioned is the state of death experienced by Initiates. It is the tomb of the Rosy Cross. The subject is deep and vast, and layered with veils upon veils of meaning, deliberate obscurations, outright lies and blinds, as well as the ultimate truth. It should be studied in detail and humility by all Aspirants unto the Light-of-the-True-Cross, L.V.X.

'For my Image is also my path, for it is the Book sealed in the Ruby-Heart.' This is a reference to the Master Therion's holy book, *Liber Stellae Rubae*. The genius' eye is seen as being 'ruby-red' in color, which is a clue to understanding this statement, for the Ruby Star is the heart of the book, which is an instruction in a very specific ritual detailing an operation of secret and sexual magic. The number of the book is 66, which is the number of the Qlippoth, and in this is an Arcanum veiled as it relates to both the genius and the intention of the Ruby Star. The 'Book' mentioned by the genius is the result of the operation described in *Liber Stellae Rubae*. The matter is wholly sub rosa. Let those who aspire unto its Glory assume the god-forms of Apep and Asar.





The Forth-Speaking of Thath'th'thitho thuth-thist



Dome of the Universe

Solve et Coagula! I am the Master of All-that-is formed. Time and Space are my Crown and Robe. I stir the orbits of the galaxies. I am the original Ring-Pass-Not, its formula and reality. I am the Old Man in the Mountains, and the Desert wherein Our Lady resides in the City of Pyramids. To come before me is a dark, dark place and you are over-shadowed, yea, you are over-come! Bow you down! Kiss my earth while you can!

Awaken to the truth of my being all around you. Go upon my altar and make thereon a graven image which you shall know at the time's reckoning. See the Ark. It is your one and only covenant with me. See the Scythe. It is always sweeping at the birth. And you have been reborn times beyond count. See the Egg. It breaks open and corruption seeps forth to poison the universe. Lap it up, or else die a real death. Use the hollow tongue of Toth-Iu, the name you have only just learned, but Master of the Life of Truth. Capture every drop lest the Lady forget your soul.

Can you not see me? Veiled is the Eye. Can you not hear me? Loud is the Word. The scarab is black as the night wherein I am. Its wings take flight and carry me to the Bosom of my Daughter. Come to me through the Vesica or not at all. My elements conspire against you because you are impure. Each element is a million ordeals of your soul. Which do you lack? Combine each with each the same at the first, then follow the Pentagram that you know. Are you crucified upon the Black Cross? Have the demons eaten every particle of you? Does the Carrion-bird rejoice at your failure? Revelation is at my heart and therein dances a small

girl. To see her is to fold the Black Cross at zenith and nadir. But you are far from this. For you see nothing but the blackness without even a single star to guide you.

Would you summon by voice and will the guards of the prisons? Ha and lo. Woe. If it be your will to do so. But they are here with you now. Is the moon the sun? Is the shadow a reflection? There are no others within you. They are beside you and around you. And the Dweller smiles at your presence, and those that have brought you hence. Return to earth and abide with the blessing of the Father, lest you carry back also His curse. The Anointing hath begun. . .

Commentary

The genius announces its presence with the alchemical formula that creates the Universe: Analysis and Synthesis. Combination and Re-combination. Dissolution and Coagulation. The Serpent about the Egg. The first paragraph gives Saturnian correspondences, and mentions personae and places from the Holy Books. It blends Terran and Saturnian features, of which Tau rules and exemplifies.

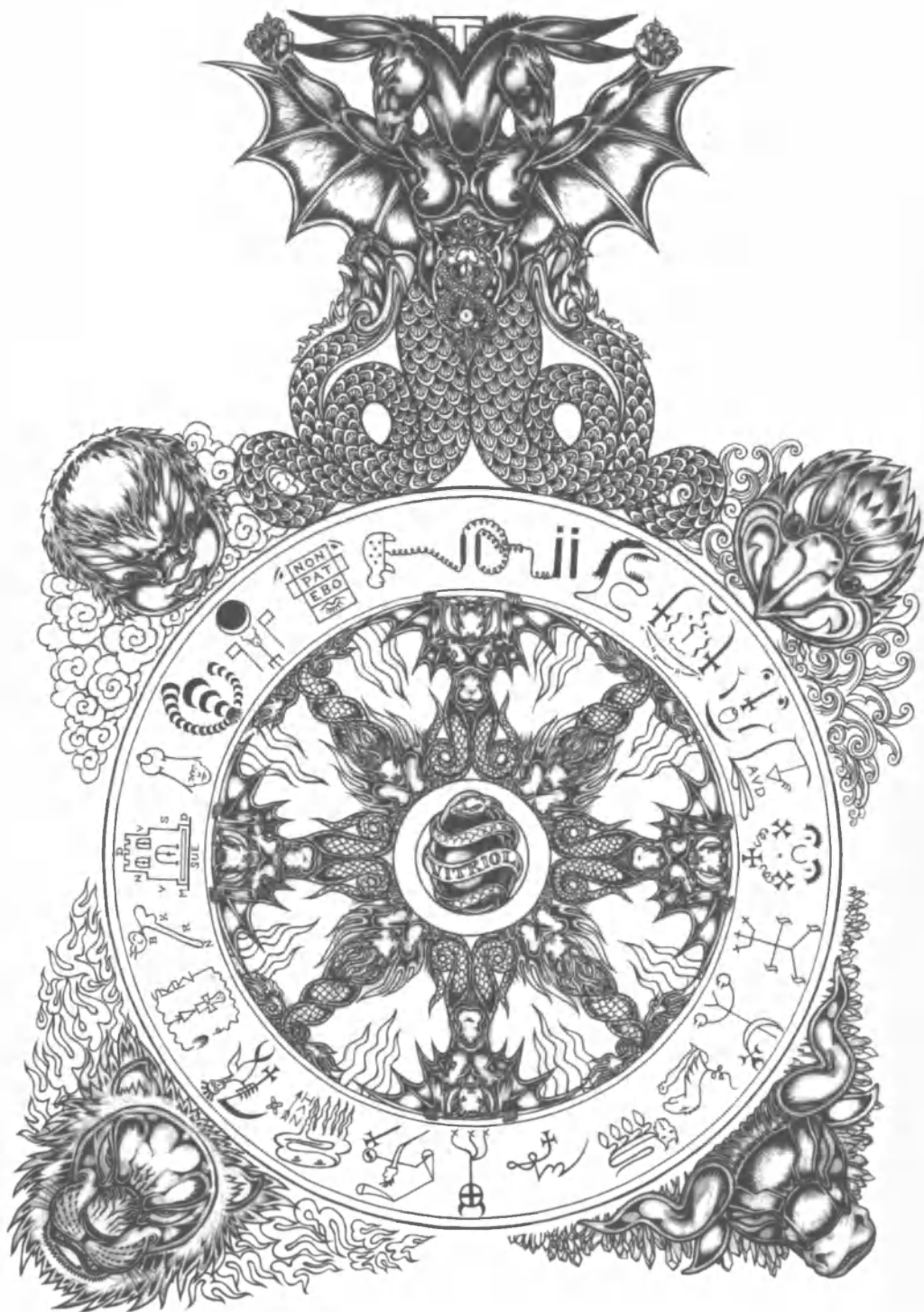
'Awaken to the truth of my being all around you.' There is an ancient story that tells how a meteorite from one of the moons of Saturn crashed into the earth. It was called 'Orichalka'. This object brought with it a heavy elemental influence, changing the character of the earth itself, and making it heavier. The genius is stating the obvious, for there remains a very definite Saturnian atmosphere within the lands of the earth. Next, the genius gives instructions for making an image of worship, and states certain facts and procedures for carrying it out. These images are strikingly Saturnian in the heaviness of their subject matter.

The third paragraph contains a process of purification. Tau was the first pathway worked by the Practitioners, and they were not quite ready for the weight and seriousness of the genius. The 'Pentagram' the genius mentions is the Pentagram of the Elements, and is a device which shows where each element is stationed upon the Angelic Watchtowers. The genius is telling us how to purify ourselves via certain elemental combinations and re-balancing. '*Revelation is at my*

heart and therein dances a small girl. The 'heart' here mentioned is the direct center of the elemental Black Cross, which binds the four tables together. As in the depiction upon the *Universe* atu, there is a girl that dances there. To see her, one must essentially go into the center of the Black Cross, and the genius tells how. This center is the Vesica, mentioned previously. This subject is a matter dwelling in the Abyss.

The Practitioners asked the genius if they should also summon the qliphoth of these pathways. The answer was mystifying at first, but after contemplation it is seen to not be necessary to directly call them, as they appear in the shadows of the genius. This idea is fundamental, for there is always a residuum obtaining in any magical ritual or practice. The key lies in knowing the difference between faeces and gold, and what to do with both. The 'curse' of the Father refers to the seemingly bi-polar nature of Saturn as the devourer of his children, as well as the supreme God. It is implied that without his blessing the curse follows one. This is true; but only upon the earth. Study of the *solve et coagula* formula will grant greater insight into the matter at hand; note that the heaviness of the path is mitigated somewhat by the outcome of the Great Work in the present Aeon.





Prophecy

The War of the Tree

In Amennta there is no time, only vaults of endless space, boundless levels and chambers and rooms. There are tunnels and caverns, pits and pools. And there are, rooted in its deepest walls, ceilings and floors – domes and prisons, domes and prisons, stretching on and on, far past what any mortal eyes can see or mortal mind behold.

In Amennta is the Astral given the Millions-of-Forms of Idol, Image and Symbol. There is nothing that is alive that one can understand as being such. For the organic has exuded its shades and they dwell here as exhibitors of desire, impulse and dream.

The Logos of the Aeon of Fire made entry here, and in his falcon-headed *khu* visited the domes and prisons, not comprehending their meaning nor their rightful place in Amennta. Yet was he given names and seals and these he bound under two and twenty verses of Living *Atus*, whose expression mummified the Arcana of the Wheel for time immemorial – *outside* Amennta – a feat for which did he gain a certain immortality *within* Amennta. Yet did he bind them under Glyphs of the Pharaoh, whose rule extends not unto the Queen's Chamber.

In Amennta are the roots and boughs of the Tree of Life and Death, and the Tree is *double* in its being. And the Tree in eternity hath become Amennta entire. Upon the visible half of the Tree reside the Palaces or Domes of the Djinn. On the invisible, the prisons of their Shades, called *shells* by the Bearded Sages. This is seen of the Seeing who venture herein. And it has been so since the Sun descended at true Midnight with the Lord attending, aeons upon aeons ago.

It came to pass that the Lord Adonai put on the robe of matter and walked amongst the race of Man as the Ibis-Headed One, Toth or Ta-Huti, in ancient Khem. And He taught them many arts, such as the

writing of the signs of the Gods, and the putting on of their masks for travel into the underworld. He gave them equally the Quill and the Chisel, the Wand and the Staff. And before his departure into Amennta He unsealed the great Wheel and gave unto them the wisdom of the *Atus*, the Houses of Fate, of the Living and of the Dead. Thus was the tarot in hieroglyph alone gifted unto Man, and the Djinn allowed to speak, whereas before they had been shut in their abodes in Amennta. And Ta-Huti commanded them to speak if unsealed by Priest or by Queen. Thus were they once more revealed unto Man.

In this, none could divine the purpose or plan of the Gods, except for the Seething One, whose name, if uttered veils the sight of all living unto His true nature. So He charged the Djinn to act as Wards before the Portals of the Domes and Prisons, within which lie the Living *Atus* of the Wheel. Thus was the wisdom revealed and thus was it re-veiled. And it has been so ever since till the latter days of the Car called 'Millions-of-Years'.

For . . . it is Seen and it is prophesied in the very waters of Nilotus, and upon the surface of the moon in its waters what shall be unto the Tree and to the Djinn of its limbs – and the Prophecy of the Tree is . . . War.



It is written:
What hath been loosed, hath been loosed upon the earth.

It is witnessed:
*What hath been loosed are the Shades of the Dead
and the Shells of the First Fire.*

It is written:
*What hath been unsealed in the Midnight
cannot be re-sealed in the Day.*

It is witnessed:
*What hath been unsealed masquerades as the Spirit
and the Archangels of the Lord on earth.*

It is written:
*And they shall bring chaos and confusion
into the minds of Men,
and breed iniquity and poison amongst the elements of earth.*

It is witnessed:
*And there is no Balance in their loosing and in their deeds
and so war and destruction follows suit.*

It is written:
*The Djinn of the Lord shall return unto the deserts of the world
and make of it entire a desert.*

It is witnessed:
*And without Authority, the Djinn of the Lord
shall oppose the Shades of their sealing.*

It is written:
*In that day, Wrath shall obtain and will not absolve the Living
or the Dead in that hour.*

It is witnessed:
*In response, the Tree of Life and Death
shall rise forth once again from the necropoli of Amennta
and be seen upon the earth and in the heavens.*

It is written:
*And fires shall fall from the skies and rage over the earth.
The seas shall hurl themselves upon the land
yet extinguish not the flames.
For the Aeon must needs be born in flames
and there is no recompense unto Man but the Flame.*

It is witnessed:
*And Miracles and Wonders shall proceed forth across the earth
and in the heavens from the flames,
and the Djinn given the worship once due the Lord.*

It is written:
*In that Day the earth shall become an altar to the Heathen,
and the Eld of the All-Father raised as a Pillar of Black Stone.*

It is witnessed:
*And worship shall be freely given with Fire & Blood unto that stone,
which is and was and shall be,
the hardened sap of the Tree.*

It is written:
*The Djinn and the shells shall cease their conflict only upon that day and return
unto their abodes in Amennta,
yea, return unto their abodes in Amennta.*



Let the Wise discern, the Seers see, and the Children of Adam fall to
their knees at this, the Prophecy of the War of the Tree.

Afterword

There exist many current-active mystical themes throughout both Theosophical and Ceremonial Magical sodalities, such as Union with Godhead and Knowledge and Conversation with one's Holy Guardian Angel, yet even these are varied and range in provenance and practice. One theme that is all-inclusive to each is the nature of what, curiously is referred to by each system as the *Solar Logos*. It is believed to encompass the range of everything we know about the various worlds, orders, principalities, realms and planes, and serves as the binding thread that keeps them all together, their 'orbits' intact, as it were. It is the Word that, every few millennia or so, needs to be changed or evolved to the next level of vibratory integrity. This is only accomplished by the unified field that is emanated by the Four Worlds, as previously discussed in this treatise. This *Logos*, by its very nature and galactic syntax, is four-fold, being the number of Order and Foundation.

The present oracular record remains an early investigation into the manifesting current of the New Aeon. Its methodology should be practiced and duplicated for the sake of scientific accuracy, as well as the beginnings of an original mystically oriented set of magical protocols. Then, once the Realms of Briah have been thoroughly explored, an in-depth study of the Son (Prince) and Daughter (Princess) realms should be made. This will serve to formalize the establishment of a new Four-Fold Logos and Tree of Life (Godhead) which is vital at the initiation of every new aeon in order to fortify the Watchtowers of the Universe, and to bring to fruition the goal of the Great Work itself, that of the Unity of the Microcosm with the Macrocosm. It is my hope that this record has contributed to this stated goal.

May all Beings realize the destiny of their incarnation.

Summoning the Masks: Methodology of the Paths

The initial desire to contact the genii of *Liber CCXXXI*, came from a late night reading of *The Book of Thoth* combined with Marcello Motta's 'Personal Research' into *Liber CCXXXI* contained in the *Society Ordo Templi Orientis' Equinox* Vol. V., No. 2. Therion mentions in *Thoth* his belief that each tarot card is, 'a living being'. Motta writes in his 'Personal Research' that in his 'opinion', 'the entities whose seals are given were indeed charged by 666 with the task of guiding and testing Aspirants . . .' After careful consideration of these passages, the idea occurred to me that perhaps the genii were, also, the guardians of the trumps.

During this period of time I was actively involved in scrying the aethyrs of Dr. John Dee and Sir Edward Kelley's so-called 'Angelic' system. I was working with a fellow practitioner, *Fratre O.:*, who served in the capacity as 'Summoner' to my 'Seer'. I told him about my intent to work with the genii of 231, and asked if he would like to participate. He agreed. Over the course of a few brainstorming sessions, we prepared a basic platform of working. We would use the Queen Scale, as it seemed safer, and because we both shared the opinion that Therion had used the King Scale when venturing into the Astral, and so wanted a different manner of 'entry', so to speak. The time of each working was decided upon and planned based on the position of Sun and Moon in relation to the signs native to each pathway, for maximum 'influence' and ease of passage. The appropriate invoking and banishing rituals would be performed; verses from selected Holy Books would be recited. And, depending on the behavior of the genii, certain Angelic spirits would be summoned to aid in coercion, if the need arose. I designed and drew all of the genii sigils from 231, and these were used as pantacles of focus upon the altar of working. I suggested that we also draw the sigils on wax paper (as virgin parchment was not available), and these apply to our brows with Abramelin oil, prior to summoning. The above duties were divided between the two of us. As we proceeded with the workings themselves, these methods were refined and altered according to need and inspiration, as will be shown.

What follows is a systematic rendering and breakdown of the exact procedures used for summoning and communicating with each genius of *Liber CCXXXI*. I hope it serves to enlighten and illustrate the *Oracles*, from which, they were the direct result. Some of the genii's names contain Coptic and Greek letters. Within the graph giving the genii's names in *Liber CCXXXI*, Therion clarifies the English letter equivalents for the Coptic. Throughout the following chapters I have removed the Coptic letters and replaced them with the English. In the few places where Greek letters appear I have left them intact. The purpose behind this editorial decision is based purely upon ease of pronunciation (N.B. the procedures are here presented in the order in which they were performed, and not the alphabetical order in which they are presented in the 'Oracles' chapter).



Thath'th'thithothuth-thist

Station of the Dome: The Great One of the Night of Time

Queen Scale: Black.

✦ Bathe and Robe (*'Thou shalt purge me with hyssop, O Lord, and I shall be clean. Thou shalt wash me and I shall be white as snow.'* Boiled hyssop is applied from root to crown and crown to root. *'By the figurative mystery of this holy vestment, I will clothe me with the armour of salvation in the strength of the Most High, ANCOR, AMICOR, AMIDES, THEODONIAS, ANITOR, so that my desired end may be effected, O ADONAI, through thy strength, to whom be praise and glory forever and ever, Amen. Don robe.)*

✦ Purify and Consecrate (Purify: *'For pure will, unassuaged of purpose, delivered from the lust of result, is every way perfect.'* AL, I, v. 44. Consecrate: *'I am uplifted in thine heart; and the kisses of the stars rain hard upon thy body.'* AL II, v. 62. Performed with incense, each forming a perfect triangle and thus a hexagram.)

✦ Lesser Banishing Ritual of the Pentagram, followed by Invoking Pentagram of Earth.

✦ Hexagram Banishing Ritual, followed by Invoking Hexagram of Earth.

- ✦ Full exaction of *Liber Samekh* (to duly call forth the aid of our Holy Guardian Angels in this Work)
- ✦ Exaction of *Liber Israfel* (to establish firm and viable communication via Thoth)
- ✦ Recitation of the Aiwaz Invocation from *The Book of Thoth* (p. 218)
- ✦ Recitation of Saturn chapter from *Liber VII*

Upon the Altar: a Tau cross pantacle, a Mithraic image of Saturn, The Universe atu, the seal of the genius.

Incense: Indigo, Sulphur, Abramelin oil.

Ingress: Meditate before the altar, staring at genius' seal. Let eyes go back and forth, letting the lines of the seal flow and blur. Begin pranayama. Anoint wax seal with Abramelin oil and place firmly on forehead. Recite verse from 231. Call genius by name as mantra.

Shabnax Odozor

Station of the Dome: The Spirit of Primal Fire

Queen Scale: Vermillion (with secret emerald).

- ✦ Fast 24 hours prior to opus.
- ✦ Bathe and Robe.
- ✦ Purify and Consecrate.
- ✦ LBR, followed by Invoking Pentagram of Fire.
- ✦ Recitation in English and Enochian of First Key (from The Forty-Eight Angelic Keys)
- ✦ Greater Ritual of the Hexagram.
- ✦ Second Key
- ✦ Sixth Key (Fire)
- ✦ Recitations from *Liber LXV*, Ch. 4, v. 20-31; Ch. 5, v. 7-31, 58-65; from *AL*, III, v. 1-2, 19-20, 37-38, 70-72; from *Liber 418*, angel quotes from the 8th aethyr; voice passages from 24th aethyr.

Upon the altar: a red cloth, The Aeon atu, the seal of the genius. Wand, thurible, candles.

Incense: Olibanum.

Ingress: Meditation upon seal. Pranayama. Anoint wax seal and place on forehead, eyes upraised towards ajna. Silence. Recite verse from 231. Call genius. Silence until contact made.

Egress: Burn wax seal as sacrifice (this became standard procedure in subsequent workings). LBR.

Qoph QaniΔ nayx-ipamai

Station of the Dome: Child of the Sons of the Mighty

Queen Scale: Black, silver, white.

- ✦ Bathe and Robe.
- ✦ Purify and Consecrate.
- ✦ LBR, followed by Invoking Pentagram of Air.
- ✦ First Key
- ✦ Greater Ritual of the Hexagram
(Mercury retrograde, so Invocation x 8)
- ✦ Second Key
- ✦ Liber Samekh
- ✦ Prayer unto the Scarab (written by Seer)
- ✦ Pisces chapter from *Treasure House of Images*

Upon the altar: a black cloth, The Moon atu, the seal of the genius. Three candles, black, silver and red. A mirror. A Tibetan bell.

Incense: Opium and a blend of lunar herbs.

Ingress: Visualization of genius' sigil, stabilizing it clearly in mind with pranayama. Anoint wax seal and place on forehead. Recite 231 verse. Call genius.

Egress: Burn wax seal. Three knells on bell, six knocks on altar. GRH, LBR.

Ra-a-gioselahladnaimawa-ist

Station of the Dome: Lord of the Fire of the World

Queen Scale: Gold, yellow, white (secret red)

- ✦ Bathe and Robe
- ✦ Purify and Consecrate
- ✦ LBR, Invoking Pentagram of Fire
- ✦ GRH, banish Mercury
- ✦ Liber 418, p. 106
- ✦ Liber Samekh
- ✦ Adoration unto the Sun, Dusk.
- ✦ *Liber 44*, the Mass of the Phoenix (blood offered unto genius' seal)

Upon the altar: a yellow cloth, The Sun atu, the seal of the genius, one gold candle, five white candles, the bell.

Incense: Frankincense, Abramelin (a specially prepared blend of herbs and oils).

Ingress: Blood sacrifice. Anoint wax seal and place on forehead. Recite 231 verse. Call genius.

Egress: Burn wax seal. Give License to Depart. No banishings performed, as Solar energy strong and purifying.

Xanθ asteransh-ist

Station of the Dome: Sun of the Morning

Queen Scale: Sky blue

- ✦ Bathe and Robe
- ✦ Purify and Consecrate
- ✦ LBR
- ✦ First Key
- ✦ GRH
- ✦ Second Key
- ✦ Third Key
- ✦ Recitation of *Liber Tzaddi*

Upon the altar: a blue cloth and large blue candle, The Emperor atu, the seal of the genius, the bell.

Incense: Dragon's blood.

Ingress: Anoint wax seal and place on forehead (this included a seal for the Seer's consort, who participated in the opus). Recite 231 verse. Call genius. The genius was recalcitrant and the Angelic Air King, Bataivah was summoned to command the genius to clearly communicate. This proved efficacious.

Egress: Burn wax seal. License to Depart. LBR.

Hoo-oorw-ist

Station of the Dome: Daughter of the Firmament and Dweller between the Waters

Queen Scale: Scarlet and red.

* Bathe, Robe and Scourge (44 times upon the 'wheels', i.e. the chakras and other energy centers)

* Purify and Consecrate

* LBR

* First Key

* GRH

* Second Key

* Sixth Key

* The Great Invocation (this was performed as the opus was conducted shortly after the Vernal Equinox, in fact upon the Holy Day, April 10.)

* Recitations from *Liber 66*, v. 14, v. 44-66; *Liber 65*, Ch. IV, v. 24-36, 30-33, Ch. V, v. 5-7, 22-29, 58, *Al*, III, v. 11, 37, 38, 42, 46, 49-62, 70-72, 74; complete Ra-Hoor-Khuit adorations

* 'The Mother of All' Enochian passage from the 28th aethyr, *Liber 418*

Upon the altar: a black cloth, The Star atu, the seal of the genius, scourge, daggers, bell, oil, candles, *The Book of the Law*, hawk talons and local starfish.

In the Temple: the opus was conducted in a wood cabin by the Pacific ocean. Enochian elemental-cherub pentacles were positioned in the quarters. The altar was a wooden bench, placed in the south. Participants: Seer, Summoner and their two female consorts.

Incense: tobacco

Ingress: All four purified and consecrated, offered tobacco, and scourged forty-four times, in batteries of eleven each. The wax seals were anointed and placed upon foreheads. 231 verse recited. Genius called forth.

Egress: Burn wax seals, offer blood (vital & menses) upon genius' seal. License to Depart with the word: ABRAHADABRA. Three knells on bell. Banish with Star Ruby. A feast followed. Despite some difficulty in communication due to strong elements of water and air in the environment, a fire burned in the stove throughout opus. The genius was particularly communicative regarding a sex magical formula for using 'Red Gold'.

Puraθ metai-apη metai

Station of the Dome: Lord of the Hosts of the Mighty

Queen Scale: Red.

- ✦ Bathe and Robe
- ✦ Purify and Consecrate
- ✦ LBR
- ✦ First Key
- ✦ Second Key
- ✦ Erect Enochian Banners using wand
- ✦ Sixth Key
- ✦ Invocation of Horus
- ✦ Recitations from *Liber 7*, ch. I; *Liber A'Ash*; *Liber B vel Magi*, v. 21; *Liber 418*, 16th aethyr, p. 120, "Woe . . ."; 11th aethyr, p. 152, 154; 25th aethyr, p. 52, "Let . . ."; 20th aethyr, p. 88-89 (used to consecrate ChAOS Lamens used in opus).

Upon the altar: a red cloth, The Tower *atu*, the seal of the genius, the ChAOS lamens, bell, oil, red candles.

Incense: Dragon's blood.

Ingress: Consecration of ChAOS Lamens (one of a series of lamens the Seer created of various Thelemic Words and Formulae of Power), anoint wax seal and place on forehead, recite 231 verse, call genius.

Egress: Burn wax seal. License to Depart. Banish with Star Ruby.

Oaoaaaoooo-ist

Station of the Dome: Lord of the Gates of Matter and
Child of the Forces of Time

Queen Scale: Black.

- + Bathe and Robe
- + Purify and Consecrate
- + Star Ruby
- + First Key
- + GRH
- + Second Key
- + Fifth Key
- + Invocation of the Devil as Holy Guardian Angel via *Liber Samekh*
- + Recitation of *Liber A'ash*, Hymn to Pan.

Upon the altar: a black cloth, black candles, The Devil atu, the seal of the genius, bell, daggers, wand.

Incense: Musk.

Ingress: Anoint wax seal and place on forehead, recite 231 verse, call genius. Presence of genius opened solar plexus and ajna chakras in both practitioners.

Egress: Burn wax seal. License to Depart. LBR.

Salaθ lala-amrodnaθ oist

Station of the Dome: Daughter of Reconciliation

Queen Scale: Yellow.

- + Bathe and Robe
- + Purify and Consecrate
- + LBR
- + First Key
- + Star Sapphire
- + Second Key
- + Sixth Key
- + Recitations from *Liber Agape* (page numbers omitted here); Sagittarius chapter from *Treasure-House of Images*
- + Invocation of the Arrow as Holy Guardian Angel via *Liber Samekh*

Upon the altar: a yellow cloth, The Art atu, seal of the genius, yellow candles, bell.

Incense: Aloes.

Ingress: Anoint wax seal and place on forehead, recite 231 verse, call genius. Immediate narcotic-like bliss experienced in presence of genius. Then, throughout opus, difficulty in breathing, symptoms of asthma.

Egress: Burn wax seal. License to Depart. Star Ruby.

There was some difficulty in burning the wax seals, which is a strange phenomena as the wax usually goes up very quickly. Initial results of the opus: extremely potent and effective, difficulty in breathing being chief indicator of the working's success. However, the narcotic after-effects point to veils and a certain lack of etheric concentrative cohesion on the part of the Seer. Note also resulting sickness, insomnia and depression that followed in the week after opus. These symptoms afflicted the Seer after several of these workings, as the energies of the genius filtered through the Seer's various sheaths and bodies. It is vital that the reader understand the danger inherent in opening one's self up to the Astral and astral entities in particular. One must be healthy and one's vehicles pure and strong. The Seer, at the time of most of these workings was a smoker of tobacco. While tobacco served to ground him, as well as to block certain unwanted energies, it also served to weaken several of his vehicles, 'punching holes' in them, as it were. An admonition to the wise.

Nadimraphoriozoθ alai

Station of the Dome: Lord of the Gates of Death

Queen Scale: Dull brown.

- ✦ Bathe and Robe
- ✦ Purify and Consecrate
- ✦ LBR
- ✦ First Key
- ✦ GRH
- ✦ Second Key
- ✦ Fourth Key

✦ Recitations from *Liber 418*, 14th aethyr, p. 139-140, 142; 12th aethyr, p. 152; 25th aethyr, p. 68; *Liber 65*, Chapter 3, v. 3-14, 18, 30-31, 39-47; *AL*, III, v. II, 18, 24-27, 42, 50-60; *Liber Aleph*, Chapter 157

Upon the altar: a brown cloth, Death atu, seal of the genius, several candles, bell.

Incense: Benzoin.

Ingress: Anoint wax seal and place on forehead, recite 231 verse, call genius. Sacrament: three drops each belladonna tincture, and offering to genius' seal. The belladonna tincture had opposite effects on the practitioners: on the Seer it aided in vision and was very stimulating; on the Summoner it made him feel sleepy and dull. The genius provided a great deal of information on various magical formulae, both practical and alchemical in nature. A certain private matter of Necromancy was disclosed and clarified to the Seer as well, proving without a doubt the traditional 'powers' attribution of this path.

Egress: Burn wax seal. License to Depart. Star Ruby.

Lusanaherandraton

Station of the Dome: Daughter of the Lords of Truth and Ruler of the Balance
Queen Scale: Blue.

- ✦ Bathe and Robe
- ✦ Purify and Consecrate
- ✦ LBR
- ✦ First Key
- ✦ GRH
- ✦ Second Key
- ✦ Third Key
- ✦ Bataivah
- ✦ Recitation of *Liber Librae*; *Liber 418*, 17th aethyr
- ✦ *Liber Samekh*

Upon the altar: a blue cloth, Adjustment *atu*, seal of the genius, two blue candles, bell.

Incense: Galbanum.

Ingress: Anoint wax seal and place on forehead, recite 231 verse, call genius. Note: for this opus the Sun, Mercury and Venus were in Libra, a rare and opportune alignment. Sacrament: white wine. The Summoner received the following insight from the genius regarding its name: 'Divide it up into segments: *Lus* is *LVX* or *Light*; *Ana* = *Ananael*, an Angel of *Venus*; *Hera* = *Jupiter's wife*; *Andra* = *human*; *Ton* = *analysis*, *Tau*, *Vau*, *Nun*, which sums to 456, the *True Ages of Time from the Third Key*. 456 as *Chesed*, *Geburah* and *Tiphareth* – the *Red Triangle descending*. So, divide the name up into five segments and analyze.' This was a rather unique example of gnosis, the genius yielding up information concerning its name, and only occurred two other times, with *Resh* and *Cheth*. Note: the imagery in the *Third Key* is very much in harmony with that of the idea of *Balance* and *Judgment*. Also note that 'Ananael' in Enochian means 'secret wisdom'. The genius went on to grant us the *Vision and Initiation of the Balance*. Overall an extremely successful opus.

Egress: Burn wax seal. License to Depart. LBR.

Malai

Station of the Dome: Spirit of the *Mighty Waters*

Queen Scale: Sea-green.

- + Bathe and Robe
- + Purify and Consecrate
- + LBR
- + First Key
- + GRH
- + Second Key
- + Fourth Key
- + Banners
- + Recitations from *Liber 65*, Chapter 3, v. 33-65; *Liber Aleph*, Chapter 156
- + *Liber Samekh*
- + Water King

Upon the altar: a green cloth, The Hanged Man *atu*, seal of the genius, green candles, bell.

Incense: Myrrh.

Ingress: Anoint wax seal and place on forehead, recite 231 verse, call genius. *Sacrament:* white wine. The genius seemed more airy than watery, and the Seer became extremely intoxicated, even though he only had a few sips of the wine. The revelations however, were of the finest quality regarding magical and alchemical gnosis.

Egress: Burn wax seal. License to Depart. Star Ruby.

Kerugunaviel

Station of the Dome: Lord of the Forces of Life

Queen Scale: Blue.

- ✦ Bathe and Robe
- ✦ Purify and Consecrate
- ✦ LBR
- ✦ GRH
- ✦ Recitation of *Liber 7*, Chapter 3

Upon the altar: a blue cloth, Fortune *atu*, seal of the genius, blue candles, bell.

Incense: Saffron.

Ingress: Anoint wax seal and place on forehead, recite 231 verse, one knell on bell, call genius. The genius provided two numbers representative of its nature – 412 and 280. $412 = \text{Beth}$. $280 = \text{Kaph} \times 10$. Note: the Greek letters, P, Σ, T around the wheel that is the genii's King Scale sigil within *Liber CCXXXI*, are applied thus: Σ to the Sphinx; T to Typhon falling, and P to Hermanubis ascending. $RST = 100 + 200 + 300 = 600$. There are six spokes within the wheel. And the wheel itself = 60, Samekh, a prop, giving 666, a purely Solar number.

Egress: Burn wax seal. License to Depart. No banishing.

Iehuvahastanoθatan

Station of the Dome: Magus of the Voice of Power

Queen Scale: Slate gray

- ✦ Bathe and Robe
- ✦ Purify and Consecrate

✦ LBR

✦ GRH

✦ Virgo chapter from *Treasure-House of Images, Liber Porta Lucis*, chapter V, *Ararita*; AL II, V. 24

Upon the altar: Hermit *atu*, seal of the genius, white candles, bell.

Incense: Sandalwood.

Ingress: Anoint wax seal and place on forehead, recite 231 verse, battery of 5-1-4 knocks on altar, call genius. The presence of the genius was very strong and powerful. It provided both Seer and Summoner with clear visions and answers to their queries, and granted mental acuity and focus throughout the conversation. Considering the secretive nature of the *atu* and pathway in general, this was remarkable. Questions asked concerned alchemy, sex magical formulae, works of art being undertaken at the time, qabalah and magic in general. My favorite answer: “*Works applying proper force to create resulting form are to be accomplished in magical retirement, lone and afar.*” An example of which is this book!

Egress: Burn wax seal. License to Depart. LBR.

Chiva-abrahamadabra-cadaxviii

Station of the Dome: Child of the Waters and Lord of Light

Queen Scale: Maroon.

✦ Bathe and Robe

✦ Purify and Consecrate

✦ LBR

✦ First Key

✦ GRH

✦ Second Key

✦ Fourth Key

✦ Twelfth Key

✦ Recitation of *Liber Cheth* and *Liber 418*, 12th aethyr

Upon the altar: a dark red cloth, The Chariot *atu*, seal of the genius, a black and white candle, bell.

Incense: Amber, Star Anise, belladonna root.

Ingress: Anoint wax seal and place on forehead, three knells on bell, recite 231 verse, call genius, eleven knocks on altar. Sacrifice of blood, belladonna tincture and red wine upon seal. The genius explained to us the meaning of its name: 'It is of the balance of the Star Above with the Star Below. The force coursing upward between the two pylons – a spiral force – listen: Chiva =the Beast, Leo. Abrahadabra = Cancer, Cheth. Cada, the reversal of deca. Eighteen = Pisces. Jupiter = ten. Combined, Leo, Cancer, Jupiter in Pisces. I am the Seed and Steed of the Prince-Priest.' Note: this last statement gives credence to the idea that the genii were set as Wards of the Atus and Ordeals for the Initiate. Note also that Cheth = 418, the numeration of Abrahadabra, which is the Word of the Aeon. The path leads directly to Binah, the Graal, which the Chariot bears. The meaning is implicit. See *Liber 418* for greater understanding of this very deep subject.

Egress: Burn wax seal. License to Depart. LBR.

Vau Vuaretza

Station of the Dome: Magus of the Eternal

Queen Scale: Deep Indigo

- ✦ Bathe and Robe
- ✦ Purify and Consecrate
- ✦ First Key
- ✦ LBR
- ✦ Second Key
- ✦ GRII
- ✦ Fifth Key
- ✦ Taurus chapter from *Treasure-House of Images*; *Liber VII*, chapter 7; *AL I*, v. 50

Upon the altar: a purple cloth, The Hierophant *atu*, seal of the genius, two black candles, bell.

Incense: Storax.

Ingress: Anoint wax seal and place on forehead, recite 231 verse, call genius. Conversation with genius was most intense, and it provided a great deal of information concerning imagery upon the *atu*, namely its staff, which bears the sigil of three interlocking circles.

Egress: Burn wax seal, License to Depart, no banishing.

Gitw nosapw llois

Station of the Dome: Priestess of the Silver Star

Queen Scale: Silver

- ✦ Bathe and Robe
- ✦ Purify and Consecrate
- ✦ First Key
- ✦ LBR
- ✦ Second Key
- ✦ GRH
- ✦ Third Key
- ✦ *Liber 418*, 17th aethyr, p. 115-116; 5th aethyr, pp. 205-206 (3rd voice), The Oyster from *Liber 333*; *Liber VII*, chapter 7
- ✦ Invocation unto the Ladies: Diana, Artemis and Hecate, with blood offerings, fresh and burnt

Upon the altar: bare, with two silver candlesticks, white candles, The High Priestess *atu*, seal of the genius, bell, thurible, crystal and scrying bowl. Altar placed in center of the Temple.

Incense: Menstrual blood, jasmine, rose and aloes.

Ingress: Nine times widdershins around the altar. Invocations and blood offerings. Anoint wax seal and place on forehead, recite 231 verse, call genius. Prior to calling the genius, the Summoner and I set up the temple space a bit differently than usual, placing the altar 'in the midst' and facing it along the vertical path to Kether, all directions essentially facing north. After approaching the altar, I lit the incense and called Hecate, pouring the menses onto the burning charcoal within the thurible. Her presence and attendant shadows immediately became apparent, not only to myself but also to the Summoner, who usually is not so sensitive to such phenomena. He called the genius, but it was nearly unnecessary, as it seemed the genius was already present and a part of Her 'retinue'. We partook of damiana cordial as a sacrament, and offered it to the Ladies. The opus proceeded apace, and it was most memorable. Following it, late summer 2000 e.v., I came up with the original idea of turning the new Queen Scale 231 lexicon into a book of some sorts, the one you now read.

Egress: Burn wax seal, License to Depart, no banishing.

Θaloster-ā-dekerval

Station of the Dome: Daughter of the Flaming Sword

Queen Scale: Deep Purple

- ✦ Bathe and Robe
- ✦ Purify and Consecrate
- ✦ First Key
- ✦ LBR
- ✦ Second Key
- ✦ GRH
- ✦ Sixth Key
- ✦ Sixteenth Key
- ✦ *Liber 65*, chapter 4; 25th aethyr from *Liber 418*
- ✦ Invocation of Serpent
- ✦ Waratah-Blossom from *Liber 333*

Upon the altar: a red and purple cloth, the Lust atu, the seal of the genius, seven red candles, a serpent wand, bell.

Incense: Olibanum.

Ingress: Anoint wax seal and place on forehead, recite 231 verse, call genius.

ZOOΩ asar

Station of the Dome: The Children of the Oracles of the Mighty Gods

Queen Scale: Pale Mauve

- ✦ Bathe and Robe
- ✦ Purify and Consecrate
- ✦ LBR
- ✦ First Key
- ✦ GRH
- ✦ Second Key
- ✦ Third Key
- ✦ Eighth Key
- ✦ Call of the 30 Aires
- ✦ *Genesis*, 4: 8-11
- ✦ Fifth and Second Aethyr readings, *Liber 418*
- ✦ *Liber VII*, Chapter 5, v: 37-48
- ✦ *Liber LXV*, Chapter 5, v: 5

Upon the altar: a maroon cloth, the Lovers *atu*, the seal of the genius, daggers, a single red candle, bell, censer.

Incense: Dried Coast Wormwood.

Ingress: Anoint wax seal and place on forehead, recite 231 verse, call genius. Once the genius was summoned, the communication was clear, vivid and striking, as can be discerned in the received Oracle. This is perhaps the best example of the crossover or bleed-through effect of two distinct systems of thought and theurgy, namely the Thelemic and the Sabbatic. Both share certain elements of dual faith observance, especially when it comes to the legend of the original primogenitors, Adam and Eve, and their sons, Cain and Abel. There is also a strange metaphysic shared concerning the true identity of the Incarnate Christos, veiled though it is by Mystery. This is an anomaly, for usually the 'twain do not meet', as the saying goes. And yet, 'He cometh forth from the veil.'

Egress: Burn wax seal, Licence to Depart. No banishing.

Beshθ aoooabitom

Station of the Dome: The Magus of Power

Queen Scale: Purple

- ✦ Bathe and Robe
- ✦ Purify and Consecrate
- ✦ LBR
- ✦ GRH, banishing/invoking Mercury
- ✦ First Key
- ✦ Second Key
- ✦ Invocation of Tahuti, *Liber Israfel*
- ✦ Third Aethyr readings, Liber 418
- ✦ *Liber B Vel Magi*

Upon the altar: a purple cloth, the Magus *atu*, the seal of the genius, bell and dagger.

Incense: Sandalwood

Ingress: Anoint wax seal and place on forehead, recite 231 verse, call genius. The opus was exacted at the Summoner's home. The Seer felt a little uneasy prior to the working, for reasons inexplicable. However, once we

got underway, that was swept away, as the working itself, and communication with the genius, was very good and clear, with a certain level of somatic intoxication, caused no doubt by the elevated nature of the communion. Most of the paths leading above the Abyss produce similar and even stronger alterations in consciousness, and Beth was no exception. The trance state, whilst heavy, was not opaque or delusional, despite the traditional correspondence with the Magician. It was, however, full of intense and non-stop astral visions, and at times the Seer requested that the Summoner repeat certain questions and queries, as he was getting bombarded with sensory information. Despite this, the genius came through with a series of solid and genuine revelations, as can be gleaned from the Oracle. This surprised both of us, as we expected to receive detritus and psychic obsfucation. Due to the absorption in the communion, we forgot to make the offering of white wine during the course of the opus. This was rectified at the close, and served to ground us both out a little.

Egress: Burn wax seal, License to Depart, LBR.

Ashu-iao-usha

Station of the Dome: The Living Spirit of the Aethyr

Queen Scale: Sky Blue

- ✦ Bathe and Robe
- ✦ Purify and Consecrate
- ✦ LBR
- ✦ First Key
- ✦ Second Key

Upon the altar: a blue cloth, the Fool atu, the seal of the genius, bell, censer, two pillar candles.

Sacrament: Freshly bottled Vision tincture.

Incense: Sandalwood

Ingress: Anoint wax seal and place on forehead, recite 231 verse, call genius. This working was exacted by the Seer alone, two days after the Beth opus. The Summoner was unable to attend. The chief difference was a matter of total focus and concentration upon the process of scrying itself. I had to split my attention between asking questions and writing down answers

and actually listening and perceiving the words and presence of the genius. The methodology of summoning was different as well, in that I called the genius by using its name as a mantra and reciting it aloud 111 times. I welcomed the genius and offered it some of my scrying tincture, comprised of mugwort and cinquefoil. I took two droppers full and began communion. The genius became present whilst I recited its name, and as I began to ask questions became very vocal and visual: both Voice and Vision were distinct and clear. However, as the working wore on I began to feel overshadowed by the trance-state, and this muddled the communication somewhat. At that time I stopped and simply abode for awhile in the steady-state. I experienced the genius as somewhat reptilian in appearance and discerned in this a 'mask behind a mask behind a mask', which is an attribute of all the genii, but especially those above the Abyss. One would probably not be able to withstand full psychic disclosure as it would short-circuit one's sensorium.

Egress: Burn wax seal. I asked the genius to abide in the Temple for as long as it wished. Left its King Scale seal upon the altar overnight.

Dη nastartarωθ

Station of the Dome: The Daughter of the Mighty Ones

Queen Scale: Sky Blue

- ✦ Bathe and Robe
- ✦ Purify and Consecrate
- ✦ LBR
- ✦ First Key
- ✦ Second Key

Upon the altar: a blue cloth, the seal of the genius, bell, censer.

Incense: Sandalwood and Aloes.

Ingress: Anoint wax seal and place on forehead, recite 231 verse, call genius. The final working of the Queen Scale lexicon was once more performed alone by the Seer. This time he simply used the King Scale seal as a meditational portal, especially since the symbol for Daleth is traditionally a 'door'. The genius possessed a feminine form, though not wholly human in appearance, and spoke with a female voice. It seemed to know exactly why it had been summoned and without prompting began to speak its Oracle.

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in generis

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De Arte Magica (bootlegged pamphlet, no date)

These few select titles by the Master Therion give a complete overview of the magick and philosophy of Thelema. They are indispensable to a solid understanding of the Great Work as conceived and reified by him. They also reveal the beautiful genius of his HGA, Aiwaz.

FULLER, JFC

The Treasure-House of Images. Mandrake Press Ltd, Oxon, U.K. 1990.

Published within Keith Richmond's beautiful edition of *The Rites of Eleusis* by Aleister Crowley. These are invocations of the Zodiac, and they are sublime.

GRANT, KENNETH

Nightside of Eden. Skoob Publishing. London. 1994.

If one enjoys creative qabalah mingled with muck and slime, this book is very highly recommended. Grant's ratiocinations are quite perverse as well as entertaining. In the opinion of the present author, however, there exists but One Tree, black as space and radiant as the stars.

JONES, CHARLES STANSFELD

Liber 31

QBL The Bride's Reception

The Egyptian Revival

Private correspondence

Forget everything you might have heard or even read about Achad. He was and remains a pure fool genius, not to mention the prophesied 'child' of *Liber AL*. He saw the perfection of the universe in all its combinations, and wrote about it clearly and simply. Therion made many mistakes during his life, but condemning Achad and rejecting his work was without a doubt one of his worst.

MOTTA, MARCELLO

The Equinox, Volume V, No. 2, Thelema Publishing Company, Nashville, Tennessee, 1979.

Motta provides additional commentary to *Liber 65* by Therion, various reviews of books and his own Personal Research into *Liber 231*. It has been stated by various individuals over the years that Motta's 'Equinox' volumes are 'spurious' and 'apocryphal'. History, even occult history, is written by the victors. *Mundus Vult Decipi*.

REGARDIE, ISRAEL

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POWELL, ARTHUR

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