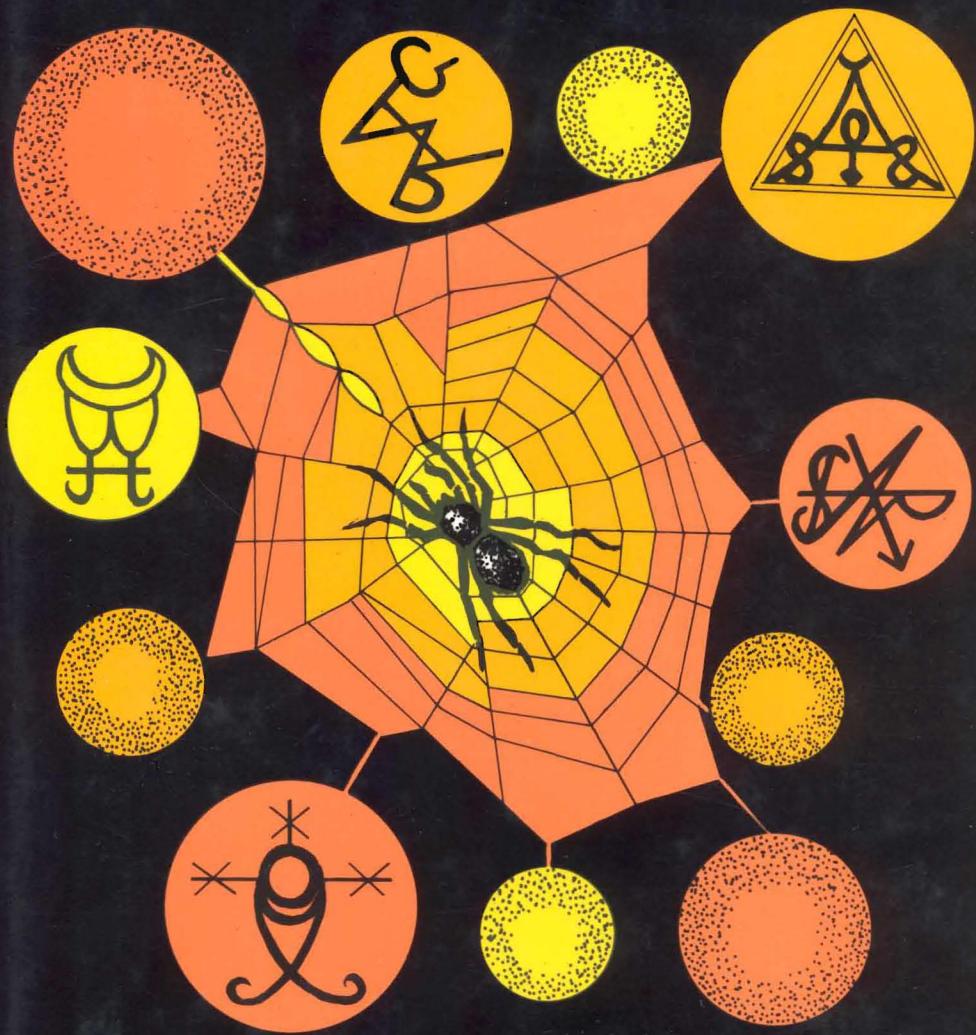


# Outside the Circles of Time



KENNETH GRANT

## Outside the Circles of Time

Kenneth Grant

Aleister Crowley was the first modern occultist to demonstrate the existence of superior alien intelligences, with whom he and others established contact or 'rapport', but his findings were not taken seriously until after his death in 1947, when the massive interest in psychic phenomena and psionic science confirmed many of his claims that consciousness can and does exist independently of the physical brain.

Kenneth Grant, a leading authority on Crowley and his successor as Head of the Ordo Templi Orientis, has continued and developed Crowley's pioneering studies and has succeeded in unravelling a network more complex than was ever imagined: a network not unlike H. P. Lovecraft's dark vision of sinister forces lurking at the rim of the universe.

*Outside the Circles of Time* explores the roots and branches of these ideas, from Blavatsky, Crowley's *Book of the Law*, Lovecraft's *Necronomicon* to the work of Andahadna, contemporary priestess of Maat, the goddess of the Dark Aeon that, even now, spins closer to our time and space.

KENNETH GRANT studied magick under Aleister Crowley and it was not until a few years after Crowley's death that he took over the *Ordo Templi Orientis* (O.T.O.), a body of Initiates working towards the establishment of the Law of Thelema and the true magical tradition that Crowley and others helped to revive.

The author has, in collaboration with John Symonds, edited and annotated all of Crowley's major works and is himself the author of a number of studies in the occult, including:

### The Magical Revival

'This is certainly the most authoritative history of twentieth century magic that exists.'

Colin Wilson Books and Bookmen

### Aleister Crowley and the Hidden God

'An illuminating study of sexual magic.'

from *The Wise Wound* by  
Shuttle and Redgrove

### Cults of the Shadow

'The most important occult research available to the public today.'

Jeffrey Evans, *Gnostica*

### Nightside of Eden

'This work represents the breaking of new ground in contemporary occultism, in that it reveals the nature and importance of an area traditionally feared and avoided as the epitome of "evil".'

Thissa, *Journal of Ceremonial Magick*

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Outside the Circles of Time

Books by the same author

*The Magical Revival*  
*Aleister Crowley & the Hidden God*  
*Cults of the Shadow*  
*Images & Oracles of Austin Osman Spare*  
*Nightside of Eden*  
*Hecate's Fountain (In preparation)*

# *Outside the Circles of Time*

KENNETH GRANT

Frederick Muller Limited  
London

# Contents

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For  
Ilyarun  
Always

For there are Thrones under ground  
And the Monarchs upon them  
Reign over Space and Beyond

Invoke Them in Darkness, Outside  
The Circles of Time

In Silence, in Sleep, in Conjurations  
Of Chaos, the Deep will respond . . .

From the *Qabalahs of Besquil*

That is not dead which can eternal lie,  
And with strange aeons even death may die.

*The Necronomicon*

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Kenneth Grant  
London, 1980.

## *Foreword*

THIS BOOK brings into focus hitherto undeveloped ideas in the work of Aleister Crowley, ideas that are immediately—one might almost say urgently—relevant to our times. It is only within the past decade or so that various scientific trends and tendencies have made it possible to re-evaluate Crowley's work in a way that lifts it out of the exclusively 'occult' framework into which—until the appearance of my *Typhonian Trilogy*<sup>1</sup>—it had been cast. That these ideas have remained undeveloped until now is not surprising when it is realized that Crowley's death in 1947 coincided with the occurrence of an unprecedented wave of inexplicable phenomena relating to space, and the mysterious objects that sometimes appear in it.<sup>2</sup> Since that time a totally new scene has emerged and the more sensitive members of the human race have consequently become acutely aware of the possibility of consciously directed and self-intelligent life existing outside or beyond humanity. So much has recently been published about these matters that it is unnecessary to enlarge upon the subject here.

<sup>1</sup> See bibliography.

<sup>2</sup> See Keel, Seargent, and others (bibliography).

The significance of Crowley's work in such a context is only now becoming apparent as the values of the old world, the old aeon, crumble away or undergo radical change. Furthermore, the entire mass of humanity—not a mere handful of nations, however large and powerful—is now threatened with destruction as, once before, when it succumbed to almost total annihilation in the days of Atlantis. There are those who believe that it is already too late to avert a repetition of that catastrophe, although it is considered possible for certain members of the human race to survive the holocaust and its effects. That a form of survival can be ensured by magical foreknowledge, and the access which it gives to other dimensions of being, outside the circles of time and space, is not entirely beyond belief. With this in mind, the present thesis has been developed.

Now, more than ever before, it is evident that man must find his centre, his 'soul', or perish as a self-conscious entity. Hitherto, the search for meaning has been achieved in a limited number of individuals by the discovery of the True Will, in a Crowleyan sense; by the birth of the soul, in a Gurdjieffian sense; or by the finding of personal identity, in a Jungian sense. But these solutions pertain almost wholly to the level of humanity and to a single linear time sequence, viz: the series of aeons and their apotheosis in an evolutionary progression from individual to cosmic consciousness.

It was left to Crowley's 'magical son', Frater Achad<sup>3</sup> to demonstrate the possibility of concurrent aeons wherein the 'three times'—past, present, and future—coalesce and reify a simultaneous and direct experience of ultra-dimensional and extra-temporal consciousness. He succeeded in adumbrating the manifestation of a time cycle known as the Aeon of Maat, expected by more orthodox occultists to supersede by some 2000 years the present era which Crowley introduced in 1904 as the Aeon of Horus<sup>4</sup>. Frater Achad's greatest

<sup>3</sup> See bibliography under Jones, Charles Stansfeld.

<sup>4</sup> See *The Equinox of the Gods* (Crowley). For an explanation of the succession of aeons, see *Aleister Crowley & the Hidden God* (Grant), chapter 4.

achievement lay, undoubtedly, in his ability to convey the sense of that manifestation in terms consonant with the Direct Teachings of Maat. These teachings have recently been channelled—nearly thirty years after Achad's death—and published as *Liber Pennae Praenumbra*<sup>5</sup> by an adept who wishes to remain anonymous. However, as she is an active member of the Typhonian O.T.O.<sup>6</sup>, and as her work is discussed in several chapters following, she is referred to throughout as Soror Andahadna, the name by which she is known in that Order.

*Liber Pennae Praenumbra* was transmitted—as was Crowley's *Book of the Law*—by a praeterhuman Intelligence. Moreover, like the Horus Current associated with Crowley, so the Maatian Current associated with Andahadna has already produced observable effects, particularly among individuals sensitive to the presence of occult influences and among those who have been sucked into the re-awakened Vortex of magical activity in the New World. However, before a precise balance is achieved in man between the night- and the day-side aspects of existence, a crisis of consciousness has to be undergone by humanity at large. This experience is known as the Ordeal of the Abyss; its full significance is discussed in the *Typhonian Trilogy* and in *Magick*, Appendix II, where Crowley describes the implications of the Ordeal in terms of individual magical attainment. In relation to humanity at large this concept comports the massive experience of an Aeon without a Word, a concept explained in depth in the pages which follow. Crowley was aware that such an aeon lay ahead, but he assigned it to a remote cycle of time and did not enlarge on the matter. A recently pirated version of Crowley's diaries includes a reference to this Wordless Aeon but it is misleading

<sup>5</sup> First published in 1976 in the *Cincinnati Journal of Ceremonial Magick*, vol. I, No. I.

<sup>6</sup> Because certain spurious organizations are claiming to be the genuine O.T.O. (*Ordo Templi Orientis*) it is necessary to identify the ancient Order of Initiates (which Crowley revived) as the original OTO developed by Kenneth Grant in accordance with the requirements of the Typhonian Current. See the *Typhonian Trilogy*.

insofar as Crowley made a grave error<sup>7</sup> which remained uncorrected in the typescript used by the unauthorized publisher. In actual fact, the Ordeal involves the mystery of the Twins (Gemini), and of an obscure magical formula relating to *Zain*.<sup>8</sup> The present book explains the nature of these formulae; it also shows that man stands—at the present moment—upon the threshold of a Wordless Aeon; that he must pass through the Desert of Set (another expression that will be explained in due course) and emerge into the clear light of the Aeon of Maat, but without guidance from the supernal influences that have hitherto monitored the evolution of his consciousness.

Frater Achad has produced cogent, but not entirely conclusive evidence<sup>9</sup> to show that Crowley failed to fulfill the function of a Magus because of his inability to utter the Word of the Aeon of Horus (the present aeon), and that therefore the present aeon is itself the Wordless Aeon the advent of which has been dreaded and abhorred by the prophets of the past. A recent World Avatar, Meher Baba, also failed to utter his promised Word.<sup>10</sup>

As growing world tensions threaten to escalate and to submerge humanity finally, a bridge crossing the Wordless Aeon has appeared almost miraculously and—like a web that spans Space and Time—it is able to transport into other dimensions, other aeons, those members of the human race that have understood the Word or Voice of the Silence.<sup>11</sup>

The Great Pylon that guards the first gateway to the aeons

<sup>7</sup> Entry dated 10th June, 1923 e.v.

<sup>8</sup> *Zain* is the seventh letter of the magical and qabalistic alphabet; its significance will emerge in due course.

<sup>9</sup> See Achad's 'Official' and 'Unofficial' Correspondence to Handel, Kowal, and others.

<sup>10</sup> See chapter 11 *infra*.

<sup>11</sup> It is probable that Blavatsky's mysterious book of that name refers to the Wordless Aeon, and it is surely significant that Crowley, when he published his comment on *The Voice of the Silence* (Equinox, III.1), placed—as a frontispiece thereto—his portrait of LAM, the extra-terrestrial and praeterhuman Intelligence particularly relevant to the Aeon of Maat.

outside space and time is the Pylon of the Double Current—Horus-Maat—and upon its plinth broods the Vulture of Maat, the dark twin of the golden hawk tinged with the blood of the Aeon of Horus.

Of *The Book of the Dead* (or Unmanifest), whether Egyptian or Tibetan, little has been said in these pages; they are both well known. But of *The Book of Dead Names (Necronomicon)*, quite a lot is here said because H. P. Lovecraft, who was instrumental in bringing this 'new' book of the Unmanifest to the notice of the public, has left a rather unsatisfactory explanation of its true provenance and of the value which it undoubtedly possesses for the practical occultist no less than for the reader interested solely in the theoretical and literary aspects of these matters.

## Introduction

THROUGHOUT THE centuries sensitive individuals—priests of dark faiths that inspired the poets and prophets of antiquity—have made themselves receptive and available to cosmic impulses and vibrations. By such individuals the consciousness of humanity has been prepared for the transformations we are witnessing, and which some of us are experiencing, in the world today.

We are living today at a crucial period of transition from one age to another, yet although periodically a new age dawns, it is within our own time alone that it has become possible to see the succession of aeons, or cycles of time, not as a sequential process but as a simultaneous phenomenon. This is reflected in the consciousness of certain individuals who are liberated from the thraldom of spatial dimensions and who therefore exist outside the circles of time.

In previous books I have attempted to trace some of the more significant transmissions and channellings that have manifested in recent years. Since the appearance in 1888 of Blavatsky's still largely misunderstood interpretation of the Secret Doctrine, various occultists, poets, and painters, have parted the Veil of Isis and penetrated the deeper reaches of

a Mystery that science is only just beginning to reveal in fitful flashes.

Aleister Crowley, perhaps more than any other occultist, has supplied a direct and prophetic insight into the mysteries of the aeons and the evolution of human consciousness which such evolution comports. *The Book of the Law* stands as an insurmountable obstacle, a perpetual challenge, to those who, doubting the validity of Blavatsky's *Book of Dzyan*, were, to a certain extent, able to justify their derision of the mysterious origin which she claimed for it. This does not apply however to *The Book of the Law* and the strange circumstances that led up to the work of Charles Stansfeld Jones (Frater Achad), the man referred to in the Book itself as the 'child', and of whose existence at the time the Book was channelled, Crowley knew absolutely nothing. The full circumstances are described by Crowley in his *Confessions*<sup>1</sup>, and they remain a baffling challenge to human enquiry concerning the existence in the universe, or beyond it, of praeter-human intelligence functioning independently of cerebral structure, or any known mechanism of human consciousness.

What concerns us here is that Frater Achad claims to have witnessed and to have ushered in an Aeon of Truth and Justice—known technically as the Aeon of Maat—which supersedes the Aeon of Horus inaugurated by Crowley in 1904, when he received the *Book of the Law*.

If Achad's researches had been the only outcome, one would be inclined to dismiss his work as fabrication or—perhaps—as a development along lines peculiar to himself and unacceptable to Crowley. But since Achad's death, various occultists working independently and, in some cases, unaware of Crowley's work, have substantiated various aspects of the aeonic changes noted by Achad. These changes reveal the existence of a pattern, a consciously generated and vital thread leading from the fantasies of Blavatsky, through the purple and passion of Crowley, to weirdly disturbing

<sup>1</sup> *The Confessions of Aleister Crowley*, edited and annotated by Symonds and Grant. Routledge & Kegan Paul, 1979. See especially, chapters 49 and 85.

visions of Lovecraftian worlds wherein forces considered by the ancients as dark and evil are now revealed by science as the anti-worlds and inner spaces of the known universe.

The ancient gnostics developed an elaborate aeonology involving time cycles and Words of Magical Power. Similarly, Far Eastern systems had their *yugas*, *mahayugas*, *kalpas* and *mahakalpas*, cycles within cycles. And in recent times—within the lifetime of many readers of this book—a new aeon has dawned, the Age of Aquarius, known under various names by different cults.

It is said that an aeon endures for approximately 2,000 years, but an aeon is also defined as being 'an immeasurable period of time',<sup>2</sup> and metaphysics has shown that time is a very tricky commodity, perhaps more so even than its sister-concept, space. The couplet from the *Necronomicon*, quoted at the beginning of this book, is of sinister import. In fact, as Achad and others have shown (quite independently of each other), the aeons are not necessarily successive. There may be aeons between aeons, periods of time so infinitesimally small as to be indeed immeasurable. Such a Hadit-aeon from a mundane view point, however, need not be immeasurable; it need not be in time at all!

Each historic age or aeon has had its Word or magical formula, but the present Age of Aquarius dawned without a Word. Aleister Crowley, who announced the first cycle of this Age,<sup>3</sup> failed to utter a Word; and Meher Baba, who promised his devotees that the culmination of his years' long magical silence would blossom finally in one Supreme Word, died without having uttered it. Can it be that the Aeon of Horus is the 'Aeon without a Word', the Aeon of Supreme Chaos dreaded from time immemorial by adepts and prophets of all ages and climes? Such an aeon may now be upon us; yet there is hope for the latter days of the Age of Aquarius, for the cycle complementary to the Aeon of the Son is that of the

<sup>2</sup> Oxford Dictionary.

<sup>3</sup> Known technically as the Aeon of Horus, the Crowned and Conquering Child. For a full explanation of the expression, see the *Typhonian Trilogy*.

Daughter, which is known as the Aeon of Maat.

Some there are who claim already to have heard the Word of that far distant aeon, and to have surprised the modes of its magical formulae and the even stranger sorceries behind its Dark Doctrine, the doctrine of the 'blue lidded daughter of sunset'. It comports the formula of Ma-Ion<sup>4</sup> and the manifestation of the Mani Stone, the sacred jewel within the lotus. The mani-stone is the special symbol of the female in her virginal or 'daughter' phase, of the woman whose mouth speaks oracles and, by the same mouth, manifests the wish-fulfilling gem that grants all desires.

Because of the enigma of the Woman and her rôle in the secret rites of occultism, the Aeon of Maat is shrouded in mystery, and its symbols are obscure. Yet today, the emergence of woman as a being in her own right, free and potent to control her own destiny, with the discomforting hint that she may surpass the male in knowledge and power, is paving the way for the advent of that aeon wherein she will function as a gateway through which cosmic influences will be invoked. In *The Second Ring of Power*<sup>5</sup> it would appear that Castaneda is referring to the formula of the *voltigeurs*, when he makes one of Don Juan's female apprentices say:

"Women are better than men in that sense. They don't have to jump into an abyss. Women have their own ways. They have their own abyss. Women menstruate. The Nagual told me that was the door for them. During their period they become something else. (p. 50).

"The Nagual told me and the little sisters that during our menstrual periods *dreaming* becomes power . . . a crack opens in front of us during those days . . . two days before her period a woman can open that crack and step through it into another world." (p. 161).

Sri Haranath<sup>6</sup> wrote: "It is beyond doubt that the entire body of females on earth represents the unfathomable original

<sup>4</sup> See Glossary.

<sup>5</sup> *The Second Ring of Power* by Carlos Castaneda, Simon and Schuster, New York, 1977.

<sup>6</sup> *Selected Letters of Pagal Haranath*, Parts 1 and 2, p. 26.

force. . . . To accost them from a safe distance is the only key to the solution of the mystery which enshrouds them; women hold the pass to the attainment of final liberation. It is in their power also to darken forever that pass and to make the way to perdition easy and clear. To the wielder of such diametrically opposite forces our unconditional submission is a matter of necessity . . .”

On p. 25 of the same volume of letters, Haranath describes the dual attributes of woman as ‘all will and all joy’, and, in another place, he describes them as ‘the incarnation of will and chaos (original and unformed matter). Hence, he declares: ‘Their joyous aspect is pleasant and prolific of good, while their fiendish nature is hideous and dreadful . . . only such a combination of duality is capable of instructing and saving me.’ I shall bring forward, later, a possible magical interpretation of this doctrine. Women can lead one to heaven or to hell, according to how one approaches (i.e. worships) them. As in AL<sup>7</sup>, they can distil the poisonous and fatal venom of the snake, or the bliss-conferring *kalas* of the stars.

Aleister Crowley claimed to be the prophet of a New Aeon, the Aeon of Horus characterized by Force and Fire which dawned in 1904. Forty-four years later, in 1948, his magical ‘son’, Frater Achad, announced the incoming of the Aeon of Maat (the Aeon of Truth and Justice). According to ancient occult traditions an aeon endures for approximately 2000 years. The compatibility of two aeons running co-evally is therefore a logical impossibility. It is now known, however, that the apparently anomalous coincidence of two or more aeons occurring simultaneously is not an impossibility when time is considered to be, not a linear sequence of events or spaces, but a *perichoresis*, an intrusion into the present space of the past and the future, which involves an implosion of synchronicity. Achad’s researches into AL, conducted independently of Crowley’s, point to an indepth meaning that is now being elucidated by Soror Andahadna and others. Their

<sup>7</sup> AL *vel Legis* (the Book of the Law), generally known as AL, as it is referred to hereinafter.

work demonstrates a continuation of the Current initiated by Crowley.

The relevance of *tantra* in connection with New Aeon magick becomes understandable in the light of woman’s future rôle as a doorway to other dimensions. To a question concerning the validity of using sex as a means of spiritual culture, Sri Ramakrishna made the following reply:

Know that it is also one of the paths, but a dirty one. Just as there are several doors—the main gate, the back door and one for the sweeper to enter the house in order to clean the dirt there—leading into the house, so know that this is also a path. Through whatever door people may enter the house, they reach the goal all right.<sup>8</sup>

In view of that celebrated Parahamsa’s insistence on sexual asceticism, this reply was undoubtedly remarkable. It is comprehensible only if woman is regarded as a goddess or as the vehicle of a goddess, as it is enjoined that she should be during the tantric rites. This surely is a very high form of asceticism.<sup>9</sup> It means that woman is to be envisaged as a vehicle of divine or superhuman influence. And if—as suggested in *Nightside of Eden*—the sexual energies can be invoked to activate the zone of Daäth-Yesod,<sup>10</sup> the key zone which gives access to the other side of the Tree of Life, it is not difficult to understand Ramakrishna’s words. Experiencing, as he did, the vastly extended consciousness conferred upon him while in direct communion with the Cosmic Spirit in the form of the Goddess Kali, he would not fail to be aware of those other dimensions which the qabalists described as *qliphotic*. Daäth is the eleventh Sephira, and eleven is the mystic number of the *Qliphoth*, and of magick or ‘energy tending to change’. Energized by the moon of Yesod it becomes the gateway to the Abyss and of the Tunnels of Set that underlie

<sup>8</sup> Quoted in *Sri Ramakrishna, the Great Master* (p. 511), by Swami Saradananda, (Sri Ramakrishna Math, Mylapore, 1952).

<sup>9</sup> ‘A man who looks upon a woman as a human being, O Thou of the best countenance, can have no perfection though he may repeat mantras, he meets with contrary results.’ (*Uttara Tantra*, ch. 2).

<sup>10</sup> See Glossary for these and similarly uncommon terms used in this book.

the paths of the Tree. According to *The Book of Thoth*, Atu 11 resembles the formula of Lust, and Atu 9 (the number of Yesod) resumes that of the Hermit symbolic of the Secret Seed (*Yod*), worshipped in the Cult of the Spermatozoon. Taken together, the two numbers of the major formulae of O.T.O. magick—eleven and nine—produce 20, which is the number of the Atu entitled *The Aeon*. The letter ascribed to this Atu is *shin*, and it is the signature of Set; it is an ideograph of the triple fire-tongue<sup>11</sup> and a secret name of the lunar current (i.e. Sin). Between the two moons, Daäth and Yesod, shines the Sun, the number of which (6) added to 20, yields the number of *Kebad*, the husband of the ‘impure Lilith’, which demonstrates the fact that the application of the sexual current, frontally<sup>12</sup>, generates substance, whereas dorsally applied it generates shadows<sup>13</sup>. The Priests of Set work with the latter current, hence, of the cults of the Shadow, Lilith is described as the supreme Goddess.

One final point is here relevant, and I state it without apology. It is not my purpose to try to prove anything; my aim is to construct a magical mirror capable of reflecting some of the less elusive images seen as shadows of a future aeon. This I do by means of suggestion, evocation, and by those oblique and ‘inbetweenness concepts’ that Austin Spare defined as ‘Neither-Neither’. When this is understood, the reader’s mind becomes receptive to the influx of certain concepts that can, if received undistortedly, fertilize the unknown dimensions of his consciousness. In order to achieve this aim a new manner of communication has to be evolved; language itself has to be reborn, revivified, and given a new direction and a new momentum. The truly creative image is born of *creative imagining*, and this is—ultimately—an irrational process that transcends the grasp of human logic.

It is well known that scientists and mathematicians have evolved a cryptic language, a language so elusive, so fugitive,

<sup>11</sup> The shape of the Chaldaean letter *Shin*.

<sup>12</sup> As in Operations of the IX<sup>o</sup> O.T.O.

<sup>13</sup> As in Operations of the XI<sup>o</sup> O.T.O.

and yet so essentially cosmic that it forms an almost qabalistic mode of communication, often misinterpreted by its own initiates! Our position is not quite as desperate for we are dealing primarily with the body-mind complex in its relation to the universe, and the body-aspect is deeply rooted in the soil of sentiency. Our minds may not understand, but in the deeper layers of the subconsciousness where humanity shares a common bed, there is instant recognition. Similarly, a magician devises his ceremony in harmony with the forces he wills to invoke, so an author must pay considerable attention to the creation of an atmosphere that is suitable for his operations. Words are his magical instruments, and their vibrations must not produce a merely arbitrary noise but an elaborate symphony of tonal reverberations that trigger a series of increasingly profound echoes in the consciousness of his readers. One cannot over-emphasize or over-estimate the importance of this subtle form of alchemy, for it is in the *nuances* and not necessarily in the rational meanings of the words and numbers employed that the magick resides. Furthermore, it is very often in the suggestion of certain words *not* used, yet indicated or implied by other words having no direct relation to them, that produce the most precise definitions. The edifice of a reality-construct may sometimes be reared only by an architecture of absence, whereby the real building is at one and the same time revealed and concealed by an alien structure haunted by probabilities. These are legion, and it is the creative faculty of the reader—awake and active—that can people the house with souls. So then, this book may mean many things to many readers and different things to all, but to none can it mean nothing at all, for the house is constructed in such a manner that no echo can be lost.

## I

*The Monstrous Soul*

CERTAIN FUGITIVE elements appear occasionally in the works of poets, painters, mystics, and occultists which may be regarded as genuine magical manifestations in that they demonstrate the power and ability of the artist to evoke elements of an extra-dimensional and alien universe that may be captured only by the most sensitive and delicately adjusted antennae of human consciousness. The Vision, when it appears, is contained by that occult and immaterial organ popularly known as the 'third eye' of which a contemporary yogi has observed: 'If your attention is in the third eye, just imagination is enough to create any phenomena'.<sup>1</sup>

The preparation which renders the human instrument sensitive to the subtle impact of extra-cosmic forces is not quite the same as the preparation undergone by yogis with the purpose of experiencing superconsciousness. On the contrary, the former would seem to require that total and systematic derangement of the senses which Rimbaud declared to be the

<sup>1</sup> *The Book of the Secrets—I* by Bhagwan Shree Rajneesh, p. 110. This implies that the faculty of Vision is itself the creative or projective principle. See also *Five Hymns to Arunachala*, Sri Arunachala Ashtakam, verse 6, by Sri Ramana Maharshi.

key to self knowledge: 'the primary study of the man who wishes to be a poet', wrote Rimbaud 'is his own knowledge, entirely. He seeks for his soul, inspects, tempts it, instructs it. As soon as he knows it, his duty is its cultivation . . . The soul must be made monstrous . . . I say that he must be a *voyant*, make himself into one. The poet makes himself into a seer by a long, tremendous and reasoned derangement of his senses. All the forms of love, suffering and folly, he seeks himself; he consumes in himself all poisons, in order to retain only the quintessences . . . Thus he attains the unknown; and when, at the point of madness, he finishes by losing the intelligence of his visions, he has beheld them! . . .'<sup>2</sup>

This formula of derangement was for Rimbaud, as for some of the greatest artists and magicians, the supreme key to inspiration and the reception of vivid images such as those which flash and tremble upon the luminous canvases of a Dali or an Ernst. It is the kind of inspiration which Remy de Gourmont recognized as the source of *Les Chants de Maldoror* which, he said, 'will remain unique and from now on belongs to that list of works which . . . forms the abbreviated library and only possible reading of those whose ill-made spirits will not lend themselves to the everyday joys of the commonplace; or of conventional morality'.<sup>3</sup>

It should be evident that those who let in the forces of the *Qliphoth* must themselves assume the Mask of the Beast. It is therefore not surprising to find that the entire gamut of so-called abnormal and perverted lusts has been exploited in attempts to transmit the vibrations of extra-cosmic or—at least—extra-terrestrial forces.

Such forces were described by the ancients as demons, giants, elementals, dwarfs &c., and they were glossed under monstrous and bestial forms by the mythologies of all peoples. The magician, Michael Bertiau, describes the translation of

<sup>2</sup> G. F. Lees in the introduction to his translation of *Une Saison en Enfer* (Arthur Rimbaud), pp. 9, 10.

<sup>3</sup> Remy de Gourmont in his introduction to *The Lay of Maldoror*, Casanova Society, 1924.

forces from Universe 'B' to our own Universe 'A', and their return, in the following words:

'Dagon will come again, as will mighty sorceries . . . for the mighty beasts of the deep have been unleashed and they have gone about their pathway of destruction, and far worse is expected. . . . Hold to the powers I have given you, for only by lycanthropic transformation, by being and firstly becoming a monster shall the magician escape.'<sup>4</sup>

And again:

' . . . become a monster and escape that pathway, that alone is the doorway of the Daäthian portal of total darkness. I have told you that all avenues of escape are blocked, but in truth there is the doorway of becoming a monster, by becoming the beast, so that thereby you can escape by the very door they came through. Know, also, that this door is always open and that ingress from beyond is a constant threat. . . . Slowly they are awakening, therefore doorways have been created and you must put on the masks and skins of animals and others—horrible monsters and hellish astral entities, and by this means only the magician can escape from this universe into the next system of worlds. We are seeking to set certain magical specifics in this matter and there cannot be anything else given as advice, because the very mouth of hell is opening and the demons and daemons of the eleventh pathway are pouring into this sphere.'<sup>4</sup>

To return to Rimbaud's 'key': there have been few cases of sense derangement for specifically magical purposes more extreme and more fully documented, than those exemplified by Aleister Crowley who moved daily in other worlds and in partially reified dreams that all but eclipsed the mundane events of everyday consciousness.<sup>5</sup> The strength required to experience the dream and to remain outwardly coherent is an achievement that few can claim.<sup>6</sup> Lautréamont admitted that

<sup>4</sup> An unpublished paper entitled 'Lecture by Joseph-Antoine Boullan', by Michael Bertiaux. It was, claims Bertiaux, transmitted to him astrally on 28th October, 1976. The significance of such terms as Dagon, the Daäthian Doorway, the eleventh pathway, will become apparent in due course.

<sup>5</sup> See *The Magical Record of the Beast 666*, edited and annotated by Symonds and Grant, Duckworth, 1972.

<sup>6</sup> Cf. Salvador Dali: 'The only difference between myself and a madman is that I am not mad'.

he could not, and, as is well known, Rimbaud withdrew from the struggle.

It is therefore highly instructive to study the works of those who, although immersed in a superb madness are yet able to record—however falteringly—the Vision transmitted to them and exacerbated by repeated interior convulsions of terror, or by orgasms of ecstasy. Baudelaire declared: 'It is through dreams that man communicates with the dark dream by which he is surrounded'. I do not understand this to mean that the dream *qua* dream is the key to other spheres, other dimensions. Psychologists generally have demonstrated that the dream is usually a personal and ultimately insignificant phenomenon, insignificant in that it does not lead beyond the individualized consciousness of the dreamer. This surely is not the dream to which Baudelaire referred, rather it is the sediment, the lees of the daily round. Yet some dreams, rare or non-existent in the lives of most individuals, are dreamed frequently by adepts of art and occultism alike, and they contain flashes from sources other than those seen through the narrow window of the average dreamer. It is the ability to increase the duration of these flashes that distinguishes the genuine artist and the occultist skilled in the art of magical dream control. For the ultimate secret of creative delirium lies in a special kind of *control* that may be consciously applied. And herein lies the difficulty in understanding, in any but irrational terms, the systematic derangement of senses that is the mainspring of creative genius.

An understanding of the dream in this essential and intuitive sense leads directly to an understanding of magick, for all creativity involves change, transformation, translation. Aleister Crowley defined magick as the 'art of causing change to occur in conformity with will'<sup>7</sup>; he also defined it as 'energy tending to change'.<sup>8</sup> But what is the nature of this energy and of the change to which it tends? On the physical plane the energy is creative as sexual energy and the nature of the

<sup>7</sup> See *Magick* (Crowley), p. 131.

<sup>8</sup> 777 Revised (Crowley and others), p. xxv.

change is in accord with the nature of the will, or control, that is exercised at the moment of its release (orgasm). Thus the full formula of magick—as of dream control—is resumed in the eleven worded precept: *Do what thou wilt shall be the whole of the Law.*<sup>9</sup> This may be interpreted as meaning that the basic law, the inherent tendency of each individual, is toward that total transformation of himself from the limited entity that he believes himself to be, to that which he really is in essence, i.e. a transcosmic, extra-terrestrial and—ultimately—an extra-dimensional *absence*. To understand this, profoundly, one has also to have understood that Being persists independently of existence and of non-existence alike. Blavatsky observed<sup>10</sup>: ‘The idea that things can cease to exist and still BE, is a fundamental one in Eastern psychology. Under this apparent contradiction in terms, there rests a fact of Nature to realize which in the mind, rather than to argue about words, is the important thing.’ In a more limited and immediately applicable sense, one can apprehend this idea by understanding the elevenfold precept and its complement—*Love is the law, love under will.*<sup>11</sup>

Love is here identified with the method of effecting magical translation and transformation, for love—in the sense in which that word is used in AL—has an essentially biochemical and sexual connotation. *Nightside of Eden*<sup>12</sup> contains a *scheme* of magical formulae and the modes of sexual sorcery which they imply. It is tolerably certain that Crowley himself did not fully recognize these implications. This may be explained by the fact that not until the year of his death (1947) did any massive contact occur between earth and extra-terrestrial Intelligences, a contact which his intercourse with Aiwass<sup>13</sup> had helped to make possible.<sup>14</sup>

<sup>9</sup> AL.I.40.

<sup>10</sup> *The Secret Doctrine* (Blavatsky), I.54.

<sup>11</sup> AL.I.57.

<sup>12</sup> Frederick Muller Ltd., 1977.

<sup>13</sup> An extra-terrestrial entity that communicated to Crowley the *Book of the Law* (1904), and other writings.

<sup>14</sup> So-called UFO sightings were reported in massive numbers in 1947, far in excess of previous reports.

The writings of the French occultist—the Abbé Boullan—whose teachings included the attainment of salvation by means of sexual congress with angels and other extra-terrestrial entities, becomes understandable in the light of Crowley’s relationship with Aiwass, and of Michael Bertiau’s more recent researches in this area. Further aspects of the subject appear in the works of Swedenborg,<sup>15</sup> J-K Huysmans, Arthur Machen, and H. P. Lovecraft. Michael Bertiau claims to have contacted the astral entity that used Boullan as a medium in the last century. This method of congress, although it remains inexplicable, has been substantiated by the work of Austin Osman Spare whose sorcery of ‘sentient symbols’ has been tested by contemporary occultists including myself. Spare’s work helped me to evolve the formula of Dream Control outlined in the *Typhonian Trilogy*<sup>16</sup>. Recent research suggests that dream control may be an alternative designation for meon control, i.e. the control of Universe ‘B’ represented in ancient Egyptian mythology as Amenta, and in modern psychology as the magically controlled subconsciousness.

The assumption of monstrous forms<sup>17</sup> and the sense of identity with ‘hellish astral entities’ becomes logical as a method of controlling sub-cthonian levels, and Austin Spare has evolved valid techniques of sigillography for exploring these subliminal levels.<sup>18</sup> Bertiau also contributes a unique study in depth of such primal atavisms, in his highly sophisticated systems of which *La Mystère Lycanthropique* is but one. Here we are concerned with a more general statement and with the psychographic and astrographic representation of the forces (elementals) involved.

<sup>15</sup> See the interesting article by Wilson Van Dusen entitled ‘Hallucinations as the World of Spirits’ (*Frontiers of Consciousness*, ed. John White, Julian Press, 1974).

<sup>16</sup> See, particularly, *Aleister Crowley & the Hidden God*, chapter 6, and the last chapter of *Cults of the Shadow*.

<sup>17</sup> Cf. the assumption of god-forms practised by members of the Golden Dawn.

<sup>18</sup> See *Images & Oracles of Austin Osman Spare* (Grant), Frederick Muller Ltd., London, 1975.

A certain secret *grimoire*<sup>19</sup> contains the basic patterns or primal vibrations which the occultist uses to evoke the Typhonian teratomas, for it should be understood that—on the analogy of inverse or reflected reification—the monsters described in the Berosian account of creation, the monsters that preceded the human life wave, were masks of Primal Power which flowed into manifestation *via* the Eye of the Void.<sup>20</sup> The means of return—as formulated by Bertiaux in the paper already cited<sup>21</sup>—may be accomplished only by *reversing* the process, i.e. by identity with the Beast whose magical nature is symbolized by Shugal-Chronzon 666.<sup>22</sup> Arthur Machen, the Welsh author and mystic, occasionally referred to a theory of Protoplasmic Reversion<sup>23</sup> which appears to have many points of similarity with Spare's system of Atavistic Resurgence. The final stage of this transformation or magical change is described by Boullan, perhaps unwittingly, when he declares that Dagon will come again. H. P. Lovecraft seized on this pattern, also unconsciously, when he formulated the Cthulhu Mythos, largely elaborated—as he himself admits<sup>24</sup>—from dream sources.

Dagon is qualitically equivalent to the number 777 which exceeds 666 (the Beast) by 111, the number of ALP meaning 'death and thick darkness'; 111 is the full extension of the primal letter, A (*Aleph*, ALP), the tarotic representative of which is the Fool or Clown. The symbolism is complex and should be studied in connection with an analysis of the first ten letters of the magical alphabet as given in chapter 2 of *Nightside of Eden*. The clown is the sole guide on the eleventh<sup>25</sup> path, the path of magick or 'energy tending to change'. This

<sup>19</sup> The Qabalah of Besqul, to be mentioned again.

<sup>20</sup> *Nightside of Eden*, Part I, chapter 6.

<sup>21</sup> *Vide, supra*, see p. 19.

<sup>22</sup> *Nightside of Eden*, chapter 5.

<sup>23</sup> See, especially, *The Novel of the Black Seal* (Machen) where the formula is explained.

<sup>24</sup> See *The Selected Letters of H. P. Lovecraft* (5 vols) ed. Derleth and others.

<sup>25</sup> Eleven, the number of magick is also the number of the *qliphoth*; it plays an important part in the qabalah of AL, where Nuit claims it as her own. See AL.I.60.

is the key to the nature of all genuine exponents of the antique rites or *masques* that are figured forth in the antics of the harlequin, madman, or fool. A superficial view, even, of the lives and activities of adepts such as Lévi, Blavatsky, Crowley, Gurdjieff and—more lately—Salvador Dali, whose symbolic ecstasies are an enigma both to his admirers and his detractors alike, reveals an element of buffoonery combined with bestial undertones and currents that fuse into one dazzling image the ineffably wise and the abysmally ignorant, the hideous beast and the beautiful god: 'My Adepts stand upright, their heads above the heavens, their feet below the hells'.<sup>26</sup>

The Angel and the Devil are mirrored in a single image. Dali, Tanguy, Ernst, and others have captured this image visually in the fluid instant of its emergence from one chaos to another. It is the fleeting image of irrational power that Spare also contrived to anatomicize in a visualization of sensations beyond the range of normal experience; a product of that systematic derangement of the senses of which Rimbaud spoke. The image is lured into the vortex of consciousness by a curious rite, a stratagem of tantalization, to the verge of mania. This is the Formula of the Vortex which has been used by initiates—especially by initiates of the Left Hand Path—from time immemorial. The Left Hand Path is precisely that of the derangement or reversion of the senses which Rimbaud formulated independently and which the Surrealists after him endeavoured to put into practice. That some succeeded there is no doubt, but that success depended solely upon this formula may be doubted by those unable to understand that such a derangement need not be—and indeed is not necessarily—discernible in outward behaviour. Rimbaud, Baudelaire, and others, 'lived the life' outwardly, but consider Huysmans, Mallarmé or—in the visual arts—Delvaux; these appeared not to do so. Huysmans with his safe employment at the Bureau; Mallarmé, the respectable teacher of English;

<sup>26</sup> *Liber Tzaddi vel Hamus Hermeticus* (Crowley). It appears in *The Equinox*, vol. I. No. 6.

Delvaux, established as head of an Academy of Art in Belgium. The quality of their work yields the answer. And yet, in cases where it appears glaringly obvious that an artist 'lived the life', it is not in itself conclusive proof of world transcendence and of the certain establishment of contact with alien realms. A glance at the work of many artists, even of those with an international reputation, show that they did not make the transition as did Spare, Sime, Dali, Tanguy, etc. These artists accomplished a leap into other dimensions and—this is the important point—returned to record their extra-dimensional experiences. This appears to be the crux of the matter, that certain artists entered another dimension and were permitted, or were able, to return to mundane consciousness and leave an account of the Vision. In days of antiquity this was known as the Vision of Pan.

## 2

*Kalas Out of Space*

AUSTIN SPARE insisted that magick is neither black nor white: 'all magick is colourful', he said, by which he meant that the black shaded into grey, the grey into white, and the white (space), which contains all colours, is but the womb through which flow the darker forces from Outside.

The Great Void<sup>1</sup> therefore is not the shadow of manifestation (magick), but its matrix. The symbolism is further exhibited in that of the sixteen *kalas*, or colours, that emanate from the vulva of Kali—the black goddess. Black is the hue of corruption, and, as such, the *kala* of a specific alchemical process involving the Black Dragon, a process that has never been openly expounded. Black is the colour ascribed to sex under the veil of a nocturnal symbolism which also has not been publicly lifted. The treatises of numerous psychologists confine their studies to an exploration of the 'unconscious'—as if such an entity actually exists. Nothing exists outside consciousness. There are, however, subconscious and super(-human) conscious levels of Consciousness. Psychologists analyse only the phenomenal aspects of consciousness reflected in the human mind as objects of Consciousness. The psy-

<sup>1</sup> The Great Inane; the 'ain' of the qabalistic system.

chologist, the scientist, analyses and measures the phenomenal; that is the function of science. It is therefore to the artist, the creative genius, that we must look for the source of true subjectivity or noumenal consciousness.

In modern fictional fantasies designed ostensibly to wile away a few hours, certain adepts have approached more closely the real secret of magick and of creative consciousness which involves the use of the *kalas*, some of which Western science has but recently re-discovered. One such adept was the writer, Arthur Machen (1863–1947). In several stories<sup>2</sup> he introduces the theory of Protoplasmic Reversion. This signifies a process of return to the primal elements. Man is described as descending through the stages of this reversion until the human tabernacle melts into the amorphous yet sentient slime from which it originally emerged. In the story entitled 'N', Machen suggests that this primal state is equivalent to the protoplasm described by William Law (1686–1761), the disciple of Boehme. The particular interest which the theory possesses for us lies in its connection with a phrase that appears several times in books transmitted by Aleister Crowley. The phrase in question—'the wrong of the beginning'—recalls the biblical Adam in the Garden of Eden at the time of the 'fall'. The subject has been treated extensively in *The Nightside of Eden*.<sup>3</sup> The point to be noted here is that the occult meaning of the allegory of the fall comports a magical system of conscious reversion. Wei Wu Wei, a contemporary mystic and writer on Ch'an Buddhism, enunciates the inner significance of the fall in relation to the *Via Negationis*, which creates the necessary condition for *anesis*. This leads to the ultimate knowledge of Truth, the Truth back of all appearances (phenomenon). This is the metaphysical approach. It was described in terms of the astral by William Law, and, as previously noted, in physical terms by Arthur Machen.

The key note is blackness; the original blackness which

<sup>2</sup> See *The Great God Pan*, and *The Inmost Light*.

<sup>3</sup> Frederick Muller Ltd., 1977.

gave its name to a subtle science of reversion which in later times was travestied in the grotesque symbology of 'black' magic, and which, in the Middle Ages, became almost indistinguishably associated with witchcraft. Machen, in the introduction to his tale, *The White People* draws a very clear distinction between black and white kinds of magick. But the colours or *kalas* proceeding from this contrast and juxtaposition are not so clearly discernible owing, perhaps, to the fact that they cannot be explicitly classified; they cannot be shown, but merely suggested. It is, for example, a little-known fact that the red powder, the red hibiscus flower, the red lotus, the blood-red stone or *elixir rubeus* of the alchemists, indicate a stage in the performance of the Great Work which comports a very special biological component symbolized in the Cult of the Beast by the Scarlet Woman, Babalon.<sup>4</sup> Furthermore, the sacred ashes white and red, or white and black,<sup>5</sup> used in the rituals of the *Vama Marg*, and referred to in the Indian texts as the 'dust of the feet of the Great Goddess', are one with the white and black ash that remains over on the sacrificial altar after the most secret rites of Kali—the black goddess of blood—have been enacted.

The peacock and the rainbow, the 'coat of many colours', and the iridescent raiment of the *devas*, resume the doctrine in its entirety. The peacock, symbol of the god of the Yezidi, is a glyph of the *kalas* identical with those typified by the Chinese under the image of the rainbow, and by the Alchemists as the multi-coloured garment which appears biblically as the coat of many colours. The iridescent hues reminiscent of fish scales<sup>6</sup> are the *kalas* of the original fish (*vagina*) typical of the waters of creation as well as of the red deluge of destruction, and they emanate their varied scintillations according to a systematic regimen the precise order of which has long been lost to the Western Arcane Tradition.

<sup>4</sup> See Aleister Crowley & the Hidden God, chapter 7.

<sup>5</sup> Black and red are interchangeable in the kalography of the Mysteries.

<sup>6</sup> The fish is the zoötype of Dagon, and, later, of the Christ or 'saviour' from the deluge.

The restoration of this vastly ancient lore constitutes one of the major aims of the O.T.O. in the Inner. Paradoxically, these doctrines now survive only in Oriental Tantras, which absorbed the Typhonian Traditions of ancient Egypt. These in turn were the final flowering and focus of the primal African Mysteries, the black source of white light that rayed its variegated hues through the prism of old Egypt's Draconian Mysteries. I have given more specific indications as to the nature of the *kalas* in *Cults of the Shadow*, where the black and the white, the two extreme contrasts, are shown to be the sources of the 14 *kalas*, thus making 16 in all. As Spare observed: 'all magick is colourful'.

The sun and the moon are the basis of these 16 emanations. In the human organism they are the male and the female. Their energization and polarization produce the *kalas* that flow from the female genital outlet at specific stages of the dual lunation which constitutes the 28 day cycle of the lunar month. To each of these days is allotted a particular vibration represented by a deity having a characteristic *kala*. The colour-scales published by Crowley in *Liber 777* are based ultimately upon this system, although confusion has arisen because of the two *kalas* not subsumed by the original scheme. Thus, although there are 30 *kalas* there appear to be 32 (16 × 16), the extra two being reflections of the sun and the moon in the priestess when she functions on the paths of Daäth and Saturn. The mysteries of these paths, or emanations, resume the ultimate secrets of the *kalas* which the Western Qabalistic Tradition carried over, *via* Egypt, from the primal African Gnosis. It would appear that Mathers, Bennett, and Crowley stumbled by accident upon the colour scheme that forms columns 15 to 18 of their joint compilation (*Liber 777*), because it is highly improbable that they were aware of the doctrine of *kalas*. Crowley certainly was not, until the last year of his life when a certain rare and secret manuscript came into his hands.<sup>7</sup>

Relevant aspects of the *Srividya* (science of the *kalas*) have

<sup>7</sup> See *Nightside of Eden*, p. 109 *et seq.*

been explained in my Typhonian Trilogy, while in *Nightside of Eden* the later synthesis has been expressed in a form adequate to the needs of practical occultists using the Ophidian Current.

The correlation of the *kalas*, the dream cells of the subconsciousness, and the Tunnels of Set, has been explained in *Nightside of Eden* to which the reader is referred. Each cell is both the generator and the vehicle to one or another of the 16 *kalas* and their reflection in the 32 tunnels. Each cell has on its threshold a dream guardian that awakens to the vibrations of its *qliphotic* name, colour, and musical notation. The *grimoire* of names and sigils published in *Nightside of Eden* is the key to the system of dream control referred to in the *Typhonian Trilogy*.<sup>8</sup> The term 'dream control' connotes the control and transformation of the waking state *via* the dreaming (subconscious) mind. Various magical systems of control, such as Austin Spare's, which involve the use of sigils and sentient symbols, act upon subconscious strata, and there are no precise boundaries. Crowley's *Liber CCXXI*,<sup>9</sup> however, contains a precise map of the tunnels of Set based upon the ancient Egyptian division of the Aats of Sekhet-Aarhu which have been compared, by Budge and others, with the Elysian Fields. The literal translation of Sekhet-Aahru, however, yields another and more essential meaning. Sekhet is the lioness-headed goddess symbolizing the fierce power and heat of the sun in the southern hemisphere. The name Sekhet is the origin of the Hindu word *shakti*, meaning 'power', which is often symbolized by a woman or a goddess, the goddess emphasizing a superhuman abundance of power, in this case the power of heat in a sexual sense. *Shakti* is nearly always depicted (in religious sculpture) as the consort and the *means of expression* of some specific god. The word *Ru*, or *Aru*, was typified in the Draconian Cult of Egypt by the womb of the hippopotamus, the beast of the waters, the dragon of the deep and of the

<sup>8</sup> See, in particular, *Aleister Crowley & the Hidden God*.

<sup>9</sup> Originally published in *The Equinox*, vol. I., No. 7.

deluge. The *Aru*, or *Taru*,<sup>10</sup> was the door, the gateway of power whose *tarot* is the wheel, yoni, or lotus of the law. The fields (Sekhet-Aahru) are the place of flowers, and the waters of that especial flow-er (the lotus) identified in all ancient cults as the sexual flower, or flowing one, are the *kalas* emitted by the vagina. The divisions of Sekhet-Aahru thus form the secret cells, or energy-fields, of the female organism.

The changing colours of the Nile: blue, green, white, red, black, red, yellow, etc., were assumed to the symbolism of the Goddess as the river of life that literally created the earth (represented by Egypt). The Nilotc mud of matter, the red earth of source, was later typified—biblically—by Adam.<sup>11</sup>

This is the basic *schema* underlying the magical doctrine of the *kalas* as exemplified in the Tantras of the East (*Vama Marg*), and of the West (Tarot, Tree of Life, etc). These systems have been explained and equated in detail in *Cults of the Shadow* and *Nightside of Eden* respectively. What is here attempted is to show the correlation between the dark deities of Daäth, and the sex-magical formulae used in the evocation of the guardian spirits, dream dwarfs, and denizens of chthonian cells beneath the Hills of Hathor in Sekhet Aarhu and the Tunnels of Set in Amenta.

In order to activate a particular cell, the magician is required to project his astral consciousness and to penetrate and permeate the cell with its subtle substance. To achieve this end he assumes the form of the guardian whose sigil is inscribed in the appropriate colours, and whose name he vibrates, astrally, into the ear of the woman serving as the 'door of power'. The vibration should persist until the astral form of the woman assumes that of the guardian. In other words, the magician—by a system of intense and super-sentient visualization—in penetrating the woman, enters in at the door of power (Sekhet-Aarhu) and fully pervades the cell of subconsciousness typified by the sigil.

According to the theory of Protoplasmic Reversion, those

<sup>10</sup> Cf. *Tara*, the Tibetan form of *shakti*.

<sup>11</sup> ADM means 'red earth'. See *The Magical Revival*, p. 136.

cells only should be used that confine the demons of the deep, such as Dagon, whose number is 777, and the monstrous *qliphoth* described by Lovecraft and others in connection with the Cthulhu mythos. Reference to the tables on pages 205 and 206 of *Nightside of Eden* will provide the magician with information concerning the sexual formulae to be used in any particular evocation.

It is necessary to note that the woman selected to serve as a door of power should be a living embodiment of the astro-physical forces necessary to the projected operation. Thus, for evocations of the Deep Ones she should embody energies, or *shaktis*, symbolized by one or more of the three watery signs<sup>12</sup> of the zodiac, whereas in a case of building a pyramid of fire,<sup>13</sup> she should embody *shaktis* of the three fiery signs.<sup>14</sup> The fiery *shaktis* give access to the earth and to the chthonian cells beneath the Hills of Hathor. The aerial or aetherial *shaktis*<sup>15</sup> give access to the deeper spaces of night, typified by Nuit and the daemonic Octopus from whose tentacles hang the star-spawn of Cthulhu.

The range of the sorcerer who can assume with impunity these *qliphoth*-forms is virtually limitless. The *Book of Dzyan* and its Commentary hint at incredibly ancient god forms, the dark survivals of which occasionally rend the veil of matter and reveal for one lightning-swift moment an immeasurable gulf where nameless and unnatural blasphemies are bred and nurtured in the outermost reaches of *inner* space. Yet nothing—literally nothing—in the universe, or beyond it, can be un-natural. As Blavatsky has observed: 'The whole of occultism is based on the supposition that there is nothing supernatural', and with equal truth it may be said also that there is nothing essentially *unnatural*. In Universe 'B', however, as Michael Bertaux has shown, all natural law seems abrogated, and the magician sometimes is able to bridge the

<sup>12</sup> Cancer, Scorpio, Pisces.

<sup>13</sup> See *The Shining Pyramid* by Arthur Machen.

<sup>14</sup> Aries, Leo, Sagittarius.

<sup>15</sup> Symbolized by the Air signs, Gemini, Libra, Aquarius.

gulf and find himself suddenly on the 'other side' (of the Tree of Life). Then, glimpses of black outer space forever *unfolding inwards* engender the ineffable vertigo that Austin Spare experienced at moments which he claimed were among his most creative.<sup>16</sup> A similar formula seems to be operative in the case of Machen's theory of Protoplasmic Reversion, though the former is of Air (Space), the latter of Earth (Matter). This formula may be seen at work in the creations of Salvador Dali, whose vision sometimes embraces the backward movement of time typical of those subtle dimensions which his paintings suggest. His formula of systematized delusion based on the paranoid-critical activity of the delirious mind is, in several ways, a development of Spare's formula of magical obsession for the stimulation of resurgent atavisms.

Alchemy, obsession, delirium, reversion, and the sorceries of sex form the foundation of creative occultism, and these elements were woven by Rimbaud into his celebrated formula. Baudelaire, before him, had paved the way with a theory of synaesthesia involving all the elements essential to an ultimate reification of the past, with the exception of the element of nostalgia as a dynamic force. It was Marcel Proust who incarnated this element in prose, while Austin Spare developed it in the visual arts. All these elements combined in Crowley to produce the most intense re-presentation yet attempted by a Western initiate.

Two distinguished adepts paved the way for Crowley's achievement: the French mage, Eliphas Lévi and the Russian occultist, Helena Blavatsky. Crowley has left a record of these matters in his *Confessions*<sup>17</sup>, to which the reader is referred. He placed great importance on the fact that the year of his birth, 1875, coincided with the birth of the Theosophical Society founded by Blavatsky, and with the death of Eliphas Lévi, of whom Crowley claimed to have been a previous incarnation.

<sup>16</sup> *Nightside of Eden*, chapters 11 & 12. Since writing that book I have been informed of a variation of this formula, activated by sky diving. (Gail Shelton, private communication, 1978).

<sup>17</sup> *The Confessions of Aleister Crowley*, edited & annotated by Symonds and Grant, Routledge & Kegan Paul, London, 1979.

To Blavatsky and the Theosophical Society is owed the survival of the *Book of Dzyan* and its comment in the form of *The Secret Doctrine*, which is undoubtedly the most valuable contribution to occult literature that appeared in the West before Crowley's writings.

Eliphas Lévi, whom Lovecraft has described as 'that cryptic soul who crept through a crack in the forbidden door and glimpsed the frightful vistas of the void beyond',<sup>18</sup> was one of the few initiates to exhibit the essential elements of creative occultism as distinct from the moribund formulae of most mediaeval grimoires. Crowley was the flower not only of the Golden Dawn—as Krishnamurti was the flower of the Theosophical Society—but of the entire body of Western occultism and its literature. The vital spirit of this literature is to be found not in orthodox magical texts so much as in the products of creative artists of the so-called 'decadence', beginning with Baudelaire and culminating—*via* the Surrealists—in the creative magick of Crowley, Spare, Gurdjieff, and the new-aeon schools of fantastic visionaries represented today by such artists as Dali, Ernst, Brauner, Tanguy, and others.

<sup>18</sup> *The Case of Charles Dexter Ward*, ch. III.

## 3

## Nuclear Art & the New Gnosis

CONTEMPORARY SCIENCE agrees with the sacramentalist's attitude to matter. The world is seen as a play of forces which sometimes burst into manifestation, and, at other times remain veiled behind the apparently innocuous forms of everyday objects. These forces were concealed by the ancients beneath the image of Pan, the earliest representations of which were extraordinarily hideous. The work of the magician lies in reifying these powers by bringing them into alignment with the subconscious energies that form the basic substance of manifestation. In a more particular sense the secret of Creative Occultism resides in a capacity for projecting a magically charged sigil beyond the astral walls that confine consciousness to its waking state. One engine capable of launching such a missile is the sexually magnetised imagination freed from the limitations of thought.

Imagination and thought are two distinct functions of the mind, and pertain to its dreaming and waking states respectively. The dreaming mind is the *matrix* of imagination; the waking mind, the *matrix* of thought. In the daydream these twin aspects of mind function in such a way as to appear virtually inextricable, but in meditative awareness it is possible to distinguish one strand from the other. The result of

such awareness demonstrates unequivocally that while imagination is essentially irrational, it is fecund beyond measure; on the other hand thought is rational and non-creative unless it contains—consciously—a certain admixture of the dream-strain, i.e. the irrational. The irrational is therefore the creative element in the amalgam of waking and dreaming, in the daydream. Dion Fortune frequently alludes to a system of magically directed daydreaming suggested by the formula of 'dreaming true', which she used to build up and charge the thought-forms that manifested her Fraternity of the Inner Light.

Salvador Dali has defined painting as 'hand done colour photography of concrete irrationality'. This definition implies a magical process of reification that has been practised by occultists from time immemorial. According to W. B. Yeats, MacGregor Mathers used a similar technique<sup>1</sup>. Austin Osman Spare perfected this technique and evolved an alphabet of sentient symbols in which each symbolic form is vitalized by the astral dynamism of fantasy, which is a form of waking dream. It is by means of the fantastic, the irrational, that the Creative Spirit fires the clay of the mundane, the rational, and moulds it into shapes of magical mystery, thereby endowing the world with reality. It is therefore a matter of imbuing *thought* with the dream content of sexually charged fantasy. The process comports a form of sexual magick subsumed beneath the symbolism of the Sovereign Sanctuary of the Gnosis (O.T.O.)<sup>2</sup>, and it results in 'the Word made flesh'.

It is an astonishing fact, but many so-called occultists speak and write about Words of Power without in the least understanding the nature of words, or power. The latter manifests, not in gibberish but in a certain sequence of letters that comprises a subtle sorcery of sonorous sounds; of spells potent to evoke an ineffable and magical mystery. Rimbaud referred to this peculiar form of evocation as the 'alchemy of the word'; its secret essences are concentrated in those mystical perfumes

<sup>1</sup> See *The Magical Revival*, p.184.

<sup>2</sup> See *Nightside of Eden*, pp. 205, 206.

of which the Persian poet speaks when he refers to the rose garden of the beloved. These perfumes are the *kalas*, and the state of inebriation which they induce is celebrated not only by the Persian poets, but by the Hindu and Buddhist Tantrics, when they speak of those subtle essences that have been likened to the fragrances of flowers. They symbolize the blossoming of wine (blood) in the beloved at the dawn of womanhood. Flowers represent the liquid aspect of these perfumes, while incense symbolizes their exhalations vapourized to ethereality in combination with air, or fire (symbolic of the masculine forces).

The Tantras are now the only surviving repositories of the science of the *kalas* or perfumes; they are to Eastern magic what certain *grimoires* were to the Western Tradition. The only magick that is of practical use to the contemporary magician is that which enables him to evoke the *kalas* of other dimensions. *The Book of the Law* is therefore the supreme *grimoire* of the present Aeon, containing as it does the secret formulae which unseal the cells of cosmic consciousness. It also contains the keys to the gates of extra-terrestrial worlds which constitute universes parallel to our own, and which—by some mysterious *perichoresis*—sometimes impinge upon our own, transforming it in a way that also transforms the magician and prepares him for an existence that must appear totally alien to his mundane consciousness. For it is in the dimensions of magical and controlled dreaming that he meets with entities with which it is not only the aim of the *grimoires* to establish contact, but which in many cases have actually inscribed the *grimoires* upon the astral substance of the earth's aura, as in the case of the *Book of Dzyan*. Other such *grimoires* of cosmic power are the *Book of Thoth*, and *Liber 231*.<sup>3</sup> Also, and it is not surprising, some *grimoires* were received only in fragmented form, unclutched in their entirety, by the human medium chosen for their transmission, or perhaps not so chosen; for some desperate souls have reached out blindly into other dimensions and the recoiling tentacles of those not to-

<sup>3</sup> See *Nightside of Eden*, Part II.

tally blasted, grasped strange fragments of the Forbidden Wisdom. The alien lore which through the aeons thus seeped into the fabric of the human life-wave sometimes appeared in works of art and remained hidden from the profane precisely because they were exhibited to all. Certain poets, painters, sculptors, musicians, scientists, all, without doubt, consciously or unconsciously embodied in their work some of the essences that form the secret ingredients of the *kalas* themselves. These rare perfumes and evocative vibrations were fused with the human spirit to distil a wine of subtle potency—the *Vinum Sabbati* itself. Madness was not the only fate of many spirit-mediums, magicians, and witches; artists too have been struck insensate, paralysed by the power of the current they unwittingly invoked. In some cases, therefore, we receive distorted impressions only of the original astral *grimoires* or archetypal manuals of practical magick. Such may be the case with Dr. Dee's attempts to establish subtle intercourse with the denizens of the Meon. These attempts proved abortive despite the elaborate Enochian system which he and Kelly bequeathed to humanity. What these magicians achieved, however, is a method of invoking and establishing contact with the sentinel of that Other Universe, the entity known as Choronzon. And in more recent times there have been further tenous adumbrations of the Dark Doctrine, as evidenced by the work of Michael Bertiau, and by the receipt from the 'future' Aeon of Maat of *The Book of the Forgotten Ones*, channelled by Soror Andahadna. These influences are now potently at work and they complement the supposedly fictional *Necronomicon*, celebrated in the writings of H. P. Lovecraft, and which is in effect the source of his creativity. No less alien are the influences that seized upon Carlos Castaneda, although, seeking to present his impressions as factual, he succeeded only in blowing a fuse, and that which would have been acceptable as fiction to the dream-mind has been rejected as fact by the waking mind. Not since the days of Blavatsky have these Mysteries been presented as factual entities emanating from extra-terrestrial sources. She was derided for her boldness, as also was Aleister Crowley and, to a certain extent, Gurdjieff.

Dali, on the other hand, succeeds in his art, but when he commits his imagery to the written word his testimony is found to be not generally acceptable.

Despite all talk about dynamic art, creative art, visionary art, the general tendency—even among those who profess to know better—is to regard artistic inspiration as essentially subjective and essentially passive. Is it because the framed picture does not move visibly? The walk round an art gallery is a rather dismal affair after all; the spectator moves, the pictures remain motionless, dead memories of vital moments. Yet this is all of art for most people, and a dull affair it is. Yet art, in the true and vital sense, is an instrument, a magical machine, a means of occult exploration which can project the seer into the realm of the Unseen, and launch the waking mind into the seas of subconsciousness. The power of seeing the unseen, the *unnoticed*, of knowing the unknown, is the supreme gift of art. Art is an instrument of such delicate construction that its hypersensitive and delicate antennae can detect the light that 'shineth in darkness', the 'light that never was on sea or land'. It is a well known occult maxim that the Seer assumes the form of that which is seen; he *is* that which is seen, because the art of seeing is an act of reification, a projection of subject as object; and it is because the artist responds to infinitely tenous vibrations that he is capable of capturing the most elusive, the most remote and ethereal impulses that thrill through space. He can read the runes of reality incised in vivid *vevers* upon the wastes of the void.

The twin aspects of genius, the passive and the active, are possessed by the fully realized artist; they also form the necessary equipment of the Adept. Yet in very few people are these twin aspects manifested. Nearly every one has a capacity for the passive aspect, which involves some sort of appreciation of aesthetic values. There are few people totally unresponsive to the beauties of nature, and none at all that is not responsive to its ferocious manifestations. Fewer are able to respond profoundly to the beauty of natural phenomena, and fewer still to so-called works of art. It takes a degree of genius to respond to such manifestations the whole time. Artists in

this category are among the saints, some of whom thrilled with rapture at the constant awareness of the total unity, harmony, and beauty of things. Such were Boehme, Ramakrishna, etc. Some *yogis* are immersed in an unsullied and vibrant bliss derived from the incessant contemplation of this 'world-bewitching *maya*'<sup>4</sup>—the breath-taking wonder of the great and glamorous illusion which surrounds us.

On the other side of the fence, on the side of active or creative genius, there are yet fewer. Active or creative genius means nothing less than the ability to translate the wonder or the terror of the great *lila* (the great play of life) in terms of visual, tactile, audible, olfactory, or some other sensual presentation of phenomena. But there is a third aspect of genius which is yet more rare. It is the ability to open the door of the theatre and admit the influences from outside, from the swarming gulfs beyond the grasp of the mind, and accessible only to the magical entity whose fantastic feelers can snare the most fugitive impulses as they flash through the holes in space, the kinks in time, to be reflected in the magic mirror of the artist's mind.

There is emerging today a new Gnosis and a new Art. I have dealt with the former in my Typhonian Trilogy, and have begun to treat of the latter in *Nightside of Eden*. The art of the New Aeon is a nuclear phenomenon. Its most consciously functioning adept is Salvador Dali, the year of whose birth (1904) coincided with the transmission to Aleister Crowley of the *Book of the Law*. The fundamental thesis of this stellar or nuclear art is that anti-matter, non-being, and absence, are the source of all objects, all being, all presence. The interaction of the twin poles of genius operating in the fully polarized magical entity will create a nuclear consciousness which, in its explosive impact on the mind will disintegrate the concepts of being and non-being. The resulting transcendent experience of total Beauty, total Bliss, will 'regenerate the world, the little world my sister'<sup>5</sup>—our insignifi-

<sup>4</sup> The phrase is Ramakrishna's.

<sup>5</sup> AL.I.53.

cant planet—creating in its violently disruptive vortex of power an identity of God and Man as a *supreme absence* capable of generating instantaneously, and on all levels, every conceivable time and every conceivable space simultaneously, or not at all. All this is adumbrated in AL, but humanity as yet is upon the threshold only of new-aeon consciousness, and that *grimoire* remains as yet unsealed. But the key to its understanding will unlock the ultimate door and admit the full influx of extra-terrestrial energies.

Lovecraft intuited the fact that intimations of these alien presences usually manifest only to the dreaming mind, and—as often as not—in nightmares, for few minds are able to contain without terror the forms of the new Gnosis, a fear and an anguish that always heralds the loss of personal identity—the *absence* of the seer. This absence, being an essential condition of the manifestation of the presence of the thing seen, forms the most difficult stage of the Great Experiment. To transcend it, several magical techniques have been devised, the most easily explicable being known to initiates as the Mass of the Mirror. Before describing this mass it is necessary to explain the rite of preparation and the precise function of the participants.

The cosmic impulse in its creative aspect is reflected into humanity as the mechanism of sexual polarity. The cypher of sex is the mystic O. Its sacred *kala*, or colour, is black, for it is the absence of light, and the dark vampire force that sucks into itself the creative light typifies night. From this darkness all forms emerge and they are ultimately dissolved back into it. The O or Void is typified by Woman (as priestess). She is the mirror or reflector of impulses proceeding from that which projects into her being the essence of form. She receives all impressions and gives birth to illusions; for all form is fantasy, and exists only in the dreaming mirror of the mind. The mirror, however, in order to refract the rays from Outside, is slanted in a way which enables it to capture to the utmost the rays of cosmic energy that flow from the stars. The priestess selected for this rite is adept in the art of dream control, and has perfected it to a degree of refinement where

she is able to project upon the actual mirror *an image other than her own*.

For the purposes of the rite, two mirrors are placed exactly eleven feet apart, one beneath the priestess, the other suspended above her at a slightly slanting angle, as explained. The room in which the rite is enacted is at a great elevation.<sup>6</sup> When the stars are right, or as Spare would phrase it 'when the correct alignments obtain' the rite may be successfully accomplished. As cautioned in AL (I.52), the priest should not 'confound the space-marks', or he will open himself to obsession. The space-marks are stars, the vehicles of the *kalas*. A magical sleep is then induced in the priestess by a method of sexual sorcery relevant to the VIII<sup>o</sup> O.T.O.<sup>7</sup> She 'dreams', and receives the influx from the stars. In the mirror above her, should appear the star-form—at first shadowy and indistinct—of the entity with whom the magician is seeking to establish contact. The invocations that lend full substance to the entity are then vibrated. At the climax of the dream, as the woman also climaxes, the entity 'awakens' and descends from the mirror, as the force of which it is the *eidolon* descends from the star and possesses her. The star is the 'hole in space' through which the energies (*shaktis*) pour. The priest then withdraws. The child that results from this union is an amalgam of extra-terrestrial and human elements.<sup>8</sup>

The occultist is concerned more with the effects of such influences upon the level of human consciousness, than the artist, who seeks to embody them in paint, poem, or stone. In other words, the rite just described occurs at astral (dream) levels, the artist often being unaware of any actual magical congress. The result, however, is similar, for the artist brings

<sup>6</sup> Its astral archetype exists at high altitude on the Plateau of Leng, in Central Asia.

<sup>7</sup> See *Nightside of Eden*, p. 205.

<sup>8</sup> The mechanism of magical creation that is brought into play in the production of a starchild is essentially similar to that which produces a moonchild, but there is a difference, for a starchild is the result of actual congress with a non-human entity that is the vehicle of a transcosmic influence.

to birth a delineated or a plastic *eidolon* of alien consciousness. This in turn fecundates the consciousness of those who perceive it, and a 'new school' of art is born. The school then becomes a magical machine which transmits these influences to its immediate environment, and, if they are strong enough, these influences radiate in ever widening circles and affect whole nations until, ultimately, the entire planet becomes impregnated with highly charged particles of alien vibrations.

Such an interpenetration occurred on a planetary scale at the beginning of the present century, and it is significant that the event coincided with the reception by Crowley of the *Book of the Law*, which contains the key of the New Aeon Gnosis. The Book also suggests the probable lines of development that will characterize the evolution of stellar or nuclear art as it reaches out to capture the elusive ecstasies of cosmic consciousness.

The imagination, as the image-making faculty, is the supreme instrument of both magician and artist. It may be exercised with the aid of the *shakti* or sexual power that resides in the female organism. The correct use of the imagination involves a knowledge and use of the *kalas*, sixteen of which manifest in the fully awakened priestess. Paradoxically, she awakens only during the magical sleep (trance) which precedes the onset of enlightenment, for the darkness of the mind in dream is illumined by consciousness.<sup>9</sup>

To give reality to the dream-hauntings is to give birth to the dark influx of forces that are ever waiting to gain access to the human life-wave. These *qliphotic* entities are known as the Liers-in Wait.<sup>10</sup> It is man's incorrigible egoism that has woven about humanity the fatal circle that excludes the influences needed for its future evolution, in a scheme vaster than that which can be embraced by its present undeveloped imagination. As previously noted, the occultist is concerned more with the tangible effects of these influences upon the human level than is the artist, who interprets them in mundane

<sup>9</sup> In Gnostic terms, the LVX in NOX.

<sup>10</sup> See *Nightside of Eden*, page 240.

materials and remains unaware of their causes at the dream level of consciousness. The theme of the present work, therefore, may be summed up in a phrase: The Great Work consists in the conscious tracing to its source of the creative inspiration which emanates from beyond the Veil (of the Abyss).<sup>11</sup> The concept comports a certain *perichoresis*, or intrusion of elements from one dimension into another, which, in turn involves the idea that the astral consciousness of man is capable of receiving currents of cosmic energy (in the form of creative inspiration) which permeate the aura of the earth. Whether or not such intrusion proceeds from actual entities in outer space is problematical; outer space may be another form of that inner space which comprises the mental or subjective universe. It is certain however that extremely sensitive machines (and the artist is such) receive—*via* the highly sensitive apparatus of their receptive antennae—the most tenuous impressions from this, as yet, uncharted region.

It is only by a systematic derangement—or a fantastic reorganization?—of the senses normally used by human consciousness, that such magical receptivity is made possible.

During many years of research in mythology and folklore, this writer has been repeatedly surprised by the disproportionately large amount of material containing allusions to doors, gateways and other means of ingress and egress to alien worlds, faery worlds, demon worlds, shadowy worlds peopled with the denizens of other dimensions. Entrance or outrance depended upon a knowledge of particular words or phrases intoned in a special way, or of gestures similarly esoteric. Furthermore, passage into other worlds was usually one way; those that penetrated the veil rarely emerged again this side of it. And when the fairyology and mythology is sifted, it becomes clear that, as Machen observed nearly a century ago, the whole farrago of the magical grimoires, the alchemical texts, the mystical treatises, at one and the same

<sup>11</sup> An understanding of the symbolism of the Tree of Life is essential to an understanding of this expression. See, however, 'One Star in Sight' (Crowley), *Magick*, p. 327, *et seq.*

time conceal and reveal the *modus operandi* of opening these doors together with the invocations of their guardians.

The grimoires seen in this light assume sinister aspects. Far from being gibberish, their language is in its way as 'scientific' as the language used in the alchemical writings of the Arabs and the Jews. Qabalistic lore contains references to these doors in its curious cyphers, numerical and literal, and hides unsuspected allusions to worlds other than ours. Man's age-long preoccupation with the *next* world is not confined solely to establishing, or re-establishing, communion with deceased humans, it comports other elements, not of terrestrial but of unearthly phenomena.

This subject has been worked over in fiction, especially in the domain of the uncanny and the macabre, and it has been—until quite recently—confined to a small market. But with the massive stirring of interest in things occult, such fictions—especially in the form of the 'horror tale'—have appeared literally by the thousand. Between the vague and rather syrupy concoctions of George Macdonald, M. P. Shiel, Algernon Blackwood, Lord Dunsany, etc., to the more potent evocations of Arthur Machen and H. P. Lovecraft, lies a vast ocean of imaginative literature inspired in many cases, directly or indirectly, by dreams. Stevenson's *Jekyll and Hyde*, Coleridge's *Kubla Khan*, Poe's tales, and many of Lovecraft's, owe their peculiar and undeniable potency to this source.

Lovecraft is a particularly interesting case of transmission *via* dream, for he was one of the few authors to write effectively in the vein of the so-called 'supernatural' without conscious belief in the material he purveyed. On the contrary, as his extensive correspondence shows, he violently *denied* the validity—except as a fictional device—of the prime postulate of his stories, namely that there exists a door, or doors, into other dimensions; that not only can man go out into the vast voids beyond, but that something non-human can come in; that man has reached a particular stage in his evolution when this fantastic *perichoresis* is on the point of occurring, not to isolated individuals here and there, but to humanity as a whole. But conscious denial cannot hold its own against the

world of subconscious certainty, which is evident in almost every line of Lovecraft's stories. His conscious utterances—his letters, his conversations with friends, etc.,—are belied by his unconscious utterances, his novels and his stories, so that the split in his personality is vividly exposed, and his denials—often ludicrously exaggerated—are carried to such extremes that his eminently cool and logical mind is disturbed, and he plunges again and again into the morass of the irrational.

The Surrealists, on the other hand, knew intuitively that the irrational is the source of the rational, as Non-Being is the ground and root of Being. Existence, or objectively external being (as the word signifies) is illusory, for it depends upon and is projected by Non-Being (i.e. subjectivity). This is the basic thesis of occultism. The science of the Hidden is the science of the Inner, and it deals with subconsciousness and its inter-relationship with external consciousness, i.e. objectivity. But there is no individual subconsciousness, whatever psychologists may claim to the contrary, for subconsciousness is essentially the *substratum* of Consciousness, and that too is not an individual phenomenon, although it may appear to the individual as such. The individual is rooted in subconsciousness, and in dream he approaches the root of consciousness itself. In his wakeful state he is therefore further removed from the source than when he is dreaming. It should here be understood that dreaming does not necessarily comport sleep; there are daydreams as well as nightdreams. The one factor that clearly distinguishes dreaming from thinking is the essentially volitional quality of the latter. Yet thought itself is but a form of daydreaming, for thought is not possible in the absence of that other dimension which is the zone of dreaming consciousness (i.e. subconsciousness). Lovecraft's great contribution to the occult lay in his demonstration—indirect as it may have been—of the power so to control the dreaming mind that it is capable of projection into other dimensions, and of discovering there are doors through which flow—in the form of inspiration, intuition, and vision—the genuine current of creative magical consciousness.

It is the specific work of certain artists to invoke the forces of the Abyss (the Void, or subconsciousness) that they may assume actuality in human consciousness, and reflect into the aethyr the magically begotten creatures that are born of congress with the Deep Ones. It is immaterial whether or not the artist is consciously aware of the direction of his work. It may even be essential to its accomplishment that he is not aware, for an artist manifests his creative power (*shakti*) only in his absence. The mystery of Absence, of Non-Being, lies at the root of all creativity and inspiration. Lovecraft is a perfect example of this formula, for it is only when 'rational' Lovecraft is absent that the vital current flows in from Outside, and energizes his imaginative creations, endowing with vivid life concepts which science today is upon the threshold of discovering.

## 4

## *The Gates of Azyn*

SEVERAL ATTEMPTS have been made in recent times to recover traces of a series of magical formulae pertaining to the Gates of Azyn. Independent groups of occultists, and individuals working in isolation, have received intimations in dreams, by skrying and other means, of the presence of entities intent upon communicating certain keys, the use of which would enable their possessors to unlock the Gates beyond Daäth. Mention has been made<sup>1</sup> of a few of these independent groups, and since that time (1977) others have picked up spontaneously a general pattern, of which many dissociated elements form unified parts. The more recent manifestations have occurred in Ohio, where *Liber Pennae Praenumbra* was 'earthed' through Adepts using Maatian invocations. Soror Andahadna,<sup>2</sup> a contemporary priestess of Maat, has received snatches from beyond the Abyss, and they comprise *The Book of the Forgotten Ones*.<sup>3</sup> It contains allusions to mysteries that first appeared in the writings of Frater Achad.<sup>4</sup> It would

<sup>1</sup> In *Nightside of Eden*, and elsewhere in the *Typhonian Trilogy*.

<sup>2</sup> See chapters 12, 15, 17, 18, *infra*.

<sup>3</sup> Part II has appeared in *The Cincinnati Journal of Ceremonial Magick*, vol. 1, No. 2.

<sup>4</sup> Charles Stansfeld Jones (1886–1950).

appear that there exists just without the circle of mundane awareness a complete *grimoire* of magical formulae. It is perhaps from this lost *grimoire* that artists and poets have been drawing with increasing frequency over the past century, or since the 'first whirlings' of the New Aeon were adumbrated more than four hundred years ago in the writings of Rabelais,<sup>5</sup> and earlier initiates.

It appears that the most effective way of manifesting these formulae may be achieved by groups of magicians using special systems of dream control. Magicians are thereby enabled to compile extensive records of operations involving the invocation, and/or evocation, of extra-terrestrial entities. Several methods of working have been tabulated in *Nightside of Eden* and subsumed, for the sake of easy reference, beneath the degrees of the Sovereign Sanctuary of the O.T.O.

Frater Achad should be acknowledged as the first herald of an aeon beyond, or outside, the present Aeon of Horus inaugurated by Aleister Crowley in 1904. It is well known that Crowley contested Achad's findings, and one of his objections to their validity was that Achad's manner of research was not conducted along lines recognized by established authorities in the field of scholarship. But this begged the question; it was not a valid criticism. Did Crowley accept James Legge's *interpretation* of the texts of the Chinese *Yi King*, which was presented in accordance with accepted rules of scholarship? No. Furthermore, Crowley maintained that the only interpretation which explains the texts is the initiated interpretation, and that depends upon factors as far removed from scholastic attainment as the appreciation of fine art depends upon factors that have no concern with a knowledge of the merely physical constituents of the pigments employed in its production. In other words, the ultimate test involves not the *criteria* of scholastic or academic ability, assessable in terms of university degrees, but *criteria* of initiation, which are assessable only by fellow initiates, or by those whose degree

<sup>5</sup> See article entitled 'Antecedents of Thelema', by Aleister Crowley, published in *Mezla*, vol. 1, nos. 10 & 11.

of initiation is far enough advanced to permit them at least to *sense* the presence of indubitable authority. In the matters of Achad's proclamation of the Aeon of Maat, and of Crowley's denial of Achad's right to make such an announcement, it is evident that both adepts are here open to similar objections, and for precisely similar reasons. Having accepted Crowley as a successful *transmitter* of large and consistent fragments of the Lost Grimoire, we may at least accede, in the case of Achad also, a substantial, if not an equal, degree of authority in matters in which both adepts have proved themselves highly competent at one time or another.

Crowley died in 1947. He had had no contact with Frater Achad for eleven years. In consequence, neither of them knew the details of any initiations the other had undergone during that period. I have given, in *Cults of the Shadow* (chapter 8) a brief account of the circumstances surrounding the incoming of the Aeon of Maat, and of Crowley's magical position, at the time of his death, with regard to Frater Achad. Crowley appeared to have reached a dead end, while Achad seems to have formulated an impossible situation with his claim that a new aeon had dawned. But this has proved otherwise, and it is interesting to note that Frater Achad's work is now—nearly thirty years later—seen to be vindicated, at least in part. He announced the dawn of the Aeon of the Daughter which would complement and polarize the Aeon of the Son ushered in by Crowley.

These two aeons run consecutively but, as Achad observed, we should make a clear distinction between them, seeing them in true perspective against the background of the Aeon of Maat.

The godform of the Aeon of Maat, the Mother, is the Vulture. The godform of the Aeon of Horus, the Son, is the Hawk. But the godform of Ma-ion, the Daughter, is the Vampire Bat. The Daughter is the Mother unawakened. In the language of the Mysteries, the daughter is the priestess entranced, i.e. immersed in magical sleep and active at astral levels of consciousness. The magical formulae of Ma-ion therefore involve the mysteries of dream control. The symbols

of these formulae are zoömorphic: the Mouth (sexual orifice) for Maat, typified by the moth and the vulture; the Phallus for Horus, typified by the eye and the hawk; the Mouth (oral orifice) for Ma, typified by the bat which hangs upside down (*viparita*) in the sleep (*yoganidhra*) induced by the Vampire feast. This magick is expressed qabalistically as  $0 = 2$ , which is the formula of Nuit. Naught is the Mother, and the Two are Horus (the son), and Ma (the daughter). Their synchronicity is resumed beneath the symbol of the Bee which is the vehicle of Sekhet.<sup>6</sup> It is the symbol of sweetness (honey), a lunar glyph pertaining to the rapture associated with the process of creation. Lunar honey is generated by the perfect alignment of the Mouth and the Eye in inner vision. The symbolism is partially explained in the 'secret comment' written by Crowley for *Liber Agape*, which contains a quotation of the biblical verse: 'What is sweeter than honey? and what is stronger than a lion?'<sup>7</sup> The symbols, translated into the language of sexual alchemy, are the veils of a magical formula that has in recent years become a matter of general knowledge, owing to the publication of certain writings by Aleister Crowley originally reserved for initiates of his esoteric organizations. But the cosmic link was lacking and it was not until the present author became acquainted with the unpublished writings of Frater Achad that he was able to establish a connection between this particular kind of sexual magick and the extra-terrestrial power-zone of Set. The latter is represented astronomically by the Sirius complex, with its son and daughter stars—Sirius 'A' and Sirius 'B'. Achad's researches were expressed mainly in biblical phraseology, and only secondarily in the terminology of the 93 Current. Even so, we find in Achad's 'Three Stones'<sup>8</sup> a key to the Mysteries of Set, for the three names of the stones add up to 936 which is the number of Orthrus, the twin of the dog Cerberus, the symbol

<sup>6</sup> The lioness-headed goddess of ancient Egypt, equivalent by name and nature to the Indian *Sakti* (Power).

<sup>7</sup> Judges XIV.18.

<sup>8</sup> See the 'Official' and 'Unofficial' correspondence with Kowal and Handel.

of Set.<sup>9</sup> Achad was unaware of this fact, but he intuited a connection with the mysteries of Time and the four jewels or stones implicit in the formula of Kali.<sup>10</sup> The mysteries of Time (Kali) are identical with those of Space (Nuit), and this part of the formula, complex as it is, is being currently expounded by several arcane schools.<sup>11</sup>

The key to these mysteries is to be sought in various esoteric schools of magick and sorcery. Validity of claims to competent transmission of the mysteries may be tested and proved by their affinity with 93, and the Ophidian Current which that number represents.<sup>12</sup>

Members of the Cult of Maat in Ohio have discovered a few lines, perhaps even a few pages, of the invisible *grimoire* of which Bertiau and others are also deciphering the runes. Any genuine occult organization can therefore produce evidence of the validity of its contacts on the Inner Planes by the necessity which each fragment is found to bear to the whole. Even so, caution must be exercised in the assessment of such necessity. The reason for such caution is evident when it is realized how little able was an adept, of Crowley's stature even, to judge of the course of protracted initiations which involved not only himself but several other individuals.<sup>13</sup> The work of Achad and of Parsons<sup>14</sup> exhibited profound awareness

<sup>9</sup> See p. 134 *infra*.

<sup>10</sup> By gematria, Kali=61=Ain, the 'hidden' eye reflected as *ayin* in manifest vision. *Ayin*, a form of yoni, is the source of the manifestation of images, i.e. the imagination.

<sup>11</sup> In particular by the Cult of the Black Snake directed by Michael Bertiau, whose researches into the formulae of Time Travel should be studied in this connection. See paper entitled 'Course in Esoteric Voudoo' 1st series: 'Lessons on the Points-chauds'. Michael Bertiau, 1977.

<sup>12</sup> The 93 Current comprises three lesser currents, viz: those of 31, 31, XXXI; or AL (Horus), LA (Nuit), and ShT (Set). See *Magick*, pp. 414–418.

<sup>13</sup> E.g. Eckenstein, Bennett, Fuller, G. C. Jones, C. S. Jones (Achad) and J. W. Parsons.

<sup>14</sup> John Whiteside Parsons (1914–1952). One time head of a lodge of the O.T.O. in California. He was a scientist who worked on jet propulsion techniques. He finally blew himself to pieces in a laboratory accident and has since had the rare distinction of having named after him a mountain on the moon.

of a cosmic unfoldment that may not always be consciously recognized even by those who are able 'unconsciously' to pick up and express aspects of the Current. How complex the pattern is may be appreciated by the fact that when Parsons received *Liber 49 (The Book of Babalon)*, which he proclaimed to be the fourth chapter of AL, it was in magical concert with L. R. Hubbard<sup>15</sup> that extra-terrestrial contact was established. It remains to be seen what part of the puzzle Hubbard may manifest, but that he clutched at it through the door opened by Parsons is shown by the circumstances attendant upon the *Babalon Working*, for an account of which see *The Magical Revival*. The Working began in 1945–6, a few months before Crowley's death in 1947, and just prior to the wave of unexplained aerial phenomena now recalled as the 'Great Flying Saucer Flap'. Parsons opened a door and something flew in; he supposed it was Babalon and the fourth chapter of AL; others have supposed other things but all are agreed that something unusual, something inexplicable by mundane laws, occurred around that time. Both Crowley's and Achad's prolonged initiations led up to this phenomenon which charged the 'forties with the atmosphere of menace adumbrated in 1904 (in AL.III.46<sup>16</sup>) and which culminated in Hiroshima in 1945. And perhaps the revelation of these mysteries is likewise preparing the way for the 'eighties that cower before me and are abased' (AL.III.46).

Various writers have suggested that extra-mundane intelligences are apprehensive about nuclear disturbances originating on earth. The 'UFO flap' that commenced after Hiroshima was considered by some to be part of an investigation into the situation here on earth, which may lead to the abandonment of what is, perhaps, after all, merely an experi-

<sup>15</sup> It is here of interest to note another strange ramification of the web, for according to Frank B. Long, Hubbard met—years before his collaboration with Parsons—the man whose name will always be associated with extra-terrestrials and alien life-forms—H. P. Lovecraft. See *Howard Phillip Lovecraft*, by Frank Belknap Long. Arkham House, 1975.

<sup>16</sup> 46 is the number of Mu, the Cry of the Vulture (of Maat), and the Key of the Mysteries.

ment in human evolution. It will not be the first time that such an experiment has failed.<sup>17</sup> On the other hand man likes to feel, no doubt, that his puny activities could disturb remote galaxies; he may hazard extinction, even, for the sake of exalting his ego in such a manner. Man's thinking is determined by the mass *media* to a larger extent than he is prepared to admit, he therefore tends to interpret 'occult' phenomena in terms of 'extra-terrestrials', space-craft constructed on principles he will one day himself understand and use, 'planetary and inter-planetary wars', and so on. To the occultist, however, a quite different interpretation suggests itself. For example, the word 'abased', in the above quotation is, by *gematria*, equivalent to the word *Alalia* which Frater Achad 'discovered' in 1943. Both are forms of the number 73. Alalia conceals a magical formula of the 73 Current which works through 'the feminine aspect of Chokmah'<sup>18</sup> in his phallic function!<sup>19</sup> Chokmah is the Wise One who appears as GML (also 73), 'the Priestess of the Silver Star', who is the female hieroplant in the form of the moon. Chokmah is therefore the *logos* whose word is AL AL IA.

The word 'cower' is equal to 237, which is that of Ur-Hek-Ka, the Great Magick Power of ShPhChH (Sefekh), the Goddess 393. 237 is also the number of Aossic, spelt in a certain manner, an extra-terrestrial entity whose name has had particular significance since the year 1945, the year in which Parsons 'opened the door'. Adding 73 to 237 produces 310, the number of ShAT, a form of Set which identifies this number with the Silver Star, and of MQPTz, meaning 'leaping' or 'jumping'. If the reader will turn to the remarks on the Vaulters, in *Nightside of Eden*, it will become apparent that all these ideas denote a jump through time and space, a leaping through the door of Daäth (knowledge) by the Wise One who manifests from alien dimensions, typified by Sirius

<sup>17</sup> See the *Book of Dzyan*; the Berosian account of Creation, &c.

<sup>18</sup> Chokmah (Wisdom) is the name of the Second Sephira. It is represented astronomically by the Sphere of the Fixed Stars and is the secret zone of the Temple of Starry Wisdom.

<sup>19</sup> A type of magical vibration represented by the god Mercury.

and the god Set. His wisdom is transmitted *via* the word or *logos* discovered by Crowley in 1904, and by Achad in 1943, in a curious amalgam that comports the No-Word of the Aeon of Z-Ain.<sup>20</sup> In such a complex pattern of events it is not surprising that the thread is sometimes lost and the mysteries misinterpreted. The entities known as Aiwass, Aossic, etc., are forces operating in other dimensions and brought through into our universe by the magical spells contained in the *Book of the Law* and other *grimoires*.

## 5

## Magical Mannikins

THE FORMULA of dream control involves controlled reverie or daydreaming. Effective control requires that the dreamer awaken. This applies to the sleeping as well as to the waking dream. It may appear doubtful to some that a sleeping dreamer may be as alert in his dreams as he appears to be while awake, but so it can be. The state can be experienced quite easily by the induction of lucid dreams or the generation of self-hypnosis by the use of mirrors, lights (photisms), or revolving crystals. Whatever the dream, it will manifest sooner or later. It is therefore essential to dream positively, to forget the negative and distressing elements that make up everyday life—which is but another dream, a waking dream—and concentrate on thoughts consonant with vital desire.<sup>1</sup> Every negative thought that occurs signals a delay, if not an abortion of the process of achieving that desire. Negative thoughts should be aborted, they are vampires feeding on the *chittam*, or mind-stuff. The Will should be one-pointed in its determination to permit only positive thought, creative thought, luminous thought, for by the projection of its own light the Will is able to achieve all things.

<sup>20</sup> See remarks on *Nia*, *Ain*, and *Zain*, in *Nightside of Eden*. See also chapter 6 of the present book. Note that Zain is a metathesis of Azyn, the number of which is 718. The significance of this equation will emerge in due course.

<sup>1</sup> I.e. the True Will.

Thoughts to be reified should be thought as often as possible, and *thought about* constantly and intensely. They will then begin to appear also in sleeping dreams. It is then but a matter of time, and the urgency of Will, before they reify in the waking state. The most effective way in which to nourish thoughts and project them into dreams is by imbuing them with the energy of desire, for when Will and Desire become one, success is achieved. This method involves the entire being, and its exudation in the vitality globule of semen that enshrines the perfect image of the Will, or magical personality, as a dwarf image reflected in a crystal, clear in every detail. This miniature magician, this magical mannikin, is the personality or mask assumed by the sexuality, the basis of man's existence. Existence, however, is but the extension in space and time of the Self's stance; it is a 'standing outside'. At its heart is pure being, which is *never* manifested except as existence; its nature is known as the Inmost Light.

The method further involves the imbibition of the vitality-globule(s).<sup>2</sup> Consider the fact that there would be no existence, no extension in space and time, no manifestation of the human entity, without the sexual process. This is therefore a supremely magical process, as are all processes of manifestation. Being would *be*, but it would not be this or that, it would not exist, or be outside, without some formula of manifestation. It is a mystery, but man wants to exist, wants to be outside; he does not want simply to BE, he wants to be something particular, and to be particularly something, or some 'one'; and because he identifies himself as someone, then 'others' also appear to arise and there is conflict. There is union also, but that is another matter and it leads back again to the primal process above described. It should be explained how man can be something, in the hope that one day he will see the folly of wanting to be what he always is, at least in potential, *viz*: everything, including all 'others'. He will then mature in a spiritual sense, for he will then have

<sup>2</sup> These globules are depicted in the Seal of the Great Beast, where they appear as iridescent bubbles. See *The Magical Revival*, pages 52 & 116.

seen the folly of all this wanting, of all this dissatisfaction. However, since he wants, he may as well want to be something positive, something creative, something luminous and beautiful. He can achieve this by the use of the magical mannikin, which is the True Will in the shape of the dwarf, magnified to giant proportions in the bubble of the vitality-globule and repeated in myriads of vitality-globules. He should consciously formulate the magical mannikin and project it into space in his miniature vitality-capsule. The launching must be engineered with the precision of its counterpart in material space mechanics, for it is designed to leave earth<sup>3</sup> and penetrate—fully conscious—the aethyrs of inner space, peopled not by alien races but by man's most intimate desires in the forms of alien shapes. They speak a strange language and man has to employ the use of sigils in order to command them, as a magician commands spirits and elementals to bring that which he desires. By this and similar means man will learn how to control his dreams and effect their reification.

The magical mannikins, or dwarf dreamers, are identical with the 'wee folk', the little men of fairy lore, who were the projections of mediaeval magicians essaying the Great Work, i.e., the interpretation and exploration of the aethyrs. More recent manifestations of these fey folk, or little green men, are apparent in connection with the phenomena of so-called Ufology.<sup>4</sup> The fact that not all people see these creatures seems to suggest that they exist at profoundly subjective levels of consciousness. But this is not to say that they are not as 'real' as entities occupying the mundane spaces, and the waking state familiar to the average human being. Such phenomena seem to require a special type of perceptivity in the beholder before they can register a visual effect, and many non-initiates sight, or in some way sense, these phenomena. Being unversed in modes of magical interpretation, they describe their experi-

<sup>3</sup> In this context, the waking state.

<sup>4</sup> See Keel, Vallée, Tansley, and others, for examples of this 'new' mythology which is as complex and fantastic as any evolved in ancient times.

ences in terms reminiscent of those who were 'taken by the fairies', or who experienced intercourse with diabolical entities, including the Devil himself. Innumerable well testified accounts of physical possession by demons, erotic encounters with the devil, and sexual intercourse with *incubi* and *succubi* are extant. The reason is not far to seek. The sexual trance is the basis of certain kinds of *perichoresis* which occur when other worlds, other dimensions interpenetrate each other, often causing a disruption or *hiatus* in the consciousness that experiences them.

This form of magick involves the use of the mouth and the tongue<sup>5</sup>, the two eyes of the waking state and their complementary dream eye.<sup>6</sup> The mouth is dual as the uterus of the Mother, and the utterer of the Word (*logos*) of the Father. Their fusion engenders the magical child (the Daughter, who represents the reified yet original Nothing) in the particular form desired by the magician.<sup>7</sup>

The mechanics of this rite of transubstantiation are relatively simple. The woman chosen for the rôle of priestess must be adept in the control of both eyes—that which receives the Word and that which later gives birth to it by transmitting or transporting it from the dream-world to the mundane circle of time (i.e. the waking state). At the moment of sexual congress the priest-magician should gaze intently at the *ajna* region of the priestess (the secret third eye) so that his lines of vision appear to be parallel, i.e. it seems to her that he is gazing into both her eyes simultaneously.<sup>8</sup> Hypnosis is induced in the priestess by prolonging the gaze until a state of drowsiness supervenes. The sigil designed to embody the aim of the rite is then visualized as impressed upon the *ajna* chak-

<sup>5</sup> Represented by the Hebrew letter, Pé.

<sup>6</sup> The third eye, *ajna*.

<sup>7</sup> Note here the identity of the word *ain*, nothing, and *ayin*, an eye. Cf. *Ajna*, seat of the third, or dream, eye.

<sup>8</sup> Normally, on looking into a person's eyes, one eye only is held in focus. By using the above described method of dream control the *ajna* becomes that focus, with the result that the two lines of vision do not converge upon a single eye but appear to gaze into both simultaneously.

ra. As deep hypnosis supervenes, the sigil sinks into the shaft and is visualized as descending to the region of Daäth, the centre at the throat that is the Place of the Word. At this stage of the rite the priestess may become oracular, and any word, or words uttered by her while in the magical sleep should be noted down by the magician or his scribe.<sup>9</sup> The priest then appears to kiss the priestess. What he actually does is to suck down the sigil from Daäth into the vortex of the void represented by the vulva of the priestess. The visualization of its descent should be accompanied by the excitation of the Secret Eye of Set by means of VIII<sup>o</sup> of O.T.O.<sup>10</sup> As the two eyes of the priestess close in magical sleep, so the secret Eyes of Set and Horus awaken, and the priestess 'sees'—mirrored in the depths of the *ajna* vortex—the vivid and luminous signal as it descends into the Abyss. As it does so, it passes the Pylon of the Pit on its journey to ultimate reification in matter. The dream thus becomes actuality, and the dreamer awakens as the phallus of the priest ascends and flowers in the vacuum created by the sigil's descent.

There are many variations of this rite but success depends in each case upon the power of dream control. The most suitable type of priestess for such a rite is that of a watery and/or earthy nature, never fiery or airy, for the latter type are inimical to reification.

When actual manifestation is required, the rite should be performed when the moon is full.<sup>11</sup>

The mouth is of great importance in such a rite of reification. As Pé (85), it includes the tongue,<sup>12</sup> and the teeth symbolic of Spirit (as the trident of Set). 85 is also the number of the Greek word *endeka*, meaning 'eleven'. This is the number of Nuit and of the *Qliphoth* with its tunnels or mouths through which matter is sucked into inner space. But, above all, the

<sup>9</sup> Usually a companion priestess, one of whose functions is to stimulate the phallus of the priest.

<sup>10</sup> See *Nightside of Eden*, p. 205.

<sup>11</sup> The 'moon' of the priestess is implied, and if this should coincide with the astronomical plenilune, great force is thereby added to the rite.

<sup>12</sup> Or the clitoris.

mouth is the supreme symbol of Maat, for *by the same mouth (ipsos)* that utters the Word, is the Word ultimately absorbed. The Blasted Tower is the title of the Tarot Trump to which the letter Pé (= a mouth) is attributed. The identity of the two mouths (*uterus* and *meatus*) is also implied.<sup>13</sup> The mouth and the myth are one; they meet in the symbol of Truth and the True Word exemplified by Maat, the Mut or Mother-Vulture. The ancient myths were transmitted by word of mouth before writing was invented, the later written accounts became the legends, the legible or written versions of the earliest truths.

As Gerald Massey has amply demonstrated there were two primal truths, the Maat or Mouth of Water, the feminine source or fount, and the Maat or Mouth of Air, the masculine inspiring spirit: the reifying agent and the vivifying spirit. In the most ancient mysteries known to man both these truths were represented as feminine, the Maat or Mother of Blood being the primal matrix of all things. She was entified as Isis. Her sister, Nephthys, was the nourisher, the wet nurse of the Word (myth) made flesh. Thus the mouth as the source of the Word is synonymous with the myth, math, or Truth (i.e. Reality). The Muth or Mouth was the source of all things as the Mother, for she alone was the reifier of form in flesh. The first myths were therefore concerned with this primal and physiological aspect of Truth (Maat).

One of Maat's symbols is the moth, the flyer by night who seeks the light by which it is eventually consumed. The moth is the eater in darkness, and identical with the vampire force symbolized by the vulture (Mut, Maut, Mort). The eater in darkness is the eater of the dead in the crypts that contain the mummy, the image of the light in darkness and of the re-arisen spirit. The moth and the vulture meet in the Maat Cult as equivalent symbols. However, the magical import of the moth as the nocturnal flyer seeking the flame is connected with a magical formula associated with the cult of the dead in the realms of Amenti. This cult of necromancers gave rise

<sup>13</sup> See chapters 9, 12, 15, *infra*.

to the mythical *Necronomicon*; mythical in the sense just explained. It is the book of the eaters of the names (or words) of the mummy in Amenta, and this necrophagous force appears also in the Tantras under certain guises of Kali. Crowley had access to this 'book', and Lovecraft—fearful of its contents—stressed its mythical origin and the fact that it was dream born. He maintained that it did not actually exist, and in a sense he was right. The *Necronomicon* does not exist as a book in the mundane world, but it does exist in the dream state and is available to those who are able to penetrate the Veil of the Abyss and break open the seals of the *qliphoth* which guard it. Crowley incorporated a fragment of it in *Liber CCXXXI*,<sup>14</sup> and Blavatsky before him borrowed many of its concepts and incorporated them in the mysterious *Book of Dzyan* which forms the basis of *The Secret Doctrine*. The *Necronomicon* is a mythical book but it is also a living *grimoire* written in dream sigils that are being haltingly deciphered by physicists today, for these sigils conceal the ultimate Mysteries of Maat, and therefore of Matter. The ancients expressed them by word of mouth long aeons ago in the form of the myths of the Mother Cult.

The Cult of Maat is also the Cult of Mat the Mad One, the Pure Fool<sup>15</sup> of the Tarot whose number is nought. 'He' is the Innocent Virgin, the unawakened one, a symbol of the *priestess* in her magical sleep, lit by visions and reverberant with echoes of other worlds. These sights and sounds are the shapes (*yantras*), and the words (*mantras*) of the Goddess Maat. They manifest today in the secret Cult of the Moth, the winged nocturnal butterfly<sup>16</sup> that is devoured by the light<sup>17</sup> of night. This symbolism will seem obscure to those unacquainted with the mysteries of the Cult. Its central tenets will here be enunciated. The moth, the mother, matter, the matrix of Spirit, Light or Lux, is synonymous with Maut whose totem—

<sup>14</sup> See Part Two of *Nightside of Eden*.

<sup>15</sup> *Der reine Thor*.

<sup>16</sup> Symbol of the soul.

<sup>17</sup> Light = spirit = flame (*shin*).

the vulture—lives upon the dead, and with the Mat or Mad One whose cypher is 0, Naught, Nuit, Nox, the Goddess of Infinite Space. There is here an occult linkage between the concepts of Moth-Mother-Myth-Mouth-Maat-Maut-Mad-Naught-Night-Not-Nox, and the goddess of Space whose cypher is 0. In the qabalah of Thelema, which is based upon the ancient Chinese equation  $(+1) + (-1) = 0$ , Naught equals Two.

Two is the number of *beth* or both, the twins Set-Horus, who resolve into naught *via* the process of projection and withdrawal, exemplified by the formula of the Divine Ape energized by the magick of the IX° O.T.O.

The procedure resembles the mode of sexual congress known in vulgar parlance as the *soixante-neuf*. The 6 and the 9 indicate the sun and the moon, and in the *soixante-neuf* they appear as the male and female energies in perfectly balanced electromagnetic polarity. The mouth is the instrument of this magick, the moon (female) absorbing the seed of the sun (male) as the sun sucks in the honey of the female. In the Rite of Ipsos this effluvium is charged with the vibrations of the red lunar current (*couleuvre rouge*). The priestess is energized and excited not only by the tongue and the phallus of the priest, but also by the subtle sentience of the sigil that is projected into the *ain* by means of her *ajna*. The latter is the womb of the word (Daäth) reflected into space *via* the projection from the throat centre (*visuddha chakra*), which has 16 petals and which concentrates the essence of the 16 *kalas*.<sup>18</sup>

The mouth that utters the word is therefore identical with the mouth that receives the seed and makes it flesh. The mouth or uterus is the magical glyph of the Scarlet Woman, and it is significant that the number of Ipsos, 696, added to, or merged with, the 93 Current equals 789,<sup>19</sup> the number of Tanith, the Dragon of the Deep that is the primal form of Babalon.

The above considerations show that the true nature of

<sup>18</sup> See *Cults of the Shadow*, chapters 4 & 5.

<sup>19</sup>  $696 + 93 = 789$ .

Maat is identical with the Draconian Current as manifested in Babalon, the whore whose nature it is to give herself to all comers. Yet she who offers life is also the dealer of death, for Daäth and Death are one.<sup>20</sup> The Rite of the Scarlet Woman is implied by this Rite of Maat, which involves the mouth and the eye. This is the reflection in Daäth (the place of the Magical Word) of the Mystery of Set, whose mouth and eyes are one as the Gateway of Death, or the *past*, i.e., that which is excreted or cast off, sloughed like the snakeskin of the serpent of night.

The serpentine or Ophidian Current is expressed as 93 (*Agapé*), sexual love or *love under will*. This is the number of Aiwaz, the mysterious Intelligence that transmitted the magical keys of the Aeon of Horus to Aleister Crowley. The 93 Current emanates from or is uttered by, the A.: A.: ., which is identical with the Star of Set, Sirius, or Sothis.<sup>21</sup> Set also emanates *by the same mouth* (Ipsos) from the Aeon of Maat, whose magical Word is 696. Their identity produces 789, as has been shown, the number of the Scarlet Woman who embodies the 93 Current according to the secret gnosis of the O.T.O.

The Aeons of Horus and of Maat seemingly overlap, but only when viewed from a point in mundane time<sup>22</sup> that divides the past from the future and envisages Maat as yet to come. Frater Achad claimed that the Aeon of Maat was inaugurated in 1948 and, as the Aeon of the Daughter,<sup>23</sup> it paralleled and fulfilled the Aeon of the Son (Horus), thus bringing to perfection<sup>24</sup> the full formula of the Child, Crowned and Conquering, in its essential polarity. For the son, as the will of the Father, may manifest only *via* the Mother (Maat) whose *eidolon* upon earth is the Daughter, Coph Nia.<sup>25</sup> The A.: A.: or Silver Star of Set, is focussed upon earth *via* Aiwaz who

<sup>20</sup> *Nightside of Eden*, Part I, chapter 4.

<sup>21</sup> Aleister Crowley & the Hidden God, chapter 4, and elsewhere.

<sup>22</sup> The waking state.

<sup>23</sup> The 'blue-lidded daughter of Sunset'. AL.I.64.

<sup>24</sup> This perfection is the Perfect-ion. See *Cults of the Shadow*, chapter 8.

<sup>25</sup> See remarks on Coph Nia in *Nightside of Eden* and the *Typhonian Trilogy*.

transmitted the 93 Current from that Star to earth, *via* the mediumship of Aleister Crowley and other initiates of the Gnosis.

According to Michael Bertiaux, who received a transmission from Aiwaz in 1977, Crowley has already reincarnated upon earth in feminine form.<sup>26</sup> If such is the case then the daughter aspect is already incarnate in our midst. It may be so.

Marjorie Cameron, who claimed to be an avatar of the Scarlet Woman, endeavoured to 'earth' the daughter by giving birth to a moonchild. The experiment failed, and Crowley—who died at about this time—failed to find a gate of ingress *via* Cameron<sup>27</sup>. However, if Bertiaux's communication proves to be correct, a gateway was found and Coph Nia is now incarnate. It is well to bear in mind, however, that it is unwise to seek in historical entities the actualized identities of magical or mythical personalities. All that we are justified in assuming is that the 93 Current, having been transmitted in its present form by Aleister Crowley, is now manifesting in a feminine form somewhere in Asia, as Crowley prophesied.<sup>28</sup>

The number of the Current 789 comprises the VII°, the VIII°, and the IX° O.T.O., and the respective affinities of these degrees with the Venusian, Mercurial and Lunar natures of the vibrations indicated by these numbers. The sum of the integers 7, 8, 9, being 24, this indicates the Path of the Water Dragon or Sea Serpent TNTh.<sup>29</sup> It is symbolized by the lurker in the waters, the tongue in the mouth, the clitoris in the vulva, and, ultimately the phallus in the vagina—the mystical symbol of the Word vibrating in the Void. Path 24 and the Tunnel that underlies it are attributed to Scorpio, the astroglyph of the Scarlet Woman. The formula is one of

<sup>26</sup> See the article entitled *Communication with Aiwaz*, published in *Instrumentum*, Vol. I. No. 2. 1977.

<sup>27</sup> She married Jack W. Parsons, who ran a lodge of the O.T.O. in California in the 1940s. See *The Magical Revival*, ch. 9. For more concerning Cameron, see *Hecate's Fountain* (forthcoming).

<sup>28</sup> *Confessions of Aleister Crowley*. Ed. Symonds and Grant. Routledge 1979, chapter 86.

<sup>29</sup> S.L. Mathers *The Kabaalah Unveiled*, p.53.

change through corruption or putrefaction. It comports certain magical techniques of necromancy involving the astral body and the *kalas* of the entranced priestess. The deepening of her trance is effected by a process known in the arcane schools of Asia as *lambika yoga*, and the practice of what is therein termed the 'higher cunnilinctus', i.e., the milking of the third eye or subtle vagina of the priestess. The mystical symbol of this process is the vampire bat which hangs upside down in the sleep of satiation induced by its repast. It is the symbol of the backward way, typical of that inversion of the senses that leads to the highest states of trance.

The rôle of the mouth in this process is paramount, the mouth being the source of the Word; but it is the tongue in the mouth, the clapper in the bell, the phallus in the vagina that vibrates the Word and thereby enables it to reify in the flesh.<sup>30</sup> Hence the magical significance of the bell and the thunderbolt<sup>31</sup> in the Tibetan versions of these rites of Kali, or the Scarlet Woman. Note that  $7 + 8 + 9 = 24$  = the Path of Scorpio, or the Scarlet Woman. The number 789 is therefore highly significant in the qabalah of Thelema. It links the Aeon of Horus with that of Maat, and thus makes possible the fusion of Horus and Set<sup>32</sup> in one image.

The zoötype of Sekhmet, or Sakti-Maat, was glyphed in ancient Egypt by the lioness. She was the goddess of fire, typifying sexual heat and fiery liquor (*sakh*), and of sexual pleasure presided over by the moon. She was also symbolized by the bee whose association with sweetness<sup>33</sup> identifies Sekhet, Sekhmet, or Sekh-Maat<sup>34</sup>, as the goddess of the honeymoon.

The trance of inebriation induced by the imbibition of *Sakh* leads to the vision of truth<sup>35</sup> through the use of *sakti* (power); in this case the power of sexual magick.

<sup>30</sup> I.e. in the waking state.

<sup>31</sup> *Sunya* = Void; *Vajra* (thunderbolt) = Plenum.

<sup>32</sup> The son and the daughter; the sun and the moon.

<sup>33</sup> Judges XIV.

<sup>34</sup> *Mat*; cf. Sanskrit, *maithuna*, a coupling, sexual congress, etc.

<sup>35</sup> Maat: *In vino veritas*.

The aeons of Set-Horus and of Maat are symbolized by the lioness Sekhmet who typified in Egypt the heat of sexual passion and the fire of strong drink. The product of fermentation was a certain *kala*, or honey, which manifests as the perfect aeon or perfect-ion of Time (Kali), at the acme of the lunar cycle, at which time she secretes sweetness. This is the full moon, the honey moon, and it was exalted in the Mysteries by the celebration of sexual rites and *orgia* which engendered the fluids of immortality that constitute the *elixir Vitae*. The number 789 therefore refers to Venusian, Mercurial, and Lunar vibrations in a triune rite involving formulae of the seventh, eighth, and ninth degrees of the O.T.O. Venus is sweetness; Mercury is magick (particularly sexual magick); and Luna is the goddess in her ultimate fullness or manifestation—the Ma-ion or Maat-ion that is the perfect-ion.

Frater Achad correctly identified the two aeons as the Aeon of the Twins (*Zain*). They run concurrently and they have no Word. The twins, Horus and Set, each with their aeon or ion (*kala*), form the perfection that is Maat. This is adumbrated in Achad's later—as yet unpublished—researches. He was aware of the vital significance of the mouth symbolism<sup>36</sup>, and Crowley before him had observed that the word 'secret', which appears in AL 21 times, possibly referred not to vague and hidden mysteries, but to the idea of a *secretion*, or, as the Tantrics would express it, as that *kala* which is known to be the supreme fragrance, exudation or emanation of the Goddess *Kalika*.<sup>37</sup> Crowley, however, remained unaware that this secretion was indeed the secret *ion* or aeon, the perfect *ion* which Achad saw as the amalgam of Horus and Set<sup>38</sup>, the tarotic twins referred to the letter *Zain*, the number 7, the number of the Mother whose symbol and manifestation they are.

This is the Aeon without a Word, the Aeon of Silence<sup>39</sup>,

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

<sup>37</sup> The 'ka' added to the name of the Goddess Kali denotes the *shakti*, or power, which transforms magic into magick.

<sup>38</sup> The IX° and the XI°.

<sup>39</sup> Harpocrates, who contains within himself Ra-Hoor-Khuit.

the *Ain*. It is the aeon of the wordless beast whose type is the Wand of Double Power: IX + XI = XX, which, in the Tarot, represents The Aeon. The numbers 9 (*teth*) and 11 (*kaph*)<sup>40</sup> represent the lion-serpent<sup>41</sup> invoked by the hand. The ninth and eleven degrees (O.T.O.) thus contain the Mystery of the Secret Path.<sup>42</sup> Perfection is expressed by the magical mode of this Path, but the addition of the *kala* of the Goddess (i.e. 'k') alters somewhat the sense in which Crowley expressed it. The gnosis of, and initiation into, the secret *ion*, is by a peculiar entrance or gate on to the Void (*ain*) to which access is gained by the eye of the daughter (*nia*) mentioned in AL as Coph (or Kaph) Nia. This is the Mystery of Coph Nia in connection with the Left Eye and the Left Hand (Path). The left eye is the eye of Set, the 'evil' eye that projects the vibrations of the lunar or nocturnal current. The left hand is typical of the primal 'hold', or womb, that emits the dark and lunar emanations. The Left Hand Paths are the Tunnels of Set which ramify behind and beneath the Tree of Life.<sup>43</sup>

As the Son (sun) is of the Front of the Tree (as Ra-Hoor-Khuit), so the Daughter (moon) is of the Back of the Tree (as Hoor-paar-Kraat). She is the fulfilment not only of the formula of Tetragrammaton, but also of the Aeon of the Son, Horus. Her manifestation also manifests the perfect-ion of Maat. Maat therefore is the Balance whose symbol is the Double Horizon stylized in the astro-mythos as the Sign of the Scales ; for inasmuch as Horus is Aries, and the vivifying fire of spring, so Maat is Libra, and the reifying blood of autumn with its harvest moon. She is the 'blue-lidded daughter of Sunset' as well as being the mother of matter; she whose name means literally the mouth or womb of all that exists.

It is by approaching her through the Tunnels of Set that her *being* may be fully apprehended, for as existence—or 'being outside'—pertains to the front of the Tree, so true

<sup>40</sup> Note that 'k' is the eleventh letter of the alphabet.

<sup>41</sup> I.e. the spermatozoön.

<sup>42</sup> I.e. of the VIII° O.T.O. See *The Magical Record of the Beast* 666, p. 151.

<sup>43</sup> See *Nightside of Eden*, Part II.

being—which is non-being—is represented by the back, the lower, the left, the secret and hidden eye that is designated Coph Nia in the *Book of the Law*.

Various aspects of this doctrine have been developed since Crowley's day. Frater Achad, who claimed that the Aeon of Maat commenced on April 2nd., 1948 gives perhaps the best documented account in his Official and Unofficial Correspondence.<sup>44</sup> I have already drawn upon this correspondence in some of my previous books. Later phases of this Cosmic Initiation were recorded by John and Cameron Parsons who received—as they claimed—the fourth chapter of AL.<sup>45</sup> Later phases have been recorded by Soror Andahadna and Gary Straw in *Liber Pennae Praenumbra*<sup>46</sup> and its official comment, and in the *Book of the Forgotten Ones*, also channelled by Andahadna, with a comment by the occult artist Allen Holub. But, as is often the case, some of the most revealing comments are contained in private correspondence connected with the transmissions. Especially relevant here are Andahadna's remarks on the Mass of Maat.<sup>47</sup> Here again the gist of the comments turn upon the symbolism of the letter Pé, meaning 'mouth', and the Tarot Trump entitled *The Tower*. The mouth is the utterer and absorber of the Word and also the means of erecting the Tower formed of the weird and monstrous speech<sup>48</sup> uttered by Pan, the Beast that is Shugal-Choronzon.<sup>49</sup> The Tower, blasted and toppled by the lightning of the Ophidian Current, disgorges its dwarfish occupants. They are the extra-terrestrial entities imprisoned within the tower until their time for release and emergence initiates the mysterious explosion (?nuclear) which magically evokes them. These creatures, which are of a *qliphotic* nature, are permeating the astral atmosphere of the earth, preparing the way for

<sup>44</sup> Hitherto unpublished.

<sup>45</sup> *Liber 49 (The Book of Babalon)* unpublished. See *The Magical Revival*, chapter 9.

<sup>46</sup> *The Cincinnati Journal of Ceremonial Magick*, Vol. I. No. 1.

<sup>47</sup> See chapter 16, *infra*.

<sup>48</sup> *Liber VII* (Crowley), Prolegomena.

<sup>49</sup> Shugal-Choronzon, 333 + 333 = 666, the Beast.

the denizens of Daäth that swarm beyond the Veil of the Abyss. They appear to clairvoyants, and to occultists immersed in magical dreams, as fantastic forms such as those glimpsed by Berosus, forms reflected in the earliest myths of creation.

Due to a cosmic time-lag, noted by Crowley and by Achad, with greater emphasis, these entities are now emerging from their astral sleep (dream existence) into the waking state of human consciousness. How to deal with them is one of the most urgent problems now facing humanity. Its solution is to be sought, perhaps, in the identity of the Tower as the Pylon of Babalon, the magical serpent of astral light known to the ancients as Tanith. As previously noted, her number—789—is comprised of the numbers of the Ophidian Current of 'love so under will'<sup>50</sup> and of Ipsos, 696,<sup>51</sup> the qabalistic formula of the Aeon of Maat. Thus, Daäth and Maat are identical twins in this qabalah of the new aeon, where death is realized as the gateway (babel) of the son-daughter (Horus-Set).

The Pylon of Maat is the ultimate outpost in the desert of Daäth, beyond which the forms of fantasy merge into the misty images of the Forgotten Ones who lie beyond the threshold of sleep. They possess a form and a no-form of constantly changing shadows. These shadows may be energized and dimensionalized in some mysterious manner into shapes that illumine with their unfathomable *darkness* the bright voids beyond sleep (*susupti*). It is virtually impossible to adumbrate the nature of these shapes beyond alluding to them as tremendous agglomerations of matter (Maat) looming beyond the Pylons of Daäth. Sax Rohmer's suggestive expression 'the Massing of the Shades' goes a little way toward evoking the precise concept, although they were not mere astral shades, as Barrett supposed,<sup>52</sup> but alien and gigantic concentrations of consciousness that float as clouds

<sup>50</sup> Both love (*agape*) and will (*thelema*) = 93.

<sup>51</sup> 93 + 696 = 789.

<sup>52</sup> See Francis Barrett, *The Magus or Celestial Intelligencer*, Lackington, London, 1801.

from other, inconceivable, dimensions into the most tenuous strata of initiated human awareness.

The Pylon (P) is the Mouth (Pé) that utters the Word that is Maat; the mouth and origin of the myth of the *logoi* that sprang from the 'blasted' tower, and inseminated earth with their vitality. As an Adept of Maat expresses it: 'We were planted' here upon earth by an alien Intelligence.

## 6

## *The Double Tongued One*

THERE EXISTS at the present time a secret coterie of Chinese Adepts, the members of which yet practise the ancient rites connected with the Tunnel of Niantiel. I have visited a sanguary of this sodality hidden in the heart of London. It uses the magical formula of Pé after the manner of Cults which arouse the Fire Snake by methods similar to those described in the previous chapter.

A curiously fashioned gong is struck continuously until wave upon wave of resonance mounts to a crescendo which numbs the aural nerve, not by virtue of its volume but by a certain insidious quality of suprasonic vibration that penetrates to the deeper levels of consciousness. This results in the induction of trance in the priestess engaged in the rite. She is seated upon a throne carved in the form of marine reptiles which appear to exalt her above the dark seas of sound where lurk the shadows of typhonian teratomas. It is a symbol of her exaltation (on the inner planes) above the phantoms indwelling the subconsciousness, for she now sees lucidly, her vision unobscured by the veils of forgetfulness.

The sexual dynamics of the rite follow the pattern of the VIII<sup>o</sup> O.T.O., but with the added technique of dream control operated by the priest elected to serve the Mass of the God-

dess. The throne is so constructed that at the moment when the vital fluids are released the priestess is arched over the priest, thus facilitating the practise of the higher cunnulinctus in its form of oral *viparita maithuna*. The pitch of the gong, which corresponds to the tonal vibration that invokes the Guardian of the Tunnel,<sup>1</sup> is decisive in determining the nature of the ensuing visions and other magical experiences. The priestess sees, as in a clear and glassy sea, the entire extent of the tunnel and its adjoining networks, and all their denizens are revealed to her. The convolutions of the human brain are illumined by the magical consciousness.<sup>2</sup> Furthermore, she has, by virtue of ecstasy generated by the cunning of the two tongues,<sup>3</sup> the power to command any spirit or elemental for the reification of desire.

The man who first drew my attention to the existence of this cult was Ralph Aloysius Starr, who, according to evidence submitted to me by Mr. Peter C. Rowe<sup>4</sup> was initiated into the IX<sup>o</sup> O.T.O., by Crowley in the 1930s. The gong in question was in Starr's possession at the time I knew him (around 1970), although Mr. Rowe—beneficiary of Starr's estate—has since informed me that although mention of the gong occurs in some letters written by Starr, it was not in the latter's possession at the time of his death in 1977. The reason for this may be that it belonged to the Cult and that it was returned thereto by one of its members, or by Starr himself. However that may be, I personally heard Starr demonstrate the gong's curious qualities which convinced me that the sound I had heard in the hidden sanctuary was produced by a similar if not the identical instrument.

The double tongued serpent is also known as the Beast with Two Backs, and the Double Wanded One, whose vampire life is prolonged by the magical use of the tongue and the clitoris. The clitoris in the vagina and the tongue in the

<sup>1</sup> See *Nightside of Eden*, page 219.

<sup>2</sup> Great tracts of the brain are unused by the mass of unawakened humanity. See *The Dawn of Magic*, Pauwels and Bergier, p. 236. Panther, 1967 edn.

<sup>3</sup> I.e., the double tongue of the Serpent.

<sup>4</sup> Director of Studies of *The Servants of Light*, based in the Channel Islands.

mouth are symbolized by the clapper in the bell or the hammer striking the gong, and these are extra-dimensionalized by the vibrations produced.

The symbolism of the Tower and the Mouth is here interpreted in its feminine phase: 85—Pé spelt in full—equals the word GBIO, which means a 'flower', and which includes the ideas of the Cup and the Mount as the 'womb-shaped hill and brothel-house.' It is also the number of SKH, the 'ark' or 'tabernacle', and of the number eleven (by Greek qabalah) which is the number of magick, of the *Qliphoth*, and of Nuit the Goddess of Infinite Space. The number 85 thus comprehends all extra-terrestrial radiations.

The *double tongued One* ( $85 \times 2$ ) is 160, the number of INQ, meaning 'sucked' or 'suckled'; of LNSK, meaning 'for a drink offering'; of IQIM, 'a setter up' (from the Egyptian word, Khem) 'ithyphallic', of IPO which, in its earliest Egyptian form AF is the name of the sun in the lower hemisphere; of MNO, 'to restrain', 'I will restrain its floods'<sup>5</sup>; of ONM, 'two fountains'.<sup>6</sup>

But above all, the Double Tongued One is a glyph of Ur-Hekau, 'the Great Magick Power', the 7, or thigh of the Mother Goddess whose child is the 8 (eight or height), i.e. the summit or reification of her desire. 8, 80, 418<sup>7</sup> are the mystical numbers of the mercurial current (8) that dwells in the mouth (80) that awakens the priestess and renders her oracular (418 = Abrahadabra. Cf. Deborah, the 'oracular one'). She is the oracular *one* in a twofold sense in that she prophesies the nature of the operation and produces the child that is its manifestation: 'Nothing is a secret key of this law. Sixty-one the Jews call it; I call it eight, eighty, four-hundred and eighteen. But they have the half; unite by thine art so that all disappear.'<sup>7</sup> Note the numbers of these verses, viz. 46 and 47. The former is the number of Mu, the Vulture's Cry

<sup>5</sup> Cf. the technique of Karezza as used in VIII<sup>o</sup> O.T.O.

<sup>6</sup> I am indebted to Frater 481, O.T.O., for supplying the qabalah of these two concepts.

<sup>7</sup> AL.I.46, 47.

which is the Key of the Mysteries, the latter is 'the yoni' as dynamic, prehensile, spasmodic, etc.<sup>8</sup> 'The half' refers to the half of the Beast, or one member of the Double Wanded One.<sup>9</sup> 'They', i.e. the Jews, called it Nothing or Nothingness, 61, *ain*, typified by the eye or yoni of the Beast, Shugal-Choronzon. *Ain* = 61 = All<sup>10</sup>. All or everything is thus a reflection—as 61—of the 16 *kalas*. 'Unite by thine art', refers to the number of the verse, 47, as applying to the formula of the prehensile and convulsive yoni or eye of the priestess in trance.

It will be seen that the Cry of the Vulture (46) is a secret key of Nothingness, the *ain* or yoni of the Goddess in the form of the Beast, Shugal-Choronzon.

$8 + 80 + 418 = 506$ , which combines the goddess Nu (56) and the Void, Eye, or Yoni (0). 506 is the number of ShARH which denotes a 'female blood-relation', from the Egyptian word, *sherau*, meaning 'a daughter'. The Mystery of the Daughter is thus concealed<sup>11</sup> in the Cry of the Vulture of Maat as denoted by these two verses; and the numbers 8, 80, 418, added to 61<sup>12</sup>, equals 567, 'the First Born', about which Frater Achad writes in his notes on the Aeon of Maat. Note that 567 balances 789, the medial 7 being the Mother Goddess, 56 being Nu, while 89 represents DMMH, 'silence'. In the list of prime numbers in *Liber 777 Revised*, Crowley refers to 89 as 'a number of sin—restriction. The wrong kind of silence, that of the Black Brothers', but it is in actual fact the feminine equivalent of the VIII° formula of Karezza, exercised by the priest. Also, Sin is here more appropriately interpreted as the name of a lunar deity, and the current she represents actually infuses the negative *kalas* of the sleeping or entranced priestess, the daughter-darkness as distinct from the mother-light.

<sup>8</sup> See 777 Revised, p. xxv.

<sup>9</sup> According to Lenormant (*Chaldaean Magic*, pp. 25, 26, 27) fractions denote 'demons', i.e. the *qliphoth*.

<sup>10</sup> The number of the Goddess Kali is also 61.

<sup>11</sup> The numeration of the word 'concealed' (SThVS) is also 506.

<sup>12</sup> The All, as Pan; the Nothing, as Yoni.

Another form of 506 is 650. In AL I.24, it is written: 'I am Nuit, and my word is six and fifty'. The number 650 also denotes the application of the sexual energy of the yoni (typified by Sekhet, 317) to Choronzon (333), the half which has to be united by the art of the VIII°, the form of vibrant silence engendered by the feminine aspect of Karezza. Furthermore, the number of Nuit (56) when added to 418, yields 474, the number of Daäth. The Tower and the Mouth (or Eye) are thus interrelated in the qabalah of Thelema.<sup>13</sup>

The 'twin' aeon is, then, the son-daughter (Horus-Set) amalgam that achieves its ultimate manifestation in the Major Mu-ion. The symbol of this aeon is *zain*, 7, the number of the Twins. *Zain* is the Eye of the Serpent—*ain=ayin=yoni=eye*—and the initial Z = the Serpent.<sup>14</sup> *Zain* is the formula of the Wordless Aeon at which Crowley hints with apprehension<sup>15</sup> because he failed to realize that the daughter, *Coph Nia*,<sup>16</sup> is the complement of the son-sun, the solar current represented by Horus as Ra-Hoor-Khuit. He is the 'Crowned and Conquering Child', the One that is Two (Dual) and therefore None, Nothing,<sup>17</sup> or Perfect Being, the manifestation of the Perfection, the aeon of perfection.

As the vulture is to the hawk, the moth to the butterfly (a symbol of the soul), so is Maat the Mother-moon of Truth to the daughter of darkness, the 'blue-lidded daughter of

<sup>13</sup> I am indebted to Frater 47, O.T.O., for the interpretations of numbers 317, 650, and the final equation with Daäth in the above context. (Private communications dated 23 March, 1977 e.v.) Note that Daäth is the Gateway to the Mu-ion guarded by Shugal-Choronzon.

<sup>14</sup> See *The Nightside of Eden* p. 284.

<sup>15</sup> See Crowley's *Magical Record*, June 10, 1923. He alludes to the wordless aeon and ascribes it to Daleth, but, owing to reasons too complex to enter into here, the ascription is not a likely one. *Zain* is the more probable candidate because of its connection with *ayin* (*ain*, as void) as the Eye of the Daughter. (See remarks in *Nightside of Eden*, p. 18 and elsewhere, where, regrettably, and owing to a fault in memory, I stated that Crowley referred this aeon to *Zain*, whereas in fact he ascribed it—as above stated—to *Daleth*).

<sup>16</sup> The Left or Hindward Eye, as the lunar current and the 'word' of Sin.

<sup>17</sup> 'Nothing is a secret key of this law.' (AL.I.46).

Sunset'.<sup>18</sup> The formula of Ma-ion is manifestation through the mouth (*ma*) of the backward *ion*, the *ion* of the Ophidian or Serpentine Eye, the letter of which is *Zain*, the literal meaning of which is a 'sword'. The number of *Zain*, seven, is also a symbol of Babalon who—as 789—represents the Great Magick Power expressed as 89. Seven is the number of the Primal Goddess of the thigh-constellation, represented celestially by the seven stars of Ursa Major, and terrestrially by the thigh or vagina of the female, first as beast, then as human.

The doctrine of the daughter (Ma) is contained in the formula of Tetragrammaton, but it has been obscured by over emphasis of the formula of the son (Vau), whose number is 6. This obfuscation has tended to throw the whole matter into confusion, and occultists have been, literally, at sixes and sevens concerning the nature of the son (6) and of the daughter *who is also* the mother (7). However, when it is understood that the son represents the solar or creative energy, it follows that the Crowned and Conquering Child can only be the process of projection, whereby this energy becomes the object of a specific magical operation. The daughter is then the manifest aspect of the 'child' which is projected by the magician at the climax of his magical working. It is by the mouth of the priestess, as representative of the daughter, that the word is manifested, and her utterance occurs in silence, in the sense in which that word has already been explained, a soundless vibration, hence the *wordless aeon*, the formula of which is *Zain*.

It is everywhere apparent in his writings that Crowley adhered to the masculine-orientated interpretation of these Mysteries. In a communication he received *via* Frater Lampada Tradam<sup>19</sup> during the Paris Working, Ma is identified as

<sup>18</sup> AL.I.64. The number of the verse—64—is the 'perfect Number of Matter',  $8 \times 8$ . It is also the number of Truth, i.e. Maat (by Greek qabalah), and of NBHZ (see 2 Kings xvii, 31), a deity of the Avites whose name is one with Anubis, (the jackal-headed god of ancient Egypt), a totem of Sothoth-Set-Thoth.

<sup>19</sup> The poet, Victor Neuburg. See *The Paris Working* (Crowley) published almost entirely in *The Great Beast*, by John Symonds, p. 167 (Macdonald, London, 1971).

'the name of the god who seduced the Phallus away from the Yoni; hence the physical universe. All worlds are *excreta*, they represent wasted semen. Therefore all is blasphemy. . . . But the only blasphemy—if such it is—is to conceive the manifestor as masculine. The phallus is the generator, the yoni is the manifestor, and the world of appearance emerges from the Mother whose formula is Ma. The *excreta* referred to is the lunar energy of the yoni, not the solar seed of the phallus.'

## 7

## The False Order of the True Paths

THE ORDER that emanates from the 'false' sephira Daäth, the Order that is the reflex and inverted shadow of Maat, is the Choronzonic Order of the Temple of the East which is the Temple of the Beast. The secret insignia of this Order comprise the P and the T as the P(hallus) and T(esticles) of Set, no less than as the Mouth (Pé) and the lunar Tower of Maat. The initials O.T.O. may also be interpreted as the Tower and the two Mouths that are the Eyes of Set and Horus: Ra-Hoor-Khuit and Hoor-paar-Kraat, the Eye that projects the light, and the Mouth that absorbs it after its congress with the darkness, after which it is laden with the rich seeds of the stars.

According to whether the two noughts are read as 'eyes' or as 'mouths', the sum of the initials yields 149 or 169 respectively. The former is the number of ALIM CHIIM, 'the Living Gods', and the latter—which is 13 squared—is the number of the English word 'temple', so the initials may be read as The Temple of the Living Gods. On the other hand, if the T is taken, not as *Teth* (lion-serpent/spermatozoon), but as *tau* (the Sign of Set), then the sum of the initials becomes respectively 540 and 560. 540 is the number of MThNIM, 'the upper part', which refers in this instance to the rôle of

the male half of the beast in sexual congress.<sup>1</sup> 560 resumes the secret heart of the O.T.O. Current for 560 is the number of the ThNINIM who is 'King of all the shells or demons'. The word is in the plural form and means 'dragons'. In MacGregor Mathers' translation of *The Book of Concealed Mystery* appears the following gloss on the ThNINIM: 'The demons are divided into ten classes, corresponding to the ten Sephiroth, but in an averse form, and are called in the book, *Beth Elohim*, the "impure Sephiroth" . . . Compare the description of the beast in *Revelation*'.<sup>2</sup>

This magical current exists in the Outer as the O.T.O., which is the Pylon at the portals of Daäth that admits to the genuine—as opposed to the 'false'—Order or Sephira. For Daäth is the mask of Death, the spiritual death from which there is no resurrection in terms of existence or incarnate life. Those who pass this pylon are therefore not only the disembodied, they are also the dispossessed (i.e., of mind). They have, and are, virtually nothing that existent beings can comprehend. They are indeed the Forgotten Ones.

Shugal-Choronzon (333 + 333) is the Double Beast, the Beast with Two Backs; the *Ajna* and *Anajna* Beast with two tails which in their intertwining form the secret tunnels of Set, not comprehended—even in depth-reversal—by the Tree of Life.<sup>3</sup> They ray from the blind walls pierced with portals, as from those false doors set in the tombs of Khem through which the spirits pass to other worlds. Yet the alien worlds of this false Order contain the true light of Maatian metaphysics as reflected against the Daäthian darkness, which is the shadow-light of the O.T.O.

Every 'error' is seen to be in line; the Paths and Tunnels are precisely spun. The interrelation of the Tunnels of Set

<sup>1</sup> Cf. the Sanskrit word 'maithuna', which means a 'coupling' and is frequently used in a sexual sense.

<sup>2</sup> *The Kabbalah Unveiled*, p. 54.

<sup>3</sup> A certain disruption of the Paths is implied. Frater Achad suspected that the Order (of the Paths) should be changed, but he failed to understand the new sequence. See, however, *QBL* and *The Anatomy of the Body of God*, wherein he sets forth his suggested new order.

with those of the False Order of Choronzon-Shugal are paralleled by the *perichoresis* obtaining in the magical experiences of dream control. The oneiric anomalies of bilocation and of coexistence in parallel worlds are, however, but a misty adumbration of the *qliphotic* dislocation of consciousness which results in a dissociation of the mundane personality in the dissolution of spiritual death. For a spiritual annihilation, a second death, is translated into extra-Daäthian terms as the image of the Beast whose shadow is reflected upon earth<sup>4</sup> via the Order of the Temple of the East. The function of the O.T.O., therefore, is to transmit or reflect the Current of Choronzon-Shugal into the sphere of limited human consciousness, thus incarnating *in reverse* the entire panorama of historic existence as stored on the spool of Time. This web of complexity, supremely tenuous and delicate, is typified in the most secret Voodoo Cult of the Spider Queen and the new Arachnean astrognosis.<sup>5</sup>

The ramifications of the death-spider Cult have been traced by Michael Bertiaux in a curious paper entitled *Temps-des-Ghoulies* (*Season of the Ghouls*) in which he discusses the 256 (16 × 16) *marmas* which pulsate in the web of *kalas* containing the 32 paths of the Tree<sup>6</sup>, multiplied by its reflection in the Tunnels of Set. According to M. Bertiaux 'this rite teaches magic, divination, the use of the sixteen types of magical venom (seminal fluid of the spider-sorcerers; also Black-Kalas of the Spider-Queen), methods of immortality possessed by the undead, as well as the first points of the esoteric temple of the spiders . . .' M. Bertiaux then proceeds to list what are known as the 16 hot points of the rite:

1. *point-des-macandas*—sorcerers who attack night travellers.
2. *point-des-bacas*—divinatory powers reserved to the undead.
3. *point-des-chats*—werecat powers of Carrefour, door to Lycanthropia.
4. *point-des-Linglessou*—powers of the shroud.

<sup>4</sup> I.e. into waking consciousness.

<sup>5</sup> A hint of these matters is given by James Vogh in his book, *Arachne Rising*.

<sup>6</sup> The 16 *kalas* and their reflection form the 32 Paths of the Tree of Life.

5. *point-des-sorts*—divinatory skills using skulls.
6. *point-des-morts*—communication with dead bodies.
7. *point-des-amazarouz*—(or *Amazaroux*) 'spider necrophilia'.
8. *point-des-scorpions*—creation of 256 different venoms and poisons.
9. *points-des-craines*—making skulls talk.
10. *points-des-froides*—winter death-magic, a kind of suffocation cold.
11. *points-des-chauds*—killing by sending astral fires.
12. *points-des-amazaroux*—creating a spiders' cave for initiation.
13. *points-des-nids*—nest of venomous magical serpents.
14. *points-des-narcisse*—generation of *shaktis* and *kalas* from venoms.
15. *points-des-sorteurs*—256 poisonous methods of astral projection.
16. *points-des-Ghoulies*—the power of the Baron<sup>7</sup> to give all these *points*.

M. Bertiaux observes that 'in esoteric voodoo there is the teaching about the Spider-Queen of Space, and her 256 venoms, each of which is fatal for mundane consciousness but very essential for cosmic consciousness. There is a special cultus of this which absorbs the *kalas* through magical work and performs an alchemical transmutation of them'.<sup>8</sup>

It will be noticed that the 'creation of 256 different venoms and poisons' is an operation assimilated to the sphere of the 8th *point chaud*; that is, it is the medial hot-point or pivot of the system elaborated by Bertiaux. The concept of poisons in connection with Obeah is well known, but M. Bertiaux reveals that the real and secret processes of esoteric voodoo are merely typified by the herbal and other toxins popularly associated with witchcraft. This is not to say that actual poisons are not employed, but it does suggest that the original processes underlying those which the poisons have come to typify

<sup>7</sup> I.e. Baron Samedhi, Baron Cimitiere, or Baron Carrefour, Lord of the Dead, of Ghouls, Zombies, and Ghosts, etc.

<sup>8</sup> Private communication dated August 28, 1977.

are identical with the ancient alchemy practised alike by the Draconian Egyptians and the Tantric Indians. Furthermore, being the eighth hot-point it is to be classed with phenomena subsumed under workings of Mercury.

Various other affinities suggest themselves. The 13th hot-point, for instance, is described as a 'nest of venomous magical serpents', which links it with the lunar reptiles seething in the chalice of the Sorceress. Similarly, to the Venusian zone (hot-point 7) are attributed rites involving 'spider necrophilia'. The 'dead'<sup>9</sup> are astralized entities; the necrophilia involves magical congress with an entranced priestess (in this case, the Spider-Queen of Infinite Space). Her web is formed of the 256 secretions which she spins out on the gossamer threads of her dreaming, and which appear as dew scintillating in moonlight. The spider is the supreme symbol of the Obeah Cult, and the Ob (or Serpent) encircles her web, which means that the Circle of Time (Kali) is marked off in periods denoted by sections of the web. Complicated computations enable the magician to allot to each day of the year the special *kala* she is emanating. The thread of the web joins the secret tunnels at the back of the Tree with the paths manifesting in the objective universe (i.e. on the front of the Tree). The dead and the dreaming are captured in this web which is the Voodoo equivalent of the Net of Nuit, with which the goddess fishes for souls or spirits of the dead.

There are certain slanting causeways which resemble rope-ladders slung across the gulfs of space in the dizzying realms of Nothingness where sleeps the Spider Queen. The 'dead' are swung from one secret doorway to another. A negro will not disturb a spider's web that seals the door of a house in case he awakens the journeying spirit and finds himself transported to the world of the dead. Such is the dread of that subtle *perichoresis* wherein Spirit and Matter intertwine, and the dead and the living dance their sinister shadow-play.

The tenth power zone, Malkuth, as the earth typical of the

<sup>9</sup> Symbolized by the mummy in ancient Egypt, and by the zombie in esoteric Voodoo.

waking state, may be the tunnel between this Universe and its reflection—the Meon—typical of the dream state. It is said that UFOs 'earth' here from Outside or beyond the realms of *jagrat* (waking state) and *swapna* (dream state). Beyond waking and dreaming lies *susupti*, which is known in Hinduism as the dark state of sleep unlit by consciousness in the form of dreams. It is probable that the earliest myths preserve accounts of infiltration and traffic from Outside that has continued for aeons past, unnoticed by all but initiates and certain peculiarly constituted individuals—magicians, dreamers, sensitives, spirit-mediums, poets, prophets and mouth-pieces of entities we cannot identify because, being earth-bound we are prone to interpret phenomena in terms of *jagrat*, where reason and reality reign—or so it is believed. But the unreal, the irrational, the surreal, is of a different order of being. It does not exist in the sense that our bodies exist, for existence—by definition—implies a 'being outside', an extension or exteriorization of consciousness in terms of space and time, of subject objectifying itself. True being has no *existence*, although it never ceases to be. Being is thus capable of existing (outside), but such existence is not essential to its being. This is why non-being has usually and mistakenly been assumed to be the only reality, in that it never changes, never becomes, never manifests, never *exists*, outside its Self. Magic is the science of *Maya*, of creating the illusion of existence, in short—of objectification. Malkuth is pre-eminently the sphere of objectification and, as such, it equates with Malkah (the bride), as the Mal-Koth or Hollow Tube (tunnel) typified by the daughter<sup>10</sup>, who is attributed to earth in the formula of Tetragrammaton. Malkah, the Daughter or Bride, conceals the formula of the Goddess Nuit or No-Thing; She that manifests All—Pan, Baphomet, the Beast.

Everything is therefore in the lap of the Goddess, which is a manner of saying that everything is in the womb of Time (Kali), and will manifest sooner or later, according to the intensity of the desire that informs the magician's will.

<sup>10</sup> I.e. Hé, the final letter of the formula of Tetragrammaton-IHVH.

Nothing alone, therefore, is outside the circles of time, and the manifestation of no thing—i.e. Nuit—can occur only when every thing is fully manifested, totally reflected in terms of time *via* the *kalas* of the Goddess (Kali). This total *ma-nifestation*<sup>11</sup> is represented qabalistically as the final element of Tetragrammaton, the daughter-aspect of the twins, Set-Horus. She is also the Coph Nia indicated by the Eye of the Void (Ain/Nia), the reverse or backward-looking eye denoted by the black bird of Set as the dark eye of night; even as the son (sun) is represented by the golden hawk of Horus poised in the blue. In AL.I.60 Nuit declares: 'My colour<sup>12</sup> is black to the blind, but the blue and gold are seen of the seeing'. The daughter is the evening raven,<sup>13</sup> the 'blue-lidded daughter of sunset', and the lunar twilight which reflects both the dark and the light in one ever-changing image<sup>14</sup>. The 'blind', to whom AL alludes, are not the optically defective but—like the 'blind' Horus of Egyptian myth—the sun or solar current (666) in its negative or lunar phase. The light is *halved*, as in the twilight of sunset when 666 becomes 333, the true moon-child or daughter whose emblem is the left eye, the Eye of Nox (Nuit) that illuminates the Left Hand Path, which runs counter to the sun.<sup>15</sup> In terms of sociology, the Women's Liberation Movement is an expression of this counter movement and, as such, equally illusory. But it will carry the evolution of human consciousness a stage further by revealing, gradually, the true rôle of woman as a gateway to the magical universe. She is the Guardian of the Pylon that admits to its mysteries, for she is the *kala*, or colour, that *manifests* the vibration of Time (Kali) as the *secret-ion*.

<sup>11</sup> Ma = the Daughter.

<sup>12</sup> I.e. *kala*.

<sup>13</sup> TzRB, 292, is the Hebrew word for 'evening'; it is also the name of the raven.

<sup>14</sup> I.e., the dual luna-tion.

<sup>15</sup> The moon's arc is from right to left.

## 8

### *Initiation of Aossic*

REFINEMENT, SUBTLETY, and Silence. These are the three keys to inner peace, as they are also the three keys to 'occult' power. Not political power, not the power desired by the ignorant, but power to control the forces of the worlds that are hidden within the manifest world, the world of appearances.<sup>1</sup>

The phenomenal world has no real existence apart from its noumenal source. The world is not searching for anyone, the world knows nothing of anyone; but people are searching for the world and are failing to find it, because they *are* the world and they are really searching for themselves. But because they are not refined, are not subtle, are not silent; because they are gross and full of noise, the world appears to them also as gross and full of noise. They are identified with these qualities, they *are* them, and therefore they cannot control them.

Only by refining the gross into the subtle, the world of the object into the world of the subject, the wake-world into the dream world, only thus can be found the key to 'occult' power. It may be found only in total silence, when the mind

<sup>1</sup> World of appearances is the literal meaning of the word *phenomena*.

has ceased thinking, when the mouth has ceased speaking, when the eye has ceased projecting images. Only then can the formula of dream-control lead to total awakening from the delusion of living.

These three keys to occult power are represented by

1. Thought, which is a refinement of the waking state.
2. Dreaming, which occurs in the subtlety of sleep.
3. By the cessation of both 1 and 2, in which absence there shines forth the Silence of Pure Consciousness liberated from the thraldom of waking and dreaming.

It is therefore necessary to become habituated to the idea, to live perpetually with the idea, that the whole of an individual's life—all that can be remembered of it—has been composed by the individual as a play is composed by a playwright. It is a fabrication, a *lila*, a masque or dance in which the individual is the sole actor; and even this actor is but a figure in the play. He is not real; no object can be real, for there is absolutely no *thing* at all. No thing is Nuit, and she is no thing precisely in this particular sense of a play of power (*shakti*), evolving an endless drama of light and shadow that appears to entify as subject and object. But objectivity is a dream, *for there is no subject*, no dreamer; there is but a dreaming. It is only when this truth is profoundly apperceived that the dreaming is resolved into its source, which is the *bindu*<sup>2</sup> known as Hadit, at the heart of Nuit. The whole purpose of one of the celebrated Buddhist Tantras<sup>3</sup> is the ultimate resolution, by the *sadhaka*, of the infinitely ramifying *chakra*, or *mandala*, projected by the *shaktis* (energies) of thought and dreams, and the reversion of these energies to their source.

Hudit dissolves into Nuit, some thing into no thing, object into subject, and subject—finally—into that absolute subjectivity which, being free of both objectivity and subjectivity, remains indescribable.

<sup>2</sup> The secret seed; the primal secret-ion.

<sup>3</sup> The *Demchog Tantra*, also known as the *Srichakrasambhara-tantra*. An English translation of this tantra has been published in the *Tantric Texts* series, edited by Sir John Woodroffe. See bibliography.

Nuit is typified objectively as Space, living space, empty space, thinking space, dreaming space, inner space (the noumenal reflection of outer space), the space of fantasy and myth, and, today, the space that swarms with a multitude of unidentified objects, flying, floating, frightening, fascinating, yet ever elusive because beyond the refinement of thought. They are not mental phenomena but subtle atmospheric stresses of incalculable tenuosity that are impinging upon and affecting the sphere of mundane consciousness (Malkuth), thus causing the more sensitive of its denizens—the poets, the magicians, the creators—to dream strange dreams and to behold awesome visions. That many of these visions appear to prophesy doom and destruction is but one interpretation of that impact, that impingement. Man is approaching the crossroads. Some imagine that he has already reached a stage of technical development that would—in the event of an irresistible misapplication of nuclear energy—upset the balance of the cosmos, causing a return to chaos on earth, and havoc in remote galaxies. In consequence, the denizens of space, and perhaps also of distant galaxies, are investigating the situation here on earth. Some believe that in 1947, not long after man had revealed his stage of technical knowledge with the Hiroshima bomb, wave upon wave of unearthly objects monitored this planet—in some cases actually landing in our midst—and, if some accounts are to be believed, causing humans to disappear temporarily, or forever, from the face of the earth. Fully documented sightings of UFOs by reliable and not so reliable witnesses now fill volumes, and no tale is too wild or too weird to gain credence among the credulous. Understandably, 'official' science (whatever the expression may mean) has turned its back upon the whole business, and in most cases refuses to investigate the swiftly swelling ocean of 'evidence'. It is no small wonder, since Hiroshima, space-travel, and moon landings, that all kinds of *outré* theories—allegedly supported by even weirder hallucinations—have seeped into the popular *media*. Yet it surely is a matter of great interest, if not of mystery and wonder, that several years

prior to 1947<sup>4</sup>, H. P. Lovecraft was telling tales (in which he professed not to believe) of strange influences from Outside. These he wove into a frightening mythology which—if interpreted literally—equates with madness. But in *The Call of Cthulhu*, the first of a series of stories that forms the now celebrated Cthulhu Mythos, he shows that the means whereby these extra-terrestrial influences communicate with human consciousness is *via* the dreams of peculiarly sensitive individuals. When Professor Angell invites letters<sup>5</sup> from those who are haunted by hideous manifestations of cosmic influences 'it was from the artists and poets that the pertinent answers came, and'—continues the Professor—'I know that panic would have broken loose had they been able to compare notes...'. 'These responses from aesthetes told a disturbing tale... and some of the dreamers confessed acute fear of the gigantic nameless thing visible towards the last...'.<sup>6</sup>

Similarly, if the UFO 'literature' is investigated at all closely it will be found that a similar method of transmission is now in use, and has been in use throughout the ages. Yet, as the apes are among the last surviving relics of an abortive evolution, so man himself may find himself relegated to that abysmal gallery in the museum of scientific failures, labelled 'Humanity'. And this is all very probable in view of the present insane scramble for temporal power, and of the intractable nature of those who fawn upon its advocates for the mere promise of some trivial social privilege or satisfaction.

On the other hand, the dreams and desires of truly inspired prophets and 'diabolists' such as Vintras, Boullan, Crowley, Spare, Dali, and others of similar power, concentrate the essence of dream to such an extent that it appears to the average dreamer as sheer nightmare.

At this stage it is convenient to introduce a personal experience of dream initiation. Caverns, crypts, chthonian cells and tunnels were, in ancient times, associated with the mysteries of initiation. I do not know whether there was any

<sup>4</sup> The year of the first massive UFO sightings.

<sup>5</sup> In *The Call of Cthulhu*, chapter 1.

connection between the cave and initiation in my own case, but a cave certainly featured in events leading up to my first meeting with Aleister Crowley.

One night in 1939 I dreamed of entering a winding cavern. At each turning the darkness grew denser so that it came as a shock when, after groping round yet another turning, I was suddenly dazzled by brilliant light. It flashed from the cavern wall that faced me and which abruptly terminated my journey. When I recovered from the glare, I saw that its source was a mysterious sigil emblazoned on the rock. It seemed to vibrate with such energy that the wall trembled as a curtain shivers in a breeze. The sigil, though unfamiliar, had for me an instant personal appeal, although at the time—and for a long time afterwards—no special meaning. I adopted it instinctively as a secret cypher of my Magical Self, although I can offer no rational explanation as to why I did so.

Not long afterwards, I met Aleister Crowley, and in some obscure way I sensed that the dream symbol related to the event. Outwardly, however, the meeting came about in a quite ordinary manner. I had chanced upon a copy of Crowley's book *Magick in Theory and Practice*, which aroused in me a strong desire to meet its author. I had little hope of realizing my desire; *Magick* had been published in Paris in 1929 by some obscure press that, as I suspected, no longer existed. A loose broadsheet contained in the copy I had bought, advised interested readers to contact The Master Therion care of an address that had, of course, long been vacated by him. My letter was returned to me by the G.P.O. A similar fate overtook other attempts, until, in 1944—when *The Book of Thoth* was published—I wrote again, care of the address given in *Thoth*, but Crowley was no longer staying there. I then tried to enlist the aid of Michael Houghton, the proprietor of the bookshop from which I had bought a copy of *Thoth*. We were on friendly terms, but he refused point blank to put me in touch with Crowley. Houghton believed, no doubt, that if he did so he would incur evil *karma*.

I found Crowley finally at the Bell Inn, Aston Clinton (Buckinghamshire), where he occupied a small and narrow

room. Its number was 11, the number of magick; its atmosphere was highly charged with the strange magnetism that Crowley emanated, and by the equally potent forces that seemed to seep from ancient-looking books that lined one of the walls.

Although I knew he trafficked with extra-terrestrial entities, such as the daemon Aiwass who had communicated the *Book of the Law*, I was not prepared for the sense of what I can only describe as 'otherness' that enveloped me in Crowley's presence. He greeted me with the now well known phrase: 'Do what thou wilt shall be the whole of the Law', which he chanted in a curiously sing-song tone ending on an unexpectedly vibrant note that reminded me of a gong reverberating long after it had been struck. I could well believe that his voice could sound other dimensions and, perhaps, evoke unearthly responses. It seemed, for a brief space, to translate me to a sphere of heightened awareness and vivid life. Perhaps this extraordinary sensation conveyed to me a foretaste, however nebulous, of cosmic consciousness.

It may all be explained, of course, as an illusion, a mere projection of my 'subjective content'. None the less, the fact remains that my life was profoundly changed by that encounter, or, rather, I would say that it became subtly and very profoundly aware of its *direction*. I had found my True Will, although as yet I was unable clearly to formulate it in terms of mundane existence.

Crowley moved to Hastings shortly after this encounter; it was to be the last of his innumerable changes of address, and we were in close contact with each other for several months. For all his involvement with drugs, his mind was supple and keen, there were no noticeable symptoms of mental deterioration although his body suffered the usual processes of degeneration plus the devastating results of the occult forces that had, throughout his life, made it the medium of their activities.

It was in these circumstances that I renewed acquaintance with the sigil and the wall. Quite unknown to me, until that time, there existed a method of inducing in the waking state

the experience I had undergone as a dream, and Crowley showed me how it worked. He had learnt the technique some fifty years earlier as a member of the Golden Dawn, and, since those far off days he had brought the practice to perfection. In order to facilitate a transference of consciousness from full objectivity to full subjectivity—that is from the waking state to the dream state—without succumbing to sleep, Crowley advised the use of ether<sup>6</sup>. To prevent a too rapid evaporation, this was contained in a narrow-necked flask which was held under the nose during the initial stages of the experiment. Crowley had drawn upon a piece of paper a sigil that was unfamiliar to me. I closed my eyes and visualized the sigil painted upon a door set in a blank wall, like the wall in my dream-cave. When the image remained steady, but not before, I began inhaling the ether. As I did so, the sigil began to pulsate and to glow brightly, increasing and diminishing in size and brilliance in spite of attempts to keep it steady. When it finally became static I proceeded to the next stage of the experiment which was to visualize the gradual opening of the door. The region that lay beyond appeared to be obscured by a greenish vapour. The sigil appeared to writhe on a swelling cloud of mist as I projected my consciousness through the door by willing myself over the threshold. I felt suddenly weightless, bodiless, and the sensation was enhanced by a feeling of intense and ecstatic exhilaration. When this subsided I became aware of an odd looking landscape. It appeared to glow internally, and although composed of familiar objects such as trees, bushes, boulders and scrub, it was strangely arresting because of its interior luminosity. It was far more vivid than any mundane landscape I had ever seen.

Crowley explained to me, later, that if a vision is 'true' it conforms in respect of particular elements and features with the region of the astral plane to which the sigil gives access. Before long, I sensed the presence of vague and shadowy

<sup>6</sup> Several years before meeting Crowley I had regularly practised certain yogic exercises involving prolonged attentiveness to the flow of mental images.

entities. They resembled human beings but differed in a way I cannot describe. Crowley showed me how to establish intelligent communication with these creatures, some of which were dressed in fantastic robes and hung with glowing stones that flashed more splendidly than earthly jewels. As in dreams, no obvious means of communication was used yet I was able to understand the symbolic language of these creatures.

After some practice I was able to perform this experiment without inhaling ether, which but accelerated and intensified the experience. More necessary to me than the drug was Crowley himself. He seemed to supply the impetus necessary to transfer waking consciousness to the dream world or astral plane. The object of the experiment was to function on that plane while remaining awake and attentive—though at necessarily diminished capacity—to terrestrial events. For to be able to dream without falling asleep facilitates the recollection of events that occur on the other side of the door; the images of the dream world are salvaged with a minimum of loss and confusion.<sup>7</sup> Normally, on awakening from astral experiences obtained whilst asleep, one retrieves—at best—merely broken and fugitive memories which make little sense to the conscious mind.

The fruit of these experiences initiated by Crowley enabled me to ascertain the true name and nature of the sigil I had discovered in the dream labyrinth. Its name, Aossic, and its number, 300<sup>8</sup> has special significance when related to the qabalah of Thelema. The number 300 is that of the letter *shin*, the letter of Shaitan which is attributed to the elements Fire and Spirit. It is also the number of KPHR, the force that transforms and regenerates the 'dead'. Its terrestrial symbol is the scarab that covered its eggs with excrement; its extra-terrestrial symbol is Khephra, the God of the Midnight Sun, or the sun at midnight, i.e., the golden energy of creative

<sup>7</sup> I employed this formula in later years, using the Tree of Life as the sigil on the door. The resultant visions were exceedingly complex and formed the basis of my exploration of the Tunnels of Set described in *Nightside of Eden*.

<sup>8</sup> This is but one of its numbers. See *Nightside*, pp. 167, 168.

force buried in the darkness of matter (Maat/Nuit).<sup>9</sup> It is also the number of SMR, meaning 'horror', 'as if bound with fear' (i.e., paralyzed as a corpse or mummy), from the Egyptian *smar*, 'to bind, ensnare for slaughter'. It is the formula of the Death Posture<sup>10</sup>, which makes possible the regeneration and atonement symbolized by Khephra, as well as being the alchemical formula of its operation. 300 is the triple flame, *shin* or *Sin*, whose word or formula—'restriction'<sup>11</sup>—refers to the swathing connected with the horror that veils the Inner Light in the 'excrement' of matter. It is thus a typhonian idol of Merodach.<sup>12</sup>

Another number of Aossic is 625 which is a key number in the Cult of Thelema in that it represents a particular form of magical energy which links Aiwaz (93) with Shaitan (359). Shaitan is known as the Lord of the Wand of Double Power, which power (i.e. 359), being doubled, is 718. Aiwaz (93) + Aossic (625) also equals 718, a number of the highest significance in the qabalah of Thelema.<sup>13</sup>

In non-qabalistic terms, Aiwass (418) or Aiwaz (93) transmits the power of the Double Wanded One (Shaitan/Set/Satan) through Aossic. It should be understood that these names do not represent persons but forces; they are impersonal vehicles of the magical current characteristic of, and embodied by, the Cult of the Beast (666). This was the message that flashed upon me in the cave several years before my meeting with Crowley in person, and before I had any understanding of his work, which comports the 'break-up of civilization' (so-called) so that humanity can take the next

<sup>9</sup> The significance of the term 'excrement', in the present context, is explained in *Nightside of Eden*, Pt. I, chap. 7.

<sup>10</sup> This formula is explained in detail in *Images & Oracles of Austin Osman Spare*, and in *The Magical Revival*, chapter 12.

<sup>11</sup> See AL.I.41.

<sup>12</sup> *Nightside of Eden*, chapter 7.

<sup>13</sup> 718 is the number also of Aossic (300) plus Aiwass (418), and of the Stélé whose formula is the Abomination of Desolation. A correspondent has drawn my attention to the phrase 'In Desolo Ad Nefandus' ('into Desolation through Abomination') which also totals 718. (Private communication dated 1979).

step toward the full realization of the One self. The formula of Shaitan, misnamed Satan, the Devil, is the means of its accomplishment. It may here be noted that the work of Aossic Aiwass, 718, first appeared during the seventies, as if preparing the way for the eighties.<sup>14</sup> The 7 and the 8, with the I in between, shows the Double Wanded One and the nature of his energies: the 7 and the 8, *Zain* and *Cheth*. The magical significance of these letters has been explained in detail in *Nightside of Eden*, and elsewhere. It is necessary here, however, to add these further observations: 70 is *Ayin*, the Eye, and 80 is *Pé*, the Mouth. The secret Eye in its phallic aspect, and the Mouth of the Daughter, are implicit in this formula. The number 718 is mentioned in verse 19 of the third chapter of AL. 19 is the 'feminine glyph';<sup>15</sup> it is the number of The Daughter of the Flaming Sword (*Zain*), and of Eve, 'She who manifests'. The daughter is the *manifestation*; the Ma-ion. According to Frater Achad 'the 13-lettered word 'manifestation' conceals the name of the *maion*, and its numeration—257—is equivalent to both Egg and Nest.' [In 1916 when Achad attained the grade of a master of the Temple he sent a telegram to Crowley which read: 'One Neophyte made a Beautiful Nest' Crowley could make no sense of these words (see *Confessions*, p. 801), but in the light of later years, one sense now emerges quite clearly.]

The progression of the aeons may be followed by the subtle thread that wove its way through the visions and magical experiences of Aleister Crowley, who received the Book of the Aeon of Horus; of Charles Stansfeld Jones (Frater Achad), scribe of the Ma Ion; and of Soror Andahadna who received the *Book of Maat*, and who is currently receiving the rituals of the Aeon of Maat.

The Abuldiz Working, which Crowley performed in 1911 with the assistance of Soror Virakam,<sup>16</sup> had terminated in an

<sup>14</sup> See AL.III.46. 46 is the number of Mu, the Vulture symbolic of the Aeon of Maat, in its darker aspect.

<sup>15</sup> See 777 Revised, List of Primes.

<sup>16</sup> Mary d'Este, friend and *confidente* of Isadora Duncan.

enigma that remained unsolved by Crowley. Abuldiz, like Aiwass, was a praeter-human Intelligence, and his final instructions to Crowley were that he should go to a desert and look for an egg under a palm tree. Abuldiz was described by Virakam as an 'old man with a long white beard; in his hand he held a wand, and on his breast was a large claw. On his finger was a ring; this ring had a transparent glass top, and under it was a white feather or perhaps a little bird.' Subsequently she described this as the feather of a bird of paradise 'or something similar.'

The egg appeared again seven years later, in 1918, when Soror Ahitha<sup>17</sup> mentioned an egg in the course of a vision which occurred to her whilst staying with Therion in New York. It suddenly struck Crowley that Ahitha may have taken up the thread of the vision received by Virakam seven years earlier. The desert symbolism also was implicit, because Ahitha's magical totem was the camel.<sup>18</sup>

Ahitha's vision is incorporated in *The Amalantrah Working*,<sup>19</sup> Amalantrah being another non-terrestrial entity, also known as the Wizard. Both the egg and a camel appear in the first vision, at the end of which Amalantrah declares: 'It's all in the egg'. What exactly this cryptic utterance signifies is only just beginning to become apparent.

Since the receipt of AL in 1904 (when the egg is first mentioned; II 49) to the Abuldiz Working in 1911, a period of seven years elapsed. The egg appears again seven years later, in 1918 (*via* Amalantrah), and again in 1925 (another seven years later) during one of Frater Achad's initiations, a year after which (i.e. in 1926) he claimed to have received the Word of the Aeon, which Crowley had failed to do. This Word is connected with Ma-ion and with Manio, the number of which—107—is that of BITzH, an Egg! The word OVAL, which appears in the cryptic verse 76 of AL, II., also equals

<sup>17</sup> The magical name of Roddie Minor, Crowley's Scarlet Woman of the period.

<sup>18</sup> See *Cults of the Shadow*, chapter 7.

<sup>19</sup> Published almost entirely in *The Great Beast*, by John Symonds, London, 1971.

107. In the year 1932, after yet another lapse of seven years, Achad passed the 'Silver Ordeal' mentioned in AL.III.64., and was born anew from the Egg of Spirit. There is no need for comment upon the events of 1939, they are universally remembered, but it happens to be the year in which another Great Old One—Aossic—revealed his sigil to Kenneth Grant. A further seven years brings us to 1946, the year of the Initiation of Frater Aossic (for such, K. G., had now become) into the Inner Mysteries of the Draconian Current. Crowley was to die a year later and thus make way, eventually, for Aossic to supersede Baphomet<sup>20</sup> as the Outer Head of the O.T.O.

These seven periods of seven years make a cycle of 49, which is the mystical number of Venus (i.e. Babalon). In *Liber D*<sup>21</sup>, 49 is mentioned as a 'number useful in the calculations of Dee', who—it will be remembered—specialized in traffic with alien entities. One such—Abuldiz—who trafficked with Crowley in 1911, terminated an astral *séance* with the word 'seven' repeated four times. The fourth seven in the above series indicates the year 1925, which led up to the discovery by Frater Achad of the Word of the Aeon. When the subject of the egg is raised in 1918, via Amalantrah, that entity says: 'Going into the Mother to be born again, you get a New Life and then the Earth is covered with wonderful flowers, and bees come to the flowers to get honey to store, and the honey is stored elixir'. Note the last five words which form an important strand in the mystery of the *kalas*. Amalantrah insisted that 'the egg is a work which must be done—the Great Work. By doing the work we get to the key'.<sup>22</sup> Crowley was instructed to go to Egypt in search of the egg. There he was to 'create an altar'. A 'king' was also mentioned. When Crowley enquired about the King's identity he was

<sup>20</sup> Crowley's magical name as Head of the O.T.O.; its number—729—is also that of Amalantrah, yet another link with the 'egg'.

<sup>21</sup> First published by Crowley in *The Equinox*, vol. I. No. 8, London, 1912.

<sup>22</sup> Is this a reference to 'the key of it all' (i.e. AL) in verse 76 of AL.II?

told that the King was O.I.V.V.I.O.<sup>23</sup> This may explain the connection between the child seen in the vision, and Amalantrah's assurance that 'it's all in the egg'.<sup>24</sup>

In the second chapter of AL, verse 49,<sup>25</sup> appear these words: 'This is of the 4<sup>26</sup>; there is a fifth<sup>26</sup> who is invisible, and therein am I<sup>27</sup> as a babe in an egg'.

When Amalantrah is questioned further concerning the egg, and how the knowledge which it represents may be realized by breaking open the egg, he replies: 'Thou art to go this Way'. The use of the word 'way' here is obscure, but may it not be possible that it refers to Lam, the entity having the egg-shaped cranium? Crowley drew a portrait of Lam<sup>28</sup> and entitled it *The Way*, which is a translation of the word Lam. The drawing was executed at about the same time as the sittings with Amalantrah in 1918. Is it perhaps also possible that Lam is a form of Amalantrah, where the name Lam appears in reverse in the name of the Wizard? The number of Lam as 71 does not seem to yield a clue,<sup>29</sup> but by taking the 'final' value of the letter 'm' (i.e. 600), and the *aleph* as an *ayin*, the number 700 is obtained, and this is a number of ShTH (Set), thus equating Lam with Set. It is also the number of KPThR, meaning 'globules—round or egg-shaped'! These globules are particularly associated with Set as that Great Old One 'whose mask was a congeries of iridescent globes, the noxious Yog-Sothoth who froths as primal slime in nuclear chaos beyond the nethermost outpost of space and time'.<sup>30</sup>

<sup>23</sup> *Omnia In Uno, Unus In Omnibus* (All in One, One in All), one of the mottoes of Frater Achad.

<sup>24</sup> Achad was the 'child' mentioned in AL.

<sup>25</sup>  $7 \times 7$ , the seven periods of seven years previously noted.

<sup>26</sup> I.e. 1932, when Achad was reborn from the Egg of Spirit.

<sup>27</sup> I.e. One (I), the meaning of the word 'achad'.

<sup>28</sup> See Plate 13.

<sup>29</sup> Since writing the above I note that Jacques Vallee cites an entity calling itself 7171 who claimed to be connected with UFOs.

(*UFOs: The Psychic Solution*, p.83).

<sup>30</sup> *The Lurker at the Threshold*, Lovecraft and Derleth, London, 1945.

## 9

## Ma-Ion

THE EGG forms the link, however tenuous, with the work taken up by Soror Andahadna, who has—until these words are published—no knowledge even of the existence of certain documents in which Achad describes the circumstances prevailing at the time of his later discoveries concerning the *Book of the Law*.

The appearance of the egg adumbrated the manifestation of the Aeon of the Daughter, known as the Ma-Ion. It is important to note that the word 'manifestation' is the 'key of the rituals' referred to in AL.I.20. Achad showed how the thirteen letters of this word can be disposed about a thirteen pointed Star-Diamond, which he thought to be the symbol of the New Manifestation. The Key of the Rituals is thus contained in the formula Ma Ion, and the *ion of Ma (the daughter) is the secret ion*, or supreme secretion.<sup>1</sup>

The word manifestation appears in the first and last verses of the first chapter of AL, the chapter specifically relative to the Goddess Nuit. It will be made apparent later in what manner the Star and the Diamond contain the essences of this New Aeon.

<sup>1</sup> See *Cults of the Shadow*, p. 154.

Frater Achad claimed that the true beginning of the Age of Aquarius occurred on April 8th., 1948, six days after the 'Incoming of the Aeon of Maat'. Aquarius<sup>2</sup> is the Sign of the Waterbearer, and the Diamond is the Stone of Precious Water.<sup>3</sup> Furthermore, the 8th of April 1948 is precisely 44 years after the receipt by Crowley of *Liber AL*, and the onset of the Equinox of the Gods. Thus we have: DLI = Aquarius = Water = 44; D M = Blood = 44; LHT = Fire (Spirit) = 44; total = 132 = QBL, 'to receive', root of the word Qabalah. 132 is the number of the Secret Tradition received by occult means, as was the *Book of the Law*. Thus the Stone of Precious Water and the Star-Diamond of 13 rays or angles. The sudden jump from the Aeon of Horus to that of Maat, and through Maat to Ma-Ion, is explained by Achad who attributed occult significance to the time at which he chanced to finish writing the document entitled 'The Incoming of the Aeon of Maat'. This timing he associated with the numbers 351, 352, and 353, and he selected various qabalistic equations with these numbers—mainly biblical—from those given in *Liber D*.<sup>4</sup> They are mainly beside the point, but in the number 353, by a qabalah of which Achad was not aware at the time, he would have found proof positive of his intuitions. 353 is the number of the Frog, the symbolic leaper, jumper, or *voltigeur*, denoting in the present context the leaper of the aeons from Horus to Maat. The frog is the totem of Hecate, the Witch who transforms from the old crone or hag (*hexe*) into the voluptuous enchantress: *the mother into the daughter*. Hecate is also a goddess acknowledged to be a form of the Star Sirius, which is the Star of thirteen points discovered by Achad (though he 'knew it not'). One meaning of the name Hecate is 'one hundred', and 100 is the number of Chozzar,<sup>5</sup> the pig, which was a symbol of Hecate as the enchantress who transformed men into swine. Sha-t, the sow, is also 100,

<sup>2</sup> Aquarius = DLI = 44.

<sup>3</sup> AL.III.66. Water is symbolic of Blood, DM, the number of which is 44.

<sup>4</sup> See fn. 21, p. 94, *supra*.

<sup>5</sup> For the mysteries of Chozzar see *Nightside of Eden*.

and it is the Egyptian synonym for the Greek Hecate. Robert Temple observes: 'Sirius the Dog Star is represented by the hieroglyph of a tooth, so it is important also to know that there is a word in Egyptian which means both 'tooth' and 'dog'. I am referring to *shaâr*, 'tooth', and *sha* 'a kind of dog', *sha-t* 'female dog', *shai* 'a dog-god', and *Shaâit* which is a form of Hathor who is identified with Isis'.<sup>6</sup>

This is of great importance, for there is a question asked in AL: 'Is a God to live in a dog? No! but the highest are of us'.<sup>7</sup> This riddle has been explained in a previous work,<sup>8</sup> here it is necessary to note that the Sirius dog, or god, is represented by the tooth (*shin*), the determinative of flame, spirit, the LHT (Fire) of Achad's equation.<sup>9</sup> One hundred is the letter *Qoph*, the letter of the Goddess typified by the queue or tail, which again is symbolic of the Ur-Hekau (Cf. Hecate) or Great Magick Power in its primaeval and feminine form. It is also the secret symbol of Chozzar as the magick of the backward way, the way of sorcery that brought doom to Atlantis. Chozzar, the god of Atlantean Magick is typified by the trident or triple-toothed sceptre of Spirit. Chozzar is the Guardian of the Deep and the name Choronzon is probably a corruption of it. *Qoph*, 100, is also the number of 'perfect illusion'. That is to say that the magick of the leaper creates the phenomena of change, in this case the change from one aeon into another. Yet no actual transformation occurs, for the aeons are modes of the *ions*, as previously explained.

The Key of the Rituals of the New Aeon, as of the Aeon of Maat, is also the key of the *secret ion* that is shed by Nuit arched over the Priest in the sacred rituals. Nuit's number is eleven and it is significant that the integers of 353 when added to each other yield the number eleven. Thus, the leaper—whether as dog, pig, or frog—is the changer of aeons in the Mysteries that Achad sought to expound, and the Star Sirius,

<sup>6</sup> *The Sirius Mystery*, p. 194.

<sup>7</sup> AL.II.19.

<sup>8</sup> *Nightside of Eden*, p. 30.

<sup>9</sup> LHT (Fire) = 44. *Vide supra*, p. 97.

the Star of the A.: A.:, is the focus of their activity from beyond the Abyss.<sup>10</sup>

The jump forward (or backward) of the Aeons is allied to the curious kink in time of which Achad had the following to say:

There is always in these mysterious Cycles a certain Time difference, because circles do not meet and become closed, but rather continue actively in spirals. Thus, the writing of *Liber Legis* was a little after the Spring Equinox of 1904, and the Incoming of this Aeon of Truth and Justice<sup>11</sup> a little before the Anniversary of the Equinox of the Gods.<sup>12</sup> Thus a progress in Perfecting is maintained in Time, rather than the arrival at a Static Perfection. Also there is, as it were a travelling backwards into the Past while yet each event progresses into a new Future. We live at a mathematical point called Now in Time and Here in Space—but it can never be captured and made static; it is Ever Coming.

And so, if we sometimes appear to jump backwards or forwards in Time it is not surprising—though often to be wondered at.<sup>13</sup>

Now, many years after these words were written, Michael Bertiaux has evolved a method of time travel whereby an individual may enter any aeon at will, and/or all aeons simultaneously. Today, it is possible to accept the possibility of the simultaneous coincidence of several aeons.<sup>14</sup> This is, of course, a logical development of the assumption that a magical universe exists for each individual; we are all different but we have been conditioned to believe that we all live in the same world. However, this is not so. We all project and live in different worlds, and each individual must create his own

<sup>10</sup> This Abyss, in this context, is the gulf between Universe 'A', the known universe, and Universe 'B' guarded by the Cerberus (who is also a form of Choronzon), 'the great Beast of Hell' mentioned in *Liber Thisharb*. (*Liber Thisharb* (Crowley) was first published in *The Equinox*; it has been reprinted in *Magick* p. 480 *et seq.* Note that *Thisharb* is *Berashith* written backwards; this is the formula of the eroto-magical mysteries of Sirius.

<sup>11</sup> April 2, at 1.11 p.m., 1947.

<sup>12</sup> I.e. the event that occurred in 1904.

<sup>13</sup> From the Official Correspondent Concerning Ma-Ion. Letter dated April 4, 1948.

<sup>14</sup> See Bertiaux: *Course in Esoteric Voudou*, (1977).

magical universe and, by a kind of *oneiric perichoresis*, evolve his own qabalah and manifest his own truth (*maat*).

The process of true incarnation<sup>15</sup> is therefore threefold; and it is identical with

- a) the proper creation or formulation of a magical universe;
- b) the projection of it on to the plasmic mirror-substance of the Outer;
- c) the successful installation of the Adept as the centre of his universe.

Much misunderstanding relating to the mechanics of reincarnation arises from failure to realize that no individual can begin to tread the Mystical Path, so called, until he has 'given up the world'; not the world of the inchoate outer, but the magical universe created by the Adept as a vehicle for his functioning. He can surrender this shell only when he has truly incarnated within it, and, having vitalized it, mastered it utterly. This is the supreme sacrifice, for—failing this—he is cast as it were naked into the abyss. Not the abyss that separates the supernals from the remainder of the Tree, but the abyss that exists within the central column or trunk of the Tree, the Nothingness that radiates All, the spider at the centre of the web of the outer or illusory universe. Until this point is grasped and thoroughly assimilated, the incarnation and death of the magician and his rebirth as a mystic into the star-system of the A.: A.:, cannot be comprehended. It is the puerile misinterpretation of this doctrine that has led the uninitiated to suppose that it is the world of outer sense only that has to be surrendered. One cannot give up that which one does not possess. Hence the number of dead magicians is legion; the birth of a mystic, rare.

Only such a fully realized universe is a *magical universe*, a world of the Spirit capable of receiving impressions from 'outside'. All else is the subjective chaos of a merely mental construct that is born of the ego, earthed and earthy.

The creation of the magical universe is made possible by

<sup>15</sup> I.e. the incarnation of an Adept.

the fact that mental energy is of a plastic nature. George Wagner<sup>16</sup> expresses the matter admirably:

The universe is malleable. If we can learn the proper techniques, we can shape the cosmos rather than let the cosmos shape us. We may, as a race, be on the outermost edges of creation from thought.

Initiates have always assumed this proposition and have always known the 'proper techniques'. William Law,<sup>17</sup> in particular, may be cited. He believed that man originally possessed this creative power and that when he 'fell', the universe lost its plasticity and congealed into the dense matter characteristic of consciousness in the waking state. The 'dream' became an ugly 'reality'.

The magical universe is a reflection of the aeon (*ion*) of which it is the parallel universe. It is therefore imbued with the rays proceeding from that other universe that has, in a sense, been created by its reflection. It is impossible for the human mind to grasp this concept, but it may be intuited by the imagination. The *ions* proceed from the Order of the Silver Star known as the *Argenteum Astrum* or A.: A.:, which in the celestial planisphere is represented by Sirius.<sup>18</sup>

Frater Achad maintained that the system of initiation operated by the A.: A.:, came to an end with the termination of the Aeon of Horus.<sup>19</sup> He sought its revival and continuation along New Aeon lines, as outlined in his books. He observes that 'the current so set up may then lead to further discoveries by those destined to make them. It is useless to work on outmoded esoteric lines once a formula has worked out'. But it surely was fallacious on Achad's part to imagine that the Aeon of Horus terminated with the advent of the Ma-Ion in 1948, and that the system of initiation came to an end. It did indeed come to an end in the Outer, but the initiations continue on the Inner Planes, and the initiates of the Order are

<sup>16</sup> Quoted by Brad Steiger in *Gods of Aquarius*, London, 1977.

<sup>17</sup> The English mystic and exponent of the works of Jacob Boehme.

<sup>18</sup> See Aleister Crowley & the *Hidden God*, pp. 59, 60.

<sup>19</sup> This occurred, according to Achad, on April 2, 1948.

no longer restricted to this planet or to this aeon. But this was unknown to Achad at the time of the inception of Ma-Ion. Also, both Crowley and Achad failed to understand the true import of the ritual connected with the Curse of the Grade of the Magus, which Crowley devised and incorporated into the VI° of the O.T.O., while the Order was still in its old-aeon phase. This ritual involved the crucifixion of a toad previously baptised in the name of Christ, whose aeon—known as the Aeon of Osiris—ended in 1904.

The toad or frog is the symbol of the leaper not only in the sense in which initiates use it in their navigation of certain paths on the back of the Tree of Life, but also in the sense of the transformer of aeons, and the leap from one to another.<sup>20</sup> The crucifixion typifies the place of crossing over or jumping from one aeon to another, and it is situated symbolically at the place of the cross, or crossing over, which is Daäth, the place of the false Sephira, the eleventh sephira.

Crowley's interpretation of the symbolism reflected his personal anti-Christian complex which distorted some of his work, although AL, having been transmitted from Outside, is free from such distortion.

For some decades past it has been evident that a great change is imminent. The *Book of the Law* suggests that this change will occur during the 'eighties, and the present complex of human affairs appears to make such a prophecy more

<sup>20</sup> It should be noted that the toad or frog symbolism also appears in the Amalantrah Working in connection with the egg. The frog in the vision was the totem of Soror Bazedon (Elsa Lincke), whose number was 444. Amalantrah communicated this name to Crowley via Ahitha, who said: 'I see a great white cloud upon which there is a glow which turns into a ram's head. There is a frog on the ground. The wizard (i.e. Amalantrah) says, 'From the toad much is to be learned'. He then goes on to talk about the urgency of finding the egg. The introduction of the frog or the leaper at this point is illuminating. 444 is the number of the *Stone (or Egg) of the Wise*, which is thus connected with a jump from one aeon to another. It is also the number of *Damascus*, one of the few mundane power-zones connected with the *Necronomicon*, which is said to have been transmitted c. 730 A.D. at that place. But, most significantly, 444 is the number of TzPRDO, the frog-headed god of the earth, which confirms the Amalantrah attribution of the frog, to the ground.

than a mere likelihood, it makes it appear inevitable. The jump or change from one aeon to another (we shall not say to the 'next') is often attended by geological catastrophes and political upheavals of great magnitude. Crowley observes (*Book of Thoth*, p. 116):

It is . . . important to study very thoroughly, and meditate upon, this Book (i.e. AL), in order to appreciate the spiritual, moral, and material events which have marked the catastrophic transition from the Aeon of Osiris. The time for the birth of an Aeon seems to be indicated by great concentration of political power with the accompanying improvement in the means of travel and communication, with a general advance in philosophy and science, with a general need of consolidation in religious thought. It is very instructive to compare the events of the five hundred years preceding and following the crisis of approximately 2,000 years ago, with those of similar periods centred in 1904 of the old era. It is a thought far from comforting to the present generation, that 500 years of Dark Ages are likely to be upon us. But, if the analogy holds, that is the case. Fortunately, to-day we have brighter torches and more torch-bearers.

Frater Achad quotes a 'Hidden Master' whom he does not name, who—as far back as 1877—wrote as follows:

. . . it must be stated that things are entering upon a more than ordinary disastrous series of epochs. To use the mythic expression, the very world, outspun with such an expenditure of energy, is to be gradually 'coiled back to nothingness—indrawn Lifewards'. Or, to vary the expression, the old, natural, degraded and perverted organization of humanity in its various zones, is to be transformed; and it is a question thereon dependent, what proportion of that humanity is capable of enduring the change, and at the same time retaining possession of the corporeal form.<sup>21</sup>

At the time Crowley composed the ritual connected with the Curse of the Grade of Magus, he felt he had lost contact with the Secret Chiefs, of whom Aiwass was the foremost. It is evident from his diaries of the period that he 'went on

<sup>21</sup> Quoted by Frater Achad in the 'Official' Correspondence concerning Ma-Ion.

strike' against the Masters Themselves. He then bitterly regretted this state of affairs and repented, as may be seen from *Liber Aleph*, chapter 80. Within a few months of Crowley's strike action, an entity known as the Lama (Lam) made contact with him and forced him back on the Path.

Lam has been mentioned several times in my trilogy, and in *Nightside of Eden*, and the reader is referred to these books which reveal further threads of the pattern that was leading Crowley to the attainment of Ipsissimus, the Curse of the Grade of the Magus having been removed by the Rite of the Crucified Toad which was a dramatized representation of the changing aeon.

Some interesting qabalistic equations emerge from the names of Lam and Aiwall in connection with the aeons of Horus (Aiwall Current) and of Maat (Ipsos Current). When Aiwall (418) is added to Lam (71), the numerical result is 489; this number added to shin, the letter of the trident symbolic of Chozzar, yields 789, which is the number of a Priestess who was contacted by Lam in New York in 1974.<sup>22</sup> The number 300 (Aossic) when added to 418 (Aiwall) yields 718, which is a key number in AL. Thus:

Lam-Aiwall = 489; 489 + Set = 789; Ipsos + Aiwall = 789;  
Aossic-Aiwall = 718.<sup>23</sup>

It has already been noted that the number of Ipsos (696) added to 93 (Aiwall), also yields 789.<sup>24</sup>

Set or Had is the heart of Abrahadabra, which is the formula of the Great Work of the Aeon of Horus. It is also the heart of Andahadna, the formula and name of the priestess of Maat who received the Word of the Aeon of Maat which, when vibrated by means of the 93 Current produces 789. Thus the two aeons are irrefragably intertwined, and the hierophants

<sup>22</sup> See *Cults of the Shadow*, p. 193.

<sup>23</sup> It is a curious fact that Crowley gave his drawing of Lam to the present author in 1945, many years before the identity of Aossic-Aiwall, as 718, had been 'earthered'. The drawing is reproduced in Plate 13. In this way Crowley passed on, as it were, a gate of power through which the lama still communicates.

<sup>24</sup> See chapter 5.

of their Mysteries are living priestesses of the O.T.O., which is the engine or vehicle of the Double Current.

# IO

## Nu-Isis

FRATER ACHAD maintained that when he crossed the Abyss<sup>1</sup> and was recognized by Crowley as the 'child' mentioned in AL, there was no magical curse upon the A.: A.: System; that the curse fell upon it when, shortly afterwards, Crowley performed the Ritual of the VI<sup>o</sup> O.T.O., as devised by him for the purpose of assuming the Grade of Magus.<sup>2</sup> In consequence, Achad's initiations, which had lapsed for some time, were once more activated. It was probably as a direct result of the Ritual that—at the Summer Solstice of 1917—Achad discovered the Key to AL.<sup>3</sup> He writes:

But this initiation was at a period 'under the Curse'—and as Parzival<sup>4</sup>—I was probably affected by it in the form of astral ordeal, not at all present in the previous initiation. In other words, I then

<sup>1</sup> In the summer of 1916.

<sup>2</sup> This Ritual became *Liber LXX vel Stauros Batrachou*, a grimoire described by Crowley as 'the ceremony proper to the obtaining of a familiar spirit of a mercurial nature as described in the Apocalypse of St. John the Divine, from a frog or toad...'. Note that 70 is the number of *Ayin*, the Secret Eye represented by the Goat of Spirit. The Mountain Goat is the leaper on earth, as the Frog is the leaper in water (i.e. astral plane).

<sup>3</sup> He has documented this discovery in *Liber XXXI*. It has been published in 'Sothis', vol. 1, No. 3.

<sup>4</sup> His magical motto as an Adeptus Minor, 5<sup>o</sup> = 6□ A.: A.:.

fulfilled III.47 and the first stage of Fool, III 63<sup>5</sup>—still, however, as one who has jumped from Yesod to Binah by an unusual method.<sup>6</sup>

There is therefore a direct connection between the 'crucifixion of the toad', the 'leaper', and the jump by an unusual method.

It is evident from the documents relating to the Incoming of the Aeon of Truth and Justice (Maat), and of Ma-Ion, that Achad was referring to two distinct manifestations. The former occurred on April 2, 1948 at 1.11 p.m., and was symbolized by the 13-fold Star-Diamond of Manifestation, with the number 438<sup>7</sup> at its heart; the latter occurred on April 14, at 1.06 p.m., and was symbolized by the Star Sapphire containing the number 403. Achad regarded both these manifestations as the coalescence of a Greater and a Lesser Cycle of which the Greater concerns the inauguration of the Equinox of the Gods,<sup>8</sup> and the Lesser Cycle with that of Ma-ion 'as the Daughter is the continuation and other half of the Aeon of Horus, the Son'.

The Great Circle of Time represented by the whole or Perfect Stone<sup>9</sup> is the perfect-ion. This is symbolized by a 13-pointed Star-Diamond. According to Achad 'the Great Cycle of Perfection represents the 'Tree'<sup>10</sup> as having folded up into a single perfect sphere—with no Grades or Paths—a truly Concentric System which is for the *future* to manifest...'. In the Lesser aspect of the Aeon (i.e. Ma-ion), grades and sephiroth and the 'Tree' are still taken into account'. Achad

<sup>5</sup> These references are to AL and to Achad's part in the Great Work, as described therein.

<sup>6</sup> Italics by present author.

<sup>7</sup> The number of 'The Perfect Stone', and of 'Perfect ion'.

<sup>8</sup> This term denotes the change of aeons; in this case, that of the Aeon of Osiris to the Aeon of Horus, which Crowley announced in 1904.

<sup>9</sup> ABN ShLDMH = 438. The English word 'perfection' also adds to 438. It is interesting to note that by metathesis, 438 becomes 483, which is the number of ThVOBH. The abominations committed by Israel in the feminine cult are summed up as Thevgabah, or Typhonian, i.e. belonging to the worship of ShD, *Shadai* or the *Shedim*, in which the heifer and the female goat also represented the Great Mother, the Kaaba, Qaba, or Kef.

<sup>10</sup> I.e., the Tree of Life.

therefore drew attention to verse 45 of the first chapter of AL, which reads: 'The Perfect and the Perfect are one Perfect and not two; nay, are none?' The number of this verse, 45, is the Mystic Number of Yesod, and of A D M (Adam), which signifies the 'red earth' or 'clay' from which man derives. The mystical nature of the 13-pointed Star is therefore clearly connected with the Mother-Goddess of Time, or periodicity. The word Adam exists in Egyptian as *Atum*, the red deity, the setting sun, and as *Atem*, the Mother-Goddess of Time. The star with thirteen points is thus the collection of *kalas* contained in the thirteen lunations of the priestess who is chosen to represent the Goddess, and the Perfect Stone is the secretion (secret-ion) that comes to perfection in *manifestation*, or Ma-Ion, i.e., in the daughter.

The energies or *shaktis* of Maat will therefore manifest through the daughter, she being the *future* manifestation, or the manifestation of *the future*.

Achad's reference to the spherical Tree is of vital importance as signifying the nature of consciousness in a future aeon. We shall not at the moment seek to specify which aeon is indicated, it is sufficient to note that it is *beyond* time; the sephiroth have collapsed inwards, the paths are made void, the Tree has folded up into a single perfect sphere. It is the aeon without a Word,<sup>11</sup> the aeon of Non-being that is yet Perfect Being!<sup>12</sup> 'For I am perfect, being Not' . . . 'thus ye have star and star, system and system'.<sup>12</sup> Perhaps the two stars are the two stones discovered by Achad, and, again, perhaps the two systems relate to the two aspects of the Perfect-ion, the aeons of Maat and Ma-Ion; or, perhaps, even to the twin-system connected with Sirius.<sup>13</sup>

Achad draws attention to the mysterious time-lag that appears to separate and make distinct the two incoming currents or aeons. It appears between April 2 and April 14, and he records that on the latter date two women in California sensed

<sup>11</sup> See p. 73, fn. 15.

<sup>12</sup> The quotations are from AL.II.15, and I.50, respectively.

<sup>13</sup> See Temple, *The Sirius Mystery*.

the impact of the New Current and channelled a Manifesto entitled 'Behold, A New Cycle Cometh into Being'.<sup>14</sup> These women were unknown to Frater Achad, yet the phrasing of the Manifesto showed unmistakeably that they were recording the event that Achad, on that day, had announced in a document written specially to celebrate the event.

Achad noted that on page two of the Manifesto channelled in California, 'mention is actually made of Truth and Justice, and the whole message, however worded, is truly in line with our work. This entirely independent testimony cannot be ignored.'

The time lag of 13 days (or rays) links it with the 13-rayed Star-Diamond, and the Two Women, with the Mother (Maat) and Daughter (Ma) ions.

As late in his life as 1936, Crowley wrote a letter to Achad in which he recognized the possibility—at least—of the imminent advent of the Aeon of Maat.

There is nothing in the macrocosm that does not have its reflection in the microcosm, and *vice versa*. Wilhelm Reich maintained that fear of imminent catastrophe, so prevalent in our age is generated by a morbid apprehension of imminent internal disintegration due to dammed up vegetative energy; hence the massive nature of the neuroses, psychoses, and similar disorders characteristic of the present day. But why has this occurred at this particular period in man's history? Can it be that he senses the shadows of catastrophe cast by his sudden advance in technical and philosophical knowledge, and its almost exclusive direction towards destructive ends? The latter is, of course, caused by the enormous gulf that widens daily between his spiritual immaturity and his technical ability. More and more people are becoming alive to the threat that hangs like a cloud over the planet, and which has resulted in massive hysteria and a return to superstition and infantilism. Crowley noted in his introduction to *Liber AL*<sup>15</sup>

<sup>14</sup> From the 'Unofficial' Correspondence of Frater Achad.

<sup>15</sup> O.T.O. edition, London, 1938.

The childlike confidence in progress combined with nightmare fear of catastrophe, against which we are yet half unwilling to take precautions.

Consider the outcrop of dictatorships, only possible when moral growth is in its earliest stages, and the prevalence of infantile cults like Communism, Fascism, Pacifism, Health Crazes, Occultism in nearly all its forms, religions sentimentalized to the point of practical extinction.

Consider the popularity of the cinema, the wireless, the football pools and guessing competitions, all devices for soothing fractious infants, no seed of purpose in them.

Consider sport, the babyish enthusiasms and rages which it excites, whole nations disturbed by disputes between boys . . .

On the other hand, if Reich is right and the inner stresses are building up so enormously, a compensating explosion is bound to occur in the outer, so whichever way the phenomenon is interpreted, the result in either case will be catastrophic in the external world.

Man has now reached the stage where he is unable to right himself unaided by external intervention; a veritable 'miracle' is needed. Man's irresponsible tampering with transmundane energies has undoubtedly excited the curiosity of other inhabitants of the universe, and it is just possible that in order to safeguard their own position, which may be jeopardized by the ignorance of humanity, or even out of compassion for less advanced entities which they see as tobogganing to certain destruction, that intervention may occur in the nick of time.

Some believe that the UFO phenomena are part of the 'miracle', and a mounting mass of evidence seems to suggest that mysterious entities have been located within the earth's ambience for countless centuries and that more and more people are being born with innate ability to see, or in some way sense, their presence.

Prayer for deific intervention in ancient times has now become a *cri de cœur* to extra-terrestrial or interdimensional entities, according as to whether the manifestations are

viewed as occurring within man's consciousness, or outside himself in apparently objective though often invisible entities. New Isis Lodge<sup>16</sup> has in its archives the sigils of some of these entities. The sigils come from a *grimoire* of unknown origin which forms part of the dark qabalahs of Besql, located by magicians in the Tunnel of Qulielfi.<sup>17</sup> The *grimoire* describes Four Gates of extra-terrestrial entry into, and emergence from, the known Universe. They are opened and closed by the formulae of 718 and 789. There is a secret cell possessing a fifth gate (Daäth) whose number is eleven:<sup>18</sup>

The Four Gates are upon the Tree and they pass through the Tree, even to the Other Side. They are Venus, Pluto, Mercury (718); and Venus, Mercury Moon<sup>19</sup> (789). The Fifth Gate is Uranus (Daäth/Eleven).

The Gates are thus:

- 1) Pluto
- 2) Uranus
- 3) The Moon
- 4) Venus
- 5) Mercury.

Their numbers on the Tree are 1, 11, 9, 7, 8, and their total is 36, which is the number of the Star Sapphire.<sup>20</sup> Thirty-six is a number of the Sun, being six squares, and a mystic number of Mercury, being the total numeration of the numerical series 1 – 8, the number of Mercury. Thirty-six is also a number of the Beast, for  $1 + 2 + 3 + 4 + \dots + 36 = 666$ . And, again, it is the number of the Curse, ALH = 36, whose nature has already been explained.

The Star or Soul of Nu Isis is the Dog Star (Sirius) which

<sup>16</sup> Also known as Nu Isis Lodge. It was a lodge of the O.T.O. established by Kenneth Grant for the purpose of receiving transmissions from the transplutonic planet, Isis. The Lodge was founded in 1955 and functioned for exactly seven years.

<sup>17</sup> See *Nightside of Eden*, Part II.

<sup>18</sup> This is the Gate of the Abyss and it has eleven Pylons, each with its monstrous guardian.

<sup>19</sup> Venus and Mercury appear twice, thus there are four planets, not six.

<sup>20</sup> Note how the Ma-ion is contained in this formula.

radiates its mysterious energies from transaeonic gulfs of inner space by the Formula of 718 and 789.

The Aeon of Horus, as explained in chapter four of *Aleister Crowley & the Hidden God*, is the aeon of Fire and of the atomic cults; of Mars in its fully disintegrative aspect. His Star is the Pentagram of Set, the 'Son behind the Sun', represented astronomically by the Star of Isis, which is Sirius. Horus is the son of this God, and the sun or father of our solar system. He is Hrumachis, son of the Star, Sirius. The Star<sup>21</sup> is therefore the key to the Aeon of Horus.<sup>22</sup>

Achad suggested that the name Hrumachis concealed a formula of the changing aeon. In the 'Unofficial' Correspondence, he writes:

Hrumachis may be a complicated formula of the Larger Cycle. For instance, HRU—Horus of that Aeon plus MA of the present, Lesser one, plus CH for Christ of the earlier one, brought into and linked through Initiation of Isa, and IS for Isis, who is all of Nature and who says: 'I am *all* that Is and Was and Shall Be, And no mortal hath lifted my veil'. That is the virgin aspect. For Isis is mysteriously connected with Nuit in *Liber AL*: 'Now, therefore, I am known to ye by my name Nuit, and to him (i.e. to the scribe of AL; viz. Crowley) by a *secret name*<sup>23</sup> which I will give him *when at last he knoweth me*. Since I am Infinite Space, and the Infinite Stars thereof...' (AL.I.22; Achad's italics).

But no such linguistic contortions are necessary. Hrumachis means 'Horus of the Star'. In AL, he is described by Aiwaz as being beyond the present aeon. Not beyond in a temporal but in a spatial sense, as Sirius is beyond the sun. Thus, Hrumachis—or the Hidden God, Set or Sirius—will not eventually 'assume my throne and place' (AL.III.34), or rule over the Aeon of Ma, but is now enthroned and triumphant.

These mysteries, emanating from Sirius, were the initiating

<sup>21</sup> In the Tarot, Atu XVII is attributed to Aquarius/Space.

<sup>22</sup> See *Aleister Crowley & the Hidden God*, chapter 4. See also Robert Temple's book, *The Sirius Mystery*—published three years after the *Hidden God*, which confirms my thesis concerning Sirius as the source of the Secret Wisdom Tradition represented by the A. A. A..

<sup>23</sup> I.e. a secret-ion, Ma-ion, Aeon of the Daughter.

forces of Nu Isis Lodge, a branch of the O.T.O. specially founded to receive them.

Achad was aware of the identity of Nephthys and Isis (i.e. Nu Isis). He wrote that 'Nuit is Not, because she is above, around, and outside this Palace,<sup>24</sup> as it were Nephthys, the Black Outer shell of the World Sphere, so is the inner lining Isis, her sister, the Virgin Womb or Secret Centre of Nuit which Hadit occupies and fills. For He is Not Extended... Therefore is the Palace of My Daughter *one* with the Palace of My Son...'.<sup>25</sup>

According to Blavatsky, Nephthys is related to the number two, *beth*, meaning a 'house' or 'palace'. Lawrence Durdin-Robertson has an interesting gloss on this fact that is of particular relevance here: Speaking of the number two, he writes:<sup>25</sup>

This number, traditionally associated with femininity, has great occult significance. In its more exoteric aspect it symbolizes the two labia of the fossa magna; esoterically it signifies the two basal divisions of the clitoris, the Source of Creation.

Frater Achad insists that 'there must be a distinction between the Aeon of Ma and that of Hrumachis'. He goes on to say: 'I do think that the difference is between the Larger and Lesser Cycles both coming into Manifestation at practically the same time with the time-lag probably eliminated in some mysterious manner'.

The time lag—of 13 days—conceals the mystery of feminine manifestation (i.e. of Ma-ion). The priestess when oracular exhibits the Voice of the Dove whose Word is Hriliu.<sup>26</sup> This is the shrill scream of ecstasy uttered in sexual orgasm by the dove, the Venusian bird that was originally Typhonian. The physiological act releases a subtle *kala*. The word *Hriliu* adds up to 261, and so does the word *Amrita*, which is the nectar or *kala* of immortality manifested by the priestess as she is

<sup>24</sup> The reference is to the 'Palace of the King's Daughter'.

<sup>25</sup> *The Goddesses of Chaldaea, Syria and Egypt*, p. 313.

<sup>26</sup> *The Heart of the Master* (Symonds and Grant edition), p. 14. Compare the initial letters with *Hru-ma-chis*.

awakened from the dream state or trance. *Hru*, 211, equates qabalistically with *Ari*, 'a lion', and with HARTH, 'flash', 'lightning', the phallic lightning-flash of the lion-serpent. *Hara*, in Sanskrit, is a name of God. GBVR (Hebrew), means 'the mighty god', from the Egyptian *Khepr*, the 'creator'. *Ma*, 41, is the equivalent of *Am*, 'the woman unfertilised and unenlightened' (i.e. the daughter, the virgin). The number 41 is also that of ChGL, meaning 'to go round in a circle', or 'cycle'. Crowley equates 41 with the 'yoni as a vampire force, sterile and nosogenous',<sup>27</sup> ideas pertaining to the unfertilized condition of the virgin. *Chis*, 78, equates with *Mezla*, the 'influence from above' or 'beyond'.<sup>28</sup> It is also one of the numbers which Crowley ascribed to Aiwass.<sup>29</sup> Furthermore, 78 is the total number of *atus* comprising the Book of Thoth. It is also the number of ChNK, 'to initiate', and of OZA, the name of a giant.<sup>30</sup> The name *Hru-ma-chis*, may be read as 330, 342, 370, and 582, and examination of these numbers reveals the inner nature of this entity. 330 is the number of MTzR, 'a terminus', and a 'crosspath'. This is significant because Hrumachis presides at the crossing over of the Aeon of Horus into that of Maat, and also because the Aeon of Maat—the seventh aeon—is the terminal aeon of the present *kalpa*. 330 is also the number of SOR, meaning 'revolution', 'hurricane', 'tempest', ideas relating to circles of time and the catastrophes attendant upon their revolution.

The number 342 is that of BShM, 'perfume', which suggests the ambrosial *kala* referred to in connection with the physiological phenomenon of *hriliu*. As if to confirm the violent nature of Hrumachis, this number also includes the idea of

<sup>27</sup> 777 Revised, p. xxv. The words 'and nosogenous' have been omitted in this edition of 777, but they appear in manuscript—in Crowley's hand—at the end of Crowley's own copy of the original edition of *Liber 777*. The vampire force is thereby shown as a Centre of Pestilence habitually established by the Undead.

<sup>28</sup> I.e. Kether. *Chis*, or KIS, appears inscribed in a magic circle in a Clavicle of Solomon preserved in the bibliothèque de l'Arsenal (MS. No. 2349). See de Givry, p. 106.

<sup>29</sup> See *The Equinox*, I.vii.

<sup>30</sup> See references to the *Nephilim*, in *Nightside of Eden*.

'a blaze', 'a destroying flame' (ShLHBH), and LShVAH, 'unto desolation'.<sup>31</sup>

The number 370 is that of OSh, 'creation', typified by the Sabbath Goat, a form of the leaper as Pan-Horus. Crowley notes that 370 'shows the whole of Creation as matter and spirit. The material 3, the spiritual 7, and all cancelling to Zero'. The word OQR also adds to 370; it signifies 'foundation', 'basis'. Sirius is the Star of the Foundation, and the foundation (Yesod) is the 'secret centre' of sexual energy ascribed to Nuit under the euphemism 'heart', in the words 'my heart and my tongue'. (AL.I.32, 53). Note the use of the word 'tongue' in connection with Yesod; it is the physical organ whereby the *kalas* of the Goddess, or Priestess, are transmitted to the mouth (*Ma*, in Sanskrit), the 'secret centre' of Nuit as of the daughter—Ma—who manifests the Ma-ion. QRO, 370 is 'to curse' an allusion to the manifestation in question. Furthermore, ShMShL, 370, means 'left hand' which in this context refers to the *kalas* used and extracted from the left hand, i.e. the lunar hold of the female. It is also the number of RONN, 'green' 'to put forth green'. *Ronn* is derived from the Egyptian *Rennut*, a goddess of growth, renewal, which contains the name of Nut or Nuit.<sup>32</sup>

There is, to date, no significant qabalah connected with the number 582. It does, however, reduce to 15 which, by Tarot, is the number of the Devil. More particularly, it is the number of ZVB, the 'menstrual flow', from the Egyptian *sef-sef*, 'purge'; *sep*, 'corrupt'. *Sep* also means 'time', 'spontaneous manifestation'.

The pattern that is emerging will evidently embody a fusion of elements as remote as Atlantis in time, as futuristic as Ma-Ion in interdimensional space, and as near as NOW, as adumbrated in AL.

<sup>31</sup> *hriliu*, 261, is qabalistically related to desolation through the word DRAVN (261), meaning 'abhorrence', 'abomination'. 'The Abomination of Desolation' is a phrase applied to the Stèle of Revealing which is the Pantacle of the Aeon of Horus.

<sup>32</sup> Note that the Goddess Nuit is depicted in green on the Stèle. See *The Equinox of the Gods* (frontispiece).

The subtle antennae of the Tree (our psycho-sensory apparatus) will indeed fold into a sphere compact of all times and spaces simultaneously. The sphere will diminish to a dot, a *bindu*, a *tiglé* which will vanish utterly, and that which remains will be No Thing. But it is the work of each individual so to cultivate those antennae that they respond to the slightest vibration from those 'other' times, those 'other' spaces, those 'other' dimensions that are in very truth Himself.

## II

## *Stones of Precious Water*

THE CONCEPTION of Choronzon as an evil entity was no doubt carried over from Dr. Dee's account of him or 'it', but as shown in *Nightside of Eden*, Choronzon is the mask of a vital formula which both Dee and Crowley failed to recognize in its totality. Both these magicians were too *positive* to fathom the meaning of Negativity in relation to the Aeon of Horus. Choronzon veils an astonishingly rich and complex formula of which there are two main parts which together comprise The Beast 666.

Crowley was aware of one half only of the formula, and this limitation necessarily distorted his understanding which, influenced by Dee's equally lop-sided experience of it, produced the vague and entirely unsatisfactory *darshan* of Choronzon described by Crowley in *The Vision and the Voice*.<sup>1</sup> The full formula presents a perfect synthesis of the Beast and its negative reflection, the Scarlet Woman, which becomes *positive* on the 'other side' of the Tree. Thus, the whole Beast can never *manifest* in any phenomenal sense, for its other half is in a world of non-entity that represents the true anti-Christ, anti-Universe. These observations are in harmony with the

<sup>1</sup> First published in *The Equinox*, vol. I. No. V.

most advanced scientific facts.

Frater Achad came to the conclusion that the Fall of the Great Equinox (i.e. the Perfect-ion) coincided with that of the Equinox of Ma (Ma-ion), and that they both fell on April 2, 1948 at 1.11 p.m. P.S.T.<sup>2</sup>

The Word of the Great Aeon, the Perfect Ion which is *coming into manifestation* is ALLALA. AL=31; LA=31; LA=31; the whole comes to 93. This is all quite clear, but the Word of Ma-Ion, symbolized by the daughter, is not so clear. Achad draws the word Ma-ion from the word 'manifestation', and he expounds it in several ways, viz. as Ma-ion, as Man-io, as Io-man, and as Naomi. *Manifestation* is the Word of the Lesser Equinox, the daughter-aeon or time-cycle. In *Liber AL* it is stated that 'The Manifestation of Nuit is at an end', the end being—according to Achad—both ends of the word 'manifestation', i.e. ma-ion. The daughter is thus identified with Nuit.<sup>3</sup> Furthermore, within the word manifestation is 'The Word which is the Key of the Rituals' and also the name of the Aeon itself (Ma ion).

Achad drew attention to the fact that at the time of his undergoing certain ordeals that were to lead up to his receipt of the Word Allala,<sup>4</sup> Crowley was issuing his *Manifesto to Man* (1924). They were estranged at that period and the close approximation of the words 'To Man' and 'Io Man', in Manifesto and Manifestation, in connection with the Circles of Time and the initiation of New Cycles, struck Achad as highly significant. 'Thus ye have star and star, system and system; let not *one* know well the other!'<sup>5</sup>

Achad also drew attention to his design for the Star of Ma-Ion that he used on his notepaper—also unknown to Crowley—to commemorate the birth of the Aeon of the Lesser Cycle.

In Sanskrit, one of the meanings of the word *Ma* is 'Not',

<sup>2</sup> Pacific Standard Time.

<sup>3</sup> Note also that the word 'manifestation' appears at the beginning and the end of the first chapter of AL.

<sup>4</sup> Which he uttered in 1926.

<sup>5</sup> AL.I.50. Achad's motto means 'one'. The italics are the present author's.

while another is 'Mouth'. The two stars in the above verse are therefore 'not-one', or the daughter; the 'other' is the Mani jewel secreted by her in the form of the red star or pentagram denoting the *kalas* of manifestation.

Nearly twenty years after Achad's death, Soror Andahadna with a group of initiates working in Ohio received *The Book of Maat (Liber Pennae Praenumbra)* which proclaims the word *Ipsos* as being the Word of the Aeon of Maat. *Ipsos* means 'by the same mouth'. The American initiates knew nothing of Achad's private Maat Workings, which still remain unpublished. Andahadna thus supplied the other half of the mystery which completes the formula of Maat, which I now read as follows: The manifestation of the Word of perfect-ion is vibrated by the same mouth that absorbs the secret-ion of the mani-jewel.

The Mani-Stone is the 'jewel' of the Seven Stars and of the Graal of the Woman in her scarlet phase. Achad assumed that this jewel was the ruby, which is the stone sacred to Nuit.<sup>6</sup> The 'other' star is the Diamond Star-Sapphire of Manifestation.

This doctrine of the secret-ion, of the perfect-ion, and their manifestation in Ma-Ion, is identical with that propounded in AL.I.8: 'The Khabs<sup>7</sup> is in the Khu<sup>8</sup>, not the Khu in the Khabs. Worship then the Khabs, and behold my light shed over you!' It will be shown in due course that the Khabs is Sothis, the Star of Nu-Isis, and the light shed by Nuit from Her secret-ion, for this is how the perfection of Maat will manifest.

The number of Ma-ion is 171,<sup>9</sup> which is that of MATzIL, meaning the 'first or primal emission'; also of NATzL, 'emanating from'. 171 is the total numeration of the series 1 – 18, eighteen being the number of the Graal, and of ChIA, which

<sup>6</sup> Her 'star' contains 'a Circle in the Middle, and the circle is Red'. (AL.I.60).

<sup>7</sup> Khabs means 'star'.

<sup>8</sup> Khu denotes the magical power *par excellence*; the supreme shakti.

<sup>9</sup> Note that 171 is also the number of 'venom', and of Apes (the ophidian current) which also comports this meaning. See AL.II.26.

means 'sin', 'fault', 'outcast', from the Egyptian *aati*, 'leprorous', 'unclean', which links the Maat complex with ideas of the primal curse associated with the Star of Blood, or Star Ruby.<sup>10</sup>

It appears, then, that the manifestation of the secretion leads to perfection. The manifestation of Nuit, being at an end (this time in a temporal sense), the secretion flows into being and manifests the Stone of Perfection. The Ruby Star of Nuit becomes the Diamond Star-Stone of Maat. In practical terms the formula is an alchemical one and it requires a projection of the red powder. The magical instruments employed are the heart (euphemistic), and the tongue (mouth), for in this aeon of the daughter no male element is present: Nuit defines Hadit as 'my secret centre, my heart and my tongue'. (AL.I.6).

It is necessary at this point to revert to the Word that Achad vibrated in 1926, the Word which—he maintained—Crowley as a Magus had failed to utter for the Aeon of Horus.<sup>11</sup> A few months before this event, in 1926, a Great Master named Meher Baba<sup>12</sup> took a vow of silence after declaring that when he broke his silence it would be to utter a single word that would release a stupendous wave of spiritual energy and thus regenerate the planet.<sup>13</sup> He indicated that this event would occur in connection with some major catastrophe to civilization: 'Of my own I shall not break my silence; Universal Crisis will make me do so. When the Crisis will reach its absolute culmination, it will make me utter the WORD at that moment'.<sup>14</sup> In a statement entitled 'The Final Declaration' he said that three-fourths of the world will be destroyed and that he will break his silence 'and speak one Word, the Word of words...'.<sup>15</sup> In another place, he de-

<sup>10</sup> See *Liber Stellae Rubeae* (*Liber 66*) published in *The Equinox*, vol. I. No. vii.

<sup>11</sup> See *Cults of the Shadow*, chapter 8, where details are given.

<sup>12</sup> Said to have been the 'Highest of Five Incarnate Masters, and an Avatar of Christ'.

<sup>13</sup> Cf. AL.I.53: 'This shall regenerate the world, *the little world* my sister, my heart and my tongue...'. (Italics by present author).

<sup>14</sup> Quoted by C. B. Purdom in *The God-Man*, p. 356.

<sup>15</sup> See *The Mystery of Consciousness*, Ed. Allan Cohen, p. 143.

clared: 'When I break my Silence my Presence shall flood the world, and even an inanimate thing *like a stone* will feel my Love'.<sup>16</sup> And yet again: 'The only incomparable miracle I will perform is when I speak... I am like a LION—but at the moment a caged lion...'.<sup>17</sup> And, finally: 'I want you to know that I will definitely break my silence...'.<sup>18</sup>

Even so, 44 years later, i.e. in 1969, Meher Baba died without having uttered the promised Word. Did Achad supply the Word, or did the year 1969 usher in the Wordless Aeon<sup>19</sup> at which Crowley hinted in his *Magical Record*? If so, then that aeon was ushered in by the Beast's—i.e. the anti-Christ's—writings, which began with his *autohagiography* or *Confessions* and continued during the first ten years of that aeon (i.e. throughout the 'seventies'). It is difficult, therefore, not to recall the cryptic words of AL.III.46:<sup>20</sup> 'the Eighties cower before me, and are abased'.

If we intend taking a truly comprehensive view of these matters we are obliged to consider several curious 'coincidences'. Baba claimed to be an avatar of Christ; Crowley claimed to be an avatar of the Anti-Christ. Baba claimed to be like a Lion; Crowley identified himself as the 'Lion of Light'. Baba alluded to floods (water), so does Achad; and both allude to a 'stone'.<sup>21</sup>

The number 44 (= blood/water-Aquarius) appears several times in the course of this analysis and it may be significant that this is the number of two cycles of time connected with the Mysteries of Maat. From the year 1904, when Crowley received AL from Aiwass, to the year 1948 when Achad announced the advent of the Aeon of Maat, is a period of 44 years. Similarly, from the year 1925, when Meher Baba took *mounam* (vow of silence), until his death in 1969, is a period

<sup>16</sup> Quoted in Irani, *Family Letters*, No. 5. p. 2.

<sup>17</sup> *The Awakener*, Vol. 3, No. 4 (1956), p. 14.

<sup>18</sup> *The God-Man* (Purdom), p. 355.

<sup>19</sup> See *supra*, p. 73, fn. 15.

<sup>20</sup> Note the number of this verse—46, the number of Maut, the Vulture that will devour this Aeon.

<sup>21</sup> Cf. Achad's Stone of Precious Water.

of 44 years. 44 is also the result of multiplying 4 by 11 which Crowley interprets as the 'corruption of the created world'. It is also the number of ChVL, meaning 'horror',<sup>22</sup> and of ZBLH, the 'Tower of Heaven'.<sup>23</sup> ChVL also means the 'phoenix', which is the secret name that Crowley adopted as the Outer Head of the *Ordo Templi Orientis*.

*Apropos* the Lion: the following observation suggests that I may have taken a leaf out of Achad's book when it comes to suspect qabalah, but I include it here because the coincidence—one of the many that seduced Achad into blind alleys!—is too startling to leave unrecorded. I have before me a *memoranda pad*; on it I had scrawled the word Baba, and on the next page the word lion. The pages became disarranged so that one lay against the other, the two words appearing as one, *viz*: Babalion, a composite of Babalon and lion. Its number is 166, which is that of the words 'soul', 'space', 'queen', suggesting the concept: The Soul of the Queen of Space. This further suggests that the lion, or lion-serpent (*teth*) is the heart or 'secret centre' of the Scarlet Woman, whose soul is lust.<sup>24</sup> The concentration of 166 (1 + 6 + 6) is 13, the number of the Star of Manifestation and of the Aeon of Maat (Ma-ion), and it also represents the 'scale of the highest feminine Unity'. In terms of the Ma-ion, therefore, 166 signifies that through Space<sup>25</sup> will come the radiations from the Star of Maat that will manifest through the Woman and the Beast conjoined (Babalon and lion).

Meher Baba adds up to 261, the number of *hriliu*, the Word of the Dove. Baba claimed to be the Christ Avatar of whom the dove is a symbol; but this dove was originally Typhonian and denoted the Mother. 216 is also the number of DRAVN, meaning 'abomination', which may indicate the 'abomination

<sup>22</sup> Especially as connected with sand and the scorpion of the desert.

<sup>23</sup> The magical as distinct from the phallic symbolism of the tower has been discussed at length in *Nightside of Eden*.

<sup>24</sup> The card in the Tarot ascribed to *Teth* is entitled 'Lust'.

<sup>25</sup> The Space Age is the Age of Aquarius. Aquarius = Air, the physical symbol of which is space; its metaphysical symbol is the void.

of desolation' (718) prophesied by Baba in connection with three-quarters of the world.

There is further strong evidence in favour of the suggestion presented here, i.e. that a Wordless Aeon has dawned and that it will manifest the Beast as antichrist in the form of the Daughter.

At the time of Baba's assumption of *mounam*, a great Avatar in West Bengal—Sri Pagal Haranath<sup>26</sup>—uttered these words, which in the light of later events take on a sinister meaning: 'Now there is no time to waste in smiling smiles of falsehood. Do not remain mistaken, still there is time; it would do even if you are careful from now. My only desire is that you throw your respective burdens on me and move still faster. Be careful; again I say, be careful now. This is my only desire and final request.'

The Message dealt with Sri Haranath's impending withdrawal from the *lila* of incarnation, and his reassurances to his *antaranga bhaktas*<sup>27</sup> that the play would go on despite his disappearance. Two years later—in 1927—Sri Haranath finally left the body. That this event occurred at a period when Crowley and Baba were preparing to produce a Word—the *Word of the Aeon*—and after Achad had claimed that he had done so, is, I think, profoundly significant. More so, when we recall the nature of the protagonists involved, *viz*: Crowley, who claimed to be the Beast (anti-Christ), Baba, who claimed to be the Christ, and Achad who claimed to have ushered in the Aeon of Maat and to have uttered the word that Crowley had failed to produce.

The Word of the dove (Typhonian) is *hriliu*<sup>28</sup>; the Word of the dove (Christian) is...? AL.I.57 declares: 'There is the dove, and there is the serpent. Choose ye well! He, my

<sup>26</sup> In a Diamond Jubilee Message delivered at Puri in 1925.

<sup>27</sup> Devotees of the Inner Circle.

<sup>28</sup> See p. 113 *supra*.

<sup>29</sup> According to Achad (*Official Correspondence*, p. 56): 'Jesus did not pronounce a vibratory Word—although Moses did—any more than A (leister) C(rowley) did'. When Jesus was asked 'What is Truth?', he remained silent.

prophet, hath chosen, knowing the law of the fortress, and the great mystery of the House of God. All these old letters of my Book are aright; but **¶** is not the Star. This also is secret: my prophet shall reveal it to the wise'.<sup>30</sup> These are Nuit's words.

Frater Achad suggested an equation between *The Star* and *Ayin* (the Eye):

The Reciprocal Path connecting Chokmah and Binah [i.e. on the Tree of Life], now crosses the Path of Spirit, and is shown in the New Order<sup>31</sup> to be THE STAR—attributed to Aquarius, the New Age, and shown in diagram [of Tree] as Tzaddi; which, however, may prove to be more correctly *Ayin*, The Eye'.

He goes on to say that 'it may then represent the 'Eye of Shiva' or the All Seeing Eye, bringing about, or witnessing, the Last Judgment and the Restoration of Spirit'.

Here again we have intimations of a change of aeon, or a restoration such as that awaited by the Yezidi in respect of their Devil-God, Shaitan. As I have shown in *Nightside of Eden* (p. 36) and elsewhere, the Eye and the Star both refer to the Left Eye and to the mystery connected with Coph Nia. The symbolism of the Tower has been similarly explained.

The number of the Satanic Trinity, Typhon-Apophis-Besz, is 666 (OMMV SThN); it is also the number of the name of Jesus, ShM IHShVH. The Christ and Anti-Christ are thus subsumed beneath one number, and they represent an identical current in two forms, the one manifesting on the hither side of the Tree, the other on the reverse. The number of the Christ Current, however, is 888<sup>32</sup>. This is also the number of LNTb BVTh, *De Semitis*, which means 'concerning the paths'. Other meanings of this number are 'empyrean' and 'aethyr', both of which relate to the Void and its reflex, the Abyss.

<sup>30</sup> The Gnostics referred to the Wise Ones as doves. The Hebrew letter, in the above quotation, is Tzaddi, which was ascribed to the Tarot Trump, *The Star*, in the Old Order.

<sup>31</sup> I.e. according to Achad's re-arrangement of the paths. See *QBL or the Bride's Reception*, by Frater Achad.

<sup>32</sup> By Greek qabalah.

There is a deeper mystery concerning the number 8 in relation to the two aeons, and it is bound up with the verse from AL already quoted: 'the Eighties cower before me, and are abased', and to another verse of AL with reference to the numbers 8, 80, 418. (AL; I.46). Eighty is the number of *Khabs*, 'a star', of ChKLL, 'redness', 'sparkling', of ChMM, 'to be hot', 'burning'. These ideas suggest destruction by fire and a star glowing with intense red fire. It is the Star of Set and of Nuit—'The Five Pointed Star, with a Circle in the Middle, and the circle is Red.' (AL.I.60). 'Eight, eighty', as 88, is the number of KHNBAI, meaning 'as I prophesy', and of LHNBA, 'to prophesy'; also of IMAHBI, 'for them that love me', which recalls the Secret Glory promised by Nuit to her chosen (AL.I.60). The number 888 is more than 666 by 222, which is the number of 'fever'. This is mentioned in AL.III.34: 'Another prophet shall arise, and bring fresh fever from the skies; another woman shall awake the lust and worship of the Snake; another soul of God and beast shall mingle in the globéd priest; another sacrifice shall stain the tomb; another king shall reign; and blessing no longer be poured To the Hawk-headed mystical Lord!'

222 is also the number of HVVRH, 'whiteness', a term used to denote the ultimate snows of Kether, Gateway to Kadath (Hadith) in the icy cold waste. The adjective 'fresh', before the word 'fever', adds up to 511, the number of RISHA. 'The HEAD', and the phrase 'fresh fever' adds to 733 which denotes RISHA HVVRH, 'The White Head', a title of Kether. The harmony of these concepts is emphasized by a consideration of the number of the verse—34—which is the number of GLA, 'to reveal'.

The revelation that Achad experienced concerning the Stone of Precious Water included all these ideas, and others that he did not—because he could not—at that time know about. 'From the skies' refers to the space beyond Kether, the transplutonic gulfs through which the radiations of the Star of 13 rays will be transmitted. Thirteen is a concentration of the number 733 ('fresh fever'). The folding of the paths into

a sphere is also adumbrated, although it is not as yet apparent how this will affect the transmission from the Star (A.: A.:).

The idea of an imminent catastrophe that will afflict the universe is therefore inherent in both Currents (in 666 as well as in 888) because these two currents are not—as hitherto supposed—different and opposing forces, but one and the same current, Anti-Matter and Matter, Anti-Christ and Christ. They are the dual manifestations of the two poles of Being—AL and LA—with a third that is *neither* the one nor the other, concealed within them. This ‘Hidden God’ is the second, or twin, LA.<sup>33</sup> As Achad observed, this double negative—La La—is ‘true 93 in manifestation’.<sup>34</sup>

The phrase ‘For them that love me’ (IMHABI=88), is used by Nuit (AL.I.60) immediately after a declaration concerning her number: ‘My number is 11, as all their numbers who are of us. The Five Pointed Star, with a Circle in the Middle, and the circle is Red. My colour is black to the blind, but the blue and gold are seen of the seeing. Also I have a secret glory for them that love me’.

The number of the final five words—88—is that of *Khabs*, ‘The Star’. The Star that Nuit describes has also the number of KHNBAI, ‘one who prophesies’, and of KZVIVH, ‘as a harlot’. The magical sense of this phrase is revealed by Nuit in the term ‘secret glory’, the halo, emanation, secretion, or *secret-ion*, which she manifests to her lovers in the act of union with her. The number of the verse, 60, is that of the BChN<sup>35</sup> or ‘watch-tower’. This is the symbol of those whose number is eleven, i.e., of the *qliphoth*, of Daäth the eleventh sephira; the number of the ‘false’ order or image of the anti-world of the Tree in reverse.

As noted in *Cults of the Shadow* (chapter 8) Achad main-

<sup>33</sup> This is the link between AL and LA (God & Not), and, together with them, forms, according to Achad, the Word of the Aeon—*Allala* (93).

<sup>34</sup> Cf. Wei Wu Wei on Shen’Hui’s ‘double negative’ (*Open Secret; All Else is Bondage*, &c. And Achad (p. 86 of the *Official Correspondence*) suggests a physical explanation of the word *Allala* as one proton (*al*) and two negative electrons (*la la*).

<sup>35</sup> From the Egyptian word *bekhu*, ‘tower’ or ‘beacon’.

tained that Crowley did not as a Magus—and therefore as a true mouthpiece of the Aeon of Horus—utter a Word. *Thelema* is the ‘Word of the Law’ of ‘Do what thou wilt’; *Abrahadabra* is the ‘Key of the Rituals’ (of the New Aeon), the Key which ‘is in the secret word which I have given unto him’. (AL.I.20). The ‘secret word’ is, then, the secret-ion. As we are bound to admit, neither *Thelema* nor *Abrahadabra* are the Words of the Aeon. In consequence of this omission, Achad claimed that the word *Allala*, which he vibrated in 1926, ‘is the *only one reverberating*, wherever it came from’.<sup>36</sup>

Furthermore, Achad claimed, in tune with the statement of AL concerning the Word, that Crowley, ‘knew it not’. Achad goes on to say ‘nor does the ring of Ankh-af-na-Khonsu—the self-slain prophet—represent it. Nor the Urn of Ashes’.<sup>37</sup>

If Achad is correct in assuming that Crowley as a Magus failed to utter a Word, it is not an isolated omission. Aiwass instructed Crowley to ‘Get the stèle of revealing itself’ (AL.III.10), presumably from the Boulak Museum in Cairo where he first saw it exhibited during his honeymoon with Ouarda the Seer.<sup>38</sup> He was to ‘Close it in locked glass for a proof to the world’, a proof, that is, of his work as a Magus. Aiwass insisted that ‘This shall be your only proof’. (AL.III.11). Crowley failed to ‘abstract’ the stèle, and made no serious attempt to do so. In a letter to Norman Mudd (*Frater Omnia Pro Veritate*) written in 1924, he drew up a plan of campaign and suggested J. F. C. Fuller as a suitable candidate for the expedition! The plan did not mature, nor did Fuller hear of it until many years after Crowley’s death.

Crowley also failed in fulfilling the instruction contained in AL.I.37: ‘Also the mantras and spells; the obeah and the wanga; the work of the wand and the work of the sword; these he shall learn and teach’. It is doubtful whether Crowley

<sup>36</sup> the *Unofficial Correspondence*, p. 11.

<sup>37</sup> A reference to the cask containing Crowley’s mortal remains which was bequeathed to Mr. Karl J. Germer (Frater Saturnus).

<sup>38</sup> Rose Kelly. ‘Ourda’ is the arabic word for ‘Rose’. It was through Ourda that Crowley received the *Book of the Law* (*Liber AL*) from Aiwass, in 1904.

learnt 'the obeah and the wanga', he certainly did not teach them, yet this verse seems to have anticipated the discovery of *The Book of the Spider* which contains keys to a New-Aeonic Obeah. One of the rituals used in New Isis Lodge was based upon it, being devised by an Adept who found the 'book' in the 29th Tunnel of Set. It has 29 pages representing the lunar *kalas* or rays that form the spider's web. The spider is the special symbol of Obeah. The rays of the days interlaced with those of the nights form a web of 58 ( $29 \times 2$ ) threads. The number 29 concentrates to 11<sup>39</sup>, and the number 58 concentrates the power or *shakti* of 13, the red star of the lunar current.  $11 + 13 = 24$ , the number of TTAH, 'a form of pollution' or 'uncleanness',<sup>40</sup> thus connecting it with the 'rapture of the earth' (AL.II.26). The number 29 is ascribed to *Qoph*, the 'back of the head', the reverse or 'other side' of the sun (*Resh*<sup>41</sup>), the symbolism of which has been treated extensively in my trilogy. It is also, according to Crowley (*Liber 777 Revised*) 'the Magick Force itself'.

The number 13 by reflection becomes 31, the number of AL and the Key to *The Book of the Law*, whereas the number 11 remains unchanged by reflection, it is the basic AVD (magical Light) that permeates both back and front of the Tree, and reflects even the 'accuséd shells', the *qliphoth* that exist only without the divine Tree', i.e. on the other side, or nightside, of the Tree. The number 58 is that of the 'secret wisdom', pertaining in this case to doctrines contained in *The Book of the Spider*. It is also the number of NGH, the 'Sphere of Venus', and of the Spider Queen of Space whose *kalas* or venoms number 256 ( $16 \times 16$ ). 16 is the total number of *kalas* in the psycho-physical complex of the priestess representing the Goddess. 16 is reflected as 61, the number of Mayet (a form of Maat), and of the *Ain* or Eye of the Void. It is also the number of Kali, the supreme concentration of the *Kalas*

<sup>39</sup> The number of the *qliphoth*, and of magick, which is the art of controlling the *qliphoth*.

<sup>40</sup> From the Egyptian word *taut*, 'slime', 'venom'. See AL.II. 26.

<sup>41</sup> The next letter to *goph* in the magical alphabet.

of the Void in its dark or nocturnal phase. The word MChVZ also adds to 61, equating the Serk (Circle) of the Goddess and of the Spider Queen. Nu + Had = 61, which connects this current with the mythos of AL. The two numbers 58 and 29 yield 87, the number of LBNH, the 'Sphere of the Moon', as also of ASVK, 'a cup' or 'chalice'. The lunar and venusian components of the rite are thus emphasized.

Some twenty years after *The Book of the Spider* had been located in the Tunnel of Qulielfi, an astrologer announced his discovery of the 13th sign of the zodiac, which he attributes to the Spider.<sup>42</sup> He calculated the span of arachnean influence as 29 days, May 16 to June 13 inclusive. More or less coincident with this discovery, Michael Bertaux received transmissions concerning the Spider Queen of Space.<sup>43</sup> The sign of this Goddess is especially related to magical power (*shakti*) and the phenomena of psychic transmissions from extra-terrestrial dimensions. Each of the 256 pockets of Her web contains a dimension lying oblique to the known universe in the realms of Space reflected as Time, on the back of the Tree. The 29 days of her reign thus form the occult aspect of the period traditionally ascribed to Gemini, the twins, ruled by Mercury.

The numbers 16 and 13 (= 29) form a concentration of 11, Daäth. The 16 *kalas* of the Daäthian and Yesodian Moons,  $11 + 29 = 58$  ( $16 + 13 + 29$ ) which is a number of the Goddess. Her formula is implied by this number, which is also that of KLChK, 'licking up', the function of the tongue in the Mouth of Mayet (61), the Daughter Maat, whose formula also is contained in the *Book of the Spider*. 58 concentrates 13, which again brings round the formula to the lunar current and to the Goddess of the 13th sign. The 29 days or rays denoted by the spider are therefore the conveyors of the Magick Force in its most positive (Crowley has 'masculine')<sup>44</sup> form. It is this aspect of the Magick Force that will 'break

<sup>42</sup> See James Vogh, *Arachne Rising*, London, 1977.

<sup>43</sup> See chapter 7, *supra*.

<sup>44</sup> See 'The Meaning of the Primes from 11 to 97 in 777 Revised.'

down' (HDK = 'break down' = 29) the old order of sequential time, by revealing the synchronicity of aeonic cycles prophesied in *AL*. Here again, it is significant that 29 is a number of Hadit, the 'manifestation of Nuit' (*AL.I.1.*). Hadit is defined by Nuit as 'my secret centre, my heart and my *tongue*'. (*AL.I.6.* italics mine). The tongue not only vibrates the Word, it also licks up *by the same mouth* the *secret ion* or 'centre' of Nuit. This occurs behind her 'heart' (*Tiphareth*), i.e. on the other side of the sun, or, in other words, behind *resh* at the *back* of the head (*qoph*) where the illusion of existence is engendered. This touches upon the evolution of aeonic cycles which occur simultaneously.

The Russian occultist Roerich, who travelled extensively in Asia during the first half of the present century wrote the following passage which, in view of the 'secret door' alluded to in *AL* (*III.30*), has about it a compelling suggestiveness:

In the foothills of the Himalayas are many caves, and it is said from these caves subterranean passages proceed far below Kinchinjunga. Some have even seen the stone door which has never been opened, because the date has not arrived.<sup>45</sup>

And when the stone known as Chintamani is described in terms such as the following, there can be little doubt that some connection exists between them and certain passages in *AL* that Roerich's Tibetan sources had incorporated as myth. Are they not curiously prophetic of the Aiwall Working and of Achad's later researches? Roerich's son told Andrew Tomas that 'the stone Chintamani is alleged to have been brought to earth by a space voyager. The mineral is from another world, from one of the solar systems in the constellation of Orion [i.e. Horus], *probably Sirius*. . . '<sup>45</sup> (italics mine).

One is reminded of a cryptic passage in *The Secret Doctrine* (vol. iii. p. 422) which hints at 'certain things in a casket that "had fallen from heaven"' in the presence of the Tibetan

<sup>45</sup> N. K. Roerich in *Himalayas—Abode of Light*, quoted by Tomas in *Shambhala: Oasis of Light*. Note that Crowley's name is closely linked with that of the mountain Kinchinjunga. See *The Confessions of Aleister Crowley* where the name is spelt Kangchenjunga.

King Thothori-Nyang-tsam in A.D. 331. Blavatsky quotes from *Buddhism in Tibet* (p. 63), and observes in a footnote that the objects in the casket, of which there were four, included 'a talisman with 'Om mani padme hum' inscribed on it'; in all probability, the chintamani stone.

According to legend, a splinter of this stone was given to an emperor of Atlantis, named Tazlavoo. The number of the name is 194 which is also that of the word 'stone'! Achad claimed that the stone of precious water alluded to in *AL.III.66*, is identical with the Silver Star which he used as symbolic of the secret aeon, or *ion*. 66 is the number of Nu, and of the name *AL LA* (according to Kircher) as well as being the mystic number of the *qliphoth* and of the Great Work. It is also the number of the *Ruby Stone*<sup>46</sup> (i.e. Chintamani), and of *ALHIK*, 'the Lord thy God' ('is a consuming fire', etc.).

In the passage in *AL* which mentions the secret door, it is written: 'The light is mine; its rays consume Me'. Furthermore, 66 is the number of *LVL*, 'to circuit', 'go round, as do the cycles of time'.

Tomas notes that the Chintamani surmounts the Tower of Shambhala and glows like a diamond, emitting flashes and 'pillars of light in the sky'. The parent stone is kept in the Tower 'but smaller particles are sometimes taken to certain parts of the world whenever a new era is approaching'<sup>47</sup> The stone is said to produce consciousness transformation in those exposed to its radiation of cosmic energies. Another interesting passage appears a page later in Tomas's book, which readers should compare with the description of the Stone of Bultu and the manner of its formation, in *Nightside of Eden*, p. 193. Tomas quotes the Mahatma Morya in his conclusion to *Agni Yoga*: 'The streams of this Fire were seared upon the Stone in its great flight before the face of the sun'.

The allusion to the *mani* stone as a stone (of precious water)

<sup>46</sup> In *The Vision and the Voice*, there is an allusion to the throne of the spirit of the Beast which is described as a mighty throne of madness and desolation . . . Of a single ruby shall that throne be built . . . (See the 16th Aethyr).

<sup>47</sup> Andrew Tomas, *Shambhala: Oasis of Light*, p. 63. Italics by present author.

from the Star of Set (Sirius); of the Tower of Shambhala (Harmony/Truth/Maat) of which the stone is the glowing crest-gem; and of the water bursting into flames<sup>48</sup> in connection with the symbolism of initiation; can they be anything but veils of an identical mystery? And the supreme finial of proof upon the arch of conjecture is that Achad's three stones—three facets or fragments of the *Chintamani*—are qabalistically equivalent to the number of the Dog of Sirius,<sup>49</sup> the Silver Star that is the source of the teachings emanating from the Great White Brotherhood and illumining the earth<sup>50</sup> through the Hidden Order known as the A.: A.: A.:

Note that the number of the verse—66—in AL, is the number of Nuit, and also of the Secret Door (Daäth) that leads to the *qliphoth* on the other side of the Tree. These points suggest that Frater Achad was *en rapport* with the source that inspired both AL, and the current that leads on to the Aeon of Truth and Justice.

The first few words of AL.III.34: 'But your holy place shall be untouched throughout the centuries', led Achad to a consideration of the qabalistic value of the centuries, or hundreds, in the Hebrew Alphabet. Referring to the Tarot Arcana, he noted that 100, (*Qoph*), had to do with *Qoph Nia*; 200 (*Resh*), with the Sun—666; 300, (*Shin*), with the Spirit and the Phoenix; and 400, (*Tau*), with the New Revelation. He saw in the key word 'manifestation' a reference to the secret formula 'All is in Tau'. Tau is the Sign of Set, and it was also the number (400) by which the present writer—as Aossic—was known to Aleister Crowley during the last phase of his life and immediately prior to the Great Transition (his death). Achad further remarks that on p. 391 of *The Equinox* (vol. I. No. vii) appears the true interpretation of *Do what THOU wilt*, show-

<sup>48</sup> According to Tomas there is an episode recounted in connection with the life of the monk Grags-pa Sen-ge 'of flames assuming the form of precious stones'. (p. 73, *Shambalah*). Cf. AL.III.66, 67.

<sup>49</sup> 438 + 403 + 95 = 936. See p. 134 *infra*.

<sup>50</sup> See p. 134 *infra*.

ing that *Ateh* (thou) corresponds to TAU.<sup>51</sup> Achad claimed that the " 'All is in Tau' formula, of which 'manifestation' is the symbol, is superior to IX°, or XI°, or even XII°. It is the special characteristic of XIII°—Unity and Love".<sup>52</sup> Achad is being facetious when he alludes to XII° and XIII°. Thirteen was his own number, as Achad (AChD = 13). Yet he was perhaps a little more oracular than he expected, for 'All in Tau' can be read as '61 in Set'—i.e. the Eye of Set as *Qoph Nia*, of which the number 13 is the glyph. It is the wounded and bloodshot eye. The proof of this will now be demonstrated. Achad wrote: "Only on March 17, 1948 was it discovered that the word referred to by Nuit, which contained the 'Key of the Rituals' was the word 'manifestation'. Only then was it seen by me that the *letters* which are on the Silver Star, as arranged in 1932 (and which derive from 1926) are clearly displayed in two ways in the word *Manifestation* and thus given the sanction of Nuit and *Liber Legis*".<sup>53</sup> He notes that the five letters of Ma-ion add up to 107, which corresponds to the word BITzH, 'an egg', and the remaining eight letters of the word 'manifestation' add to 150. This number means 'Nest'. What Achad did not note, however, is that the number 107 is the number of the Angel or Messenger of the Beast, as Leo, the Angel whose name is *Oval*. The egg should have suggested this to Achad, for it is a key to the formula RPSTOVAL contained in the cryptic cypher of AL.II.76. Furthermore, the word Rpstoval is equivalent to 696 which is the number of *Ipsos*, the Word—according to Soror Andahadna—of the Aeon of Maat. 280 also is a number of IPSOS; 280 is formed of the letters RP<sup>54</sup>, and together with ST (Set) is completed or born of the Egg (OVAL). Also, the word ShT, meaning 'one hundred' is a meaning of the name Hecate, whose symbol—the pig or sow—is the totem of Chozzar. Ma-ion thus

<sup>51</sup> Ateh = 406 = Tau = T = the Sign of the Cross. This was, *originally*, the symbol of the god Set.

<sup>52</sup> *Official Correspondence*. The Roman numerals are references to the higher degrees of the O.T.O., of which only IX° and XI° actually exist.

<sup>53</sup> *Official Correspondence*.

<sup>54</sup> R = 200; P = 80.

contains the mysterious cypher RPSTOVAL which conceals the true nature of the Mani-O (Egg or Stone), the supreme Chintamani allied with a secret process of Atlantean magick involving the QBH (107), the 'kaaba' or 'feminine abode'—source of the Primal Egg. This was the symbol that appeared in the vision of Virakam during Crowley's traffic with the Wizard's Amalantrah and Abuldiz.

The mystical current Aiwass-Abuldiz-Amalantrah-Achad-Aossic-Andahadna becomes apparent, if only fleetingly, at this vitally significant rent in the fabric of the puzzle. The remaining letters of 'manifestation', which add to 150, also give 'Manio'; and the number of 'manifestation' itself 'i.e. 257) is one more than the number of venoms secreted by the Spider Queen of Space.<sup>55</sup> It is also the number of Sefekh, 'the place of execution',<sup>56</sup> also of NShIM, 'women', showing the emphatically lunar nature (Hecate) of the formula.

But, as previously shown, it is not until the threefold stone is analyzed qabalistically that we discover the ultimate secret of its origin. Thus: the whole or perfect stone is 438<sup>57</sup>, and this stone represents Achad's Perfect-ion. The ABN SPIR, or Sapphire Stone, is 403, which Achad designated as the seal of the Ma-ion. And the Great Stone, ABN GDLH, or *mani* stone, is 95. The sum of these three is 936 which is the number of Kether spelt in full, and of *Orthrus*, the dog of Sirius, brother of Cerberus and offspring of Typhon and Echidna! The reflection of this number, as 639, is the OTz HDOTH, the 'Tree of Daäth' which contains the outlet or Gate into Inner Space and the nightside of Eden. And a metathesis of 639 is 369, the number of the Spirit of the Moon (Hecate). Finally, and as if to set the seal of validity upon Achad's researches, the number 963 is the number of Achad spelt in full!

The precious *threefold* Stone comprised of Sirius A, B and C<sup>58</sup> is therefore mystically represented by Kether and the Ain

<sup>55</sup> See p. 78 *supra*.

<sup>56</sup> ShPK means 'to pour out blood'.

<sup>57</sup> Deut. xxvii, 6. ABM ShLIMH.

<sup>58</sup> The latter remains as yet undiscovered by astrophysicists. See Robert Temple, *The Sirius Mystery*.

beyond. Achad's triple Chintamani proves to be Sirius, the Star of Set and the source of the extra-terrestrial Current that powers the A.·. A.·. which, in 1904 (terrestrial time) inspired the transmission of *The Book of the Law* which coincides with the inauguration of the Aeon of Horus.

The word aeon (Greek 'Aion) equates with the number 131 which is the number of Samael (Satan), the Guardian on the Threshold of Universe 'B'; the Opposer of those forces which seek entry to the realms of Shugal-Choronzon typified by the Beast 666. The number 131 is that of Baphomet (BPhMT), and when it is added to 555, the number of the *Kteis*, or Tunnel leading to Universe 'B', the result is 666. 131 is also the number of Mako the son of Typhon (i.e. Set). The word aeon therefore contains the mystery of Universes 'A' and 'B', and the manner of crossing from the one to the other.

Frater Achad demonstrated that the Aeon of Perfection, the word of which is Allala (93), and the Aeon of Ma whose word is *Manifestation* (257), form two coincidental equinoxes which, however, 'need to be distinguished. One applies more to Sons and the Spirit (Horus), the other to Daughters and Matter' (Maat). Further indication of the interconnection of these currents and cross currents is afforded by adding the numbers of the Aeon of the Son (93) to that of the Daughter (257). The resultant 350 is the number of SPIR, 'a sapphire'. Together with the triple chintamani, this makes four stones. This is not the heavenly sapphire but the OPR (also 350) or 'dust of the earth', which is *red*, thus balancing the Star Sapphire with the Star Ruby.<sup>59</sup> The dust of the earth is that effluvium peculiar to the Goddess. It is connected with the lunar current and used in rituals which generate the sacred Elixir, sometimes called the Stone of the Wise. It is a secretion of Yesod which conceals the secret-ion, which, as Achad has shown, is *not* manifest but concealed within the Aeon of Horus. 350 is also the number of PRO, from the Egyptian word *Pra* eaning 'to show', 'to appear', 'emanate' or 'manifest'.

<sup>59</sup> See the rituals pertaining to these Forces as given by Crowley in *Liber 333*, and in *Magick*.

The qabalistic exegeses that appear in the present chapter form no merely abstract and theoretical map of possibilities, for the map becomes eminently practical and *active* as soon as it is allied with the magical formulae indicated by the numbers involved. It will be seen what creative power is contained in, and may be extracted from, such apparently 'chance' equations.

We now have to describe the means of that *manifestation*, and this will require a fuller examination of the work of Soror Andahadna.

## I 2

## *Andahadna & the Mystique of Maat*

THE NAME Andahadna veils the identity of a contemporary Priestess of Maat functioning, at present, in Ohio. Her number, 124, is that of ODN (Eden), meaning 'pleasure', 'delight'. Its esoteric significance is the transformation, by death<sup>1</sup> and putrefaction, of the ODic or Voodic Current. OD, or AVD, is the Magick Light the number of which is 11 'as all their numbers who are of us' (AL.I.60). Eleven is the number of the 'accurséd shells' (*qliphoth*) that exist outside or behind the Tree of Life. Crowley defined the number 11 as the 'general number of magick, or Energy tending to Change'.<sup>2</sup> In the word ODN, Magick is *Od*, and Change is the process of Death represented by Scorpio, the letter of which is N (the Serpent in Eden). 124 is also the number of LPID, 'torch', 'firebrand', 'lamp' or 'flame', all of which play an important part in the Mysteries of Maat.

<sup>1</sup> Represented by the 'N' of ODN. 'N = *Nun*, the letter of Sexual Immortality, the formula of Perfection through putrefaction'. (*Vision and the Voice*, final note to 2nd. Aethyr).

<sup>2</sup> 777 Revised, P.xxv. 'For 10 is the stable number of the established system, which regards 11 – the number of Magick by the equation 0=2=11 (11 being the active form of 2) as 'Evil'. Hence the beast took 11 as his formula and thereby destroyed the 10.' (*Vision and the Voice*, 16th Aethyr, footnote).

In the year 1976, Soror Andahadna received *Liber Pennae Praenumbra*<sup>3</sup> and thus took up the work of expounding the mysteries of Maat from the point at which Achad left off. It should be understood that Andahadna had no knowledge of Achad's private Workings which, to date, have not been made generally available. These workings I have drawn upon in several previous books, particularly in *Cults of the Shadow*. This was made possible partly by my association with Crowley and partly by a curious set of circumstances that occurred at the time of Crowley's death in 1947 when some of Achad's papers passed through my hands.

It is necessary at this juncture to supply a few details concerning the initial contact with the Maatian forces that occurred at the time of the Winter Solstice, 1974, at Oz Farms in Mount Orab,<sup>4</sup> Ohio. At that time and place a group of occultists were engaged in an Akashic Working having no connection with Maat or the Aeon of Maat. On the contrary, the group, which was dimly aware of its Atlantean origins, was intent upon penetrating remotely ancient strata of memory. The members of this Atlantean group were also aware of having shared a comparatively recent life-episode in the Alsace-Lorraine region in the latter part of the 18th century.<sup>5</sup> Of this group, a certain Frater Lugis Thor was the mentor, and Soror Andahadna and two others were the astral travellers.<sup>6</sup> As the Working proceeded, both Lugis Thor and Andahadna sensed the presence of a stranger whose identity was instantly, though independently recognized by both of them as being a Magus from the Aeon of Maat. The identity was corroborated later when Lugis Thor and Andahadna compared notes.

Not long after this encounter occurred the transmission of

<sup>3</sup> First published in The Cincinnati Journal of Ceremonial Magick, vol. L. No. 1. 1976.

<sup>4</sup> Orab + 273, the number of ABN MASU HBVNIM, 'The Stone which the builders rejected' (Ps. cxviii.22); also AVR GNVZ, 'The Hidden Light'.

<sup>5</sup> Andahadna described it as 'a lodge gone black, and even then aware of Atlantean origins, as a group'. (Private communication).

<sup>6</sup> I.e. they scryed in the Astral or Spirit Vision.

*Liber Pennae Praenumbra*. The onset of the event was characterized by the appearance—in vision during a mantra meditation—of three 'geometrical intelligences' known to Andahadna as Rosarion, Rotat, and Navahem. They had several times previously accompanied Andahadna on various astral explorations. These intelligences presided over the Working that culminated in the channelling of *Liber Pennae Praenumbra*. The vision occurred in an astral temple of Babalon (to be described later) wherein Rosarion instructed Andahadna to materialize a feather from the altar of a mundane temple which she used regularly. Above the altar, in the visionary Temple of Babalon, burned a brilliant white flame which changed to blackness when the feather merged with it. The writing of *Liber Pennae Praenumbra* is not precisely a record of the vision but a verbal replay of it in terms that clarified many matters not comprehended in the initial experience. The writing of the book was made possible by magical experiences arising from sex-magical workings performed in 1973, with an adept known as the Shadow with whom Andahadna periodically worked.

The Magus from the Aeon of Maat instructed the group in its present incarnational tasks, which aim at assisting the progress of the Aeon of Horus via an influx of the Maatian Current, thus fusing the two currents composed of the magical influences emanating from Sirius and Andromeda. Sirius, the 'Sun behind the Sun', beams the energies of the Aeon of Horus, Andromeda those of the Aeon of Maat. The adepts that power Andahadna's Circle are known to initiates as the Children of Maat. They claim to be 'masters of the space-time continuum . . . adroit not only at placing their consciousness in any chosen time and location, but at communicating with the 'natives' of the time [i.e. the present time], and directly influencing crucis of Race-history.'

On August 7th., 1975, Andahadna, the Shadow, and the artist Allen Holub performed a series of rituals sent by the Children of Maat. These rituals earthed the Maat-forces and blent them with the 93 Current. 'We are guided not only by Sirius, but by Andromeda also, and the Andromeda galaxy

is a lens'; in other words, it is a focus of power for the beaming current. The 'lens focuses this man-engendered current from our 'future' to our 'present'. This is in addition to the power given *via* the Brothers of the Comity of the Stars'.<sup>7</sup>

The Children of Maat, acting through the Magus of that Aeon, instructed Andahadna to send the present writer a copy of *Liber Pennae Praenumbra*, which she duly did. The book was then in typescript form only. Prior to contact with the O.T.O., Andahadna's group had received no formal instruction from mundane sources during its present incarnation.

The mode of contacting the Maat Force is by meditation before the altar set in the astral Temple of Babalon. The mantra *Ipsos*—the Word of the Aeon of Maat as given in the Book—is used to establish vibrational contact. Visual contact then ensues in some though not in all cases. Andahadna alleges that the Children of Maat impart information at any time but 'most frequently in the course of VIII° or IX° Workings'.<sup>8</sup> When communication occurs out of doors it is usually accompanied by disturbing elemental manifestations. It is, for instance, recorded in the secret annals of the Group that the loud buzzing sound frequently noticed in connection with the manifestation of extra-terrestrial phenomena, occurs also in connection with Maat Workings.<sup>9</sup> The energizing of sigils by rendering them sentient is one of the practices taught in *Zos Kia Cultus*<sup>10</sup>, and a buzzing, as of bees, frequently accompanies the process of atavisms resurging from past to present

<sup>7</sup> The Comity of Stars is another name for the Great White Brotherhood which humanity will enter, consciously, when each individual has realized profoundly that 'Every man and every woman is a star.' (AL.1.3.)

<sup>8</sup> These are Workings of a specifically sexual nature. See *Nightside of Eden*, pp. 204-6. The degrees in which they are worked are common to both the O.T.O. and to the Horus-Maat Lodge founded by members of the *Grove of the Star and the Snake* in co-operation with Andahadna.

<sup>9</sup> It is significant that the Bee and the Hive are symbols appearing frequently in transmissions received by the 'present' day Maatians.

<sup>10</sup> Founded by Austin Osman Spare in collaboration with the present writer in 1948. See *Images & Oracles of Austin Osman Spare*.

aeons.<sup>11</sup> Similarly, the sentient sigils of future aeons, subsumed by Maat, manifest their presence in the form of humming vibrations, and one method of invoking UFOs from the shadows of space includes an almost subliminal humming sound reminiscent of bees in flight, or of the mantra OM rising and falling in a chant that is barely audible to physical hearing.

It may be significant in this connection that the State of Ohio—around the time of Andahadna's invocations—rated an unusually high quantity of UFO sightings and incidents. At that time also she was plunged into a series of harsh ordeals resulting in the loss of her livelihood, her home, and every form of security except that of her magical relationship with the Shadow; even that she dissolved for a period of isolation and anguish that enabled her to temper to an exquisite degree the sensitivity of her receptive antennae. She thus became a perfect vehicle for the influx of the backward flowing currents from the Aeon of Maat, and was able to transmit them in the form of *The Book of the Forgotten Ones*, and *Liber Pennae Praenumbra*: The Book of the Shadowing Forth of the Feather of Maat.

The feather is the glyph of the pubescent one, the fledged one, the one potent to fly, to soar, to flash across space. With the Egyptians, it was a symbol of the Word of Truth or Magical Power whereby the astral body of the 'dead' made its way safely through the Tunnels of Set in the Void of Amenta.

In one of the rituals performed by Andahadna, use was made of a stone found by the Shadow. It was curiously carved by elemental forces into the form of a phallus. Also used were a magick bell and the image of a lion wrought in brass. The chimes of the bell reverberated while she enacted the ancient rite, invoking the Elemental Forces by the use of the phallus

<sup>11</sup> According to occult lore the buzzing of insects, the croaking of frogs, the cry of whippoorwills, denote the Presence of the Great Old Ones. Note also that the Arabic title of *The Necronomicon*, *Al Azif* (the original title), means 'that nocturnal sound (made by insects) supposed to be the howling of demons'. (H. P. Lovecraft, quoted in *Lovecraft at Last* (Conover), p. 104.

until the sacred *kalas* gushed forth and flowed over the lion, thus consecrating the solar energies with the Elixir, by the magick of Thelema and Ipsos.<sup>12</sup> By means of this rite the lion and the phallus are united and thus potent to invoke the forces of Maat. After the consecration, the priestess swathed the phallus in black velvet, for, as Dr. Bertiaux has observed: 'Black represents the richness of pure space and its magical powers'.<sup>13</sup>

The rite was performed in the wild and desolate region of red River Gorge to which Andahadna had been directed by the Magus of Maat. She buried the phallus beneath a fallen log lying on the trail to the cliffs. In her *Magical Record* she wrote:

Frankly, I'm frightened . . . Alone in a wild place, I could end this incarnation, or become damaged. I don't really want to go, but I will go because it's a necessary part of the current initiation ordeal.

She invoked her Holy Guardian Angel, and as the secret rite gathered momentum she was seized in a grip of a panic fear. She later recorded the event in these words:

A feeling of utter terror came upon me—not fear of wild animals, or of other chance humans that could harm me, nor of the place I was camping in—but a vague, huge thing. At this point the Angel directed me to get in the sleeping-bag for warmth (this is October). I did, and then it started.

I was directed to prepare seven triangles—pyramids actually—which consisted of three sides under Yod, Hé, and Vau. The second Hé formed the third-dimensional and transparent sides extended to a point.<sup>14</sup>

There was then unleashed a torrent of images, scenes, inter-dimensional impossibilities, visions that provoked the terror even further.

<sup>12</sup> The lion is the symbol of solar-phallic energy. Thelema and Ipsos (93 + 696) are, as magical currents, concentrated in the number 789, a form of the Scarlet Woman in her Draconian aspect.

<sup>13</sup> See The Grade Papers of 'The Monastery of the Seven Rays', by Michael Bertiaux.

<sup>14</sup> Yod, Hé, Vau, Hé (final): the four letters of the sacred Tetragrammaton.

Each time, the whirlwind was heralded by the image of a red-and-white candy-striped dog. And each session ended with a demon trapped inside a pyramid.

Andahadna went on to note that during this stage of the Working she heard distinctly a bell on the astral plane. She discovered later that this had been 'established in the vicinity around August 7th., by Allen Holub during a magical working he had performed there a few weeks previously.

The demons that appeared in the pyramids were described by Andahadna in the following terms:

There were (1) a shape-change that I 'froze' into an image of Fu Manchu, (2) an albino woman with short antennae and three breasts, (3) a headless white 'space-suit' with huge red gauntlets (named Glover, I somehow knew), (4) a brass-copper serpent . . . (5) (6) and (7) were dark amorphous shapes named Fear of Death, Fear of Life, and Fear of the Void.

These characters are still entrapped, awaiting further investigation. The physical body, during all this, lay straight on the back, feet together, hands in clenched fists resting on the breast, eyes veiled (masked) by a cloth.

The next morning I discovered the black velvet wrapping of the phallus-stone along the trail to the cliffs. Checked the log, and the stone was gone. It seems the place-spirits accepted it, probably through the agency of an animal.

But she had neither seen nor heard an animal large enough to carry off the stone!

One of the insights which resulted from this Working enabled Andahadna to formulate a precise statement concerning the Double Current (Horus-Maat). In her *Magical Record* she describes the Adepts of Maat in these terms:

As future-selves, we will be the 'individual' link between the Aeon of Maat and the Aeon of Heru [i.e. Horus]. More and more people of the Twentieth Century are discovering their future selves and are using the increased energies. Very few are doing it consciously, however, and too many halfway-realized ones are institutionalized.

Her insights into future selves were balanced by direct

vision into her own past selves, one of which manifested as a court artist to a Spanish king. Although a brilliant painter she achieved no fame because she misused her genius; she was—as Andahadna now puts it—‘working black, and using painting as the means’.

In a dialogue with herself she makes her subjective accuser say:

When you were prostituting your Art and art at court, you would use a symbol of the person's<sup>15</sup> totem animal in the painting. You would also include some of the subject's *mana* by mixing in hair, blood, spittle, etc., with the paint. Voodoo indeed! Your true clients would have a totally undetectable means of disposing of their enemies—and your style of life was supported sumptuously by blood money.

This is of value in estimating Andahadna's present-life concern with magick and art, and her instant recognition of Austin Spare's work in the field of sigillography and atavistic resurgence.

Emerging successfully from the ordeals inevitable upon her misuse of magical power, she attained to the Vision of Maat and elaborated a highly personal system of magick which she has come to recognize as another aspect of the magick of Thelema. This system has been developing, almost unconsciously, since her receipt of *Liber Pennae Praenumbra*. She explains the Black Flame of Maat as being the

cosmic expansion of the quill-pen and the feather. It is Maat perceived as the twin of Nuit, Nuit being the stars and Maat the spaces between them. She is not darkness, but a turned light, a black radiance. She would be the anti-particle of the photon. The physical analogue of Maat is the neutron star, the Black Hole. The alchemical unity of Nuit and Maat<sup>16</sup> would be akin to the progression of the Black Hole—the astronomical Singularity.

Maat is therefore bisexual and fertile, and her formula is expressed as  $1 \times X^n = 0$ . It is by utilizing Maat as the spaces

<sup>15</sup> I.e., the victim's.

<sup>16</sup> I.e., Mother and Daughter.

between the stars that man can enter the continuum and revert to primaeva aeons or—using the techniques of high energy magick—soar into future aeons. Thus:

The force, energy, and power of the Current of the Aeon of Maat has been used by our future selves to assist our present evolutionary crisis, precisely as some of us have reinforced our present reality by assisting our past selves to initiate our existential Karma.

It is here that one lights upon one of those mysterious and oblique confirmations that is so characteristic of magick in general. The confirmation is of a qabalistic nature and it is necessary to remind the reader of the remarks in a previous chapter concerning the entity Lam. Lam is now known to be a link between the star systems of Sirius and Andromeda, which Andahadna has associated with the Double Current of Horus (Nuit), and Set (Maat). The number of Lam (71) when added to that of Ipsos (696), the Word of the Aeon of Maat, yields 767. This is the number of the word ‘Swan’ and this bird is the vehicle of the *Paramahamsa*.<sup>17</sup> It is attributed to Kether, the outermost and—by analogy—the innermost pylon of Pluto, on the rim of the known Universe. In her arrangement of the Dance of the Masks as applied to the Tree of Life, Andahadna places the swan at this far-flung zone. The *Hamsa* (swan) is the Bird of the Aethyr, the Word or mystic vibration of which is Augmn.<sup>18</sup> Yet this Word, the supreme chord of Being (Kether), is accompanied by a perpetual background hiss that is the music of Set, or Non-Being (LA) on its way to Becoming (AL). Set is thus the heart of Being-Not-Being, as in the formula LASHTAL.<sup>19</sup> The *Ain* becomes *Nia*, the Right Eye and the Left Eye, respectively, of the Void. *Ainnia* = 122, the number of ‘absorption’, and of

<sup>17</sup> *Paramahamsa* signifies an Order of Spiritual Attainment in Hinduism corresponding to cosmic Consciousness represented by the Grade of Ipsissimus (Kether) on the Tree of Life.

<sup>18</sup> See *Magick* pp. 181–184 (Routledge edition), for an analysis of the specifically magical significance of Aumgn, which is an evolutive of the Hindu *Omkara*, or root mantra of creation.

<sup>19</sup> Explained by Crowley in *Magick*, pp. 415–416 (Routledge edition).

*Pâtâla*, a Sanskrit word which is not only the name for hell and the grave (home of the vulture), but also—according to Narada—‘a place of sexual and sensual gratifications’. The ideas of sex, death, and Amenta are here linked in one word which is a qabalgram for the Double-Eyed Goddess *Ainnia*, as *Nuit-Maat*. By ‘the same mouth’ (*Ipsos*), the absorption occurs, and the Bee and the Vulture represent the living and non-living, the being and non-being elements of the creative vibration.

Note that the Vulture of Maat is attributed to Yesod, the power-zone associated with the psycho-sexual energies, and the Secret Temple of the Yezidi, the votaries of Shaitan. According to Andahadna ‘The dance of Maut teaches us that we, made of star-stuff, are the food for each other’. This statement contains the key to a certain sinister process of cannibalism veiled beneath the symbols of the Bee and the Vulture, both of which are ‘loaded’ concepts in the pantheon of Maat. The Bee is the winged mouth that ingests the honey of the flower of the living; the Vulture (also a winged mouth), that devours the dead. This symbolism, especially as it relates to the observations on the Typhonian Teratomas<sup>20</sup> will repay close study.

Andahadna ascribes various musical analogues to the power-zones. The shrill hiss of the swan is thus the vehicle of Set as the background hiss of the void. And so, Andahadna declares:

We create ourselves anew each life-span from our sigils inscribed in the *Akasha*. We created ourselves from our Names, and the names we have etched eternally into the Spiritual Space, which is Maat.

The subconscious energies that pervade the mind-stuff of humanity are known to the Children of Maat as the Forgotten Ones. Their mode of invocation is similar to the Rite of Atavistic Resurgence by Sigils elaborated by Austin Osman Spare in his *Zos Kia Cultus*, and by Michael Bertiau in the

<sup>20</sup> See *Nightside of Eden*, chapter 6.

degree of *L'avatigier* subsumed beneath the *Mystere Lycanthropique*.<sup>21</sup>

The Forgotten Ones are the forces which the Christians declared Satanic and which, by suppression, have now grown to formidable dimensions, threatening imminent disaster for humanity:

The Forgotten Ones are . . . your sources of personal magical power. The ‘higher’ you reach to the gods of light, the ‘lower’ you must plunge to the gods of darkness. To ignore their presence is to guarantee their eventual dominion over your will.<sup>22</sup>

Andahadna describes them elsewhere as the greatest danger man will have to face during embodied existence.

Invocations of the Forgotten Ones by Andahadna and Allen Holub have resulted in two distinct channelings known as *The Book of the Forgotten Ones*, Books I and II.<sup>23</sup> Allen Holub has written an illuminating commentary on the second Book to which I shall again refer. It is merely necessary to note here the close parallels—qabalistic and astral—with certain Workings of the 93 Current and Michael Bertiau’s Voodoo Mysteries.

The praxis of the Cult is concentrated in the Mass of Maat, which involves the use of *Talam* (honey) and *Malatan* (blood). *Talam*, the number of which is 81, is a ‘psychophysical, biochemically produced quintessence of an organic nectar. (Nectar-honey is sugar based; and semen-talam is protein-based). Its energy potential has yet to be explored as substance-in-itself.’ Its nature is akin to protoplasm in its ability to assume ‘independent’ life, and Andahadna notes that it could be inconvenient if mishandled, and that it relates to the DNA and to the kala-flow.

During the Mass of Maat ‘the *talam* is sealed in the uterus—the inmost chamber of the ‘triple-chambered shrine’—until the end of a certain phase has been achieved’. *Malatan*, on the

<sup>21</sup> See a paper on ‘Red’ and ‘Black’ Temple Work, by Michael Bertiau.

<sup>22</sup> From an introduction to a paper on the Forgotten Ones, by Soror Andahadna.

<sup>23</sup> See *The Cincinnati Journal of Ceremonial Magick*, vol. I., No. 2.

other hand, is the *talām* plus the mystical *kala* or lunar honey. For the true honeymoon occurs when the Bee of Sekhet hums the root vibration, the incessantly droning *Aum*, or *Hūm*, of the *bijamantra*.<sup>24</sup> Its wings flutter faster than eye can follow, and they appear motionless. They emit a curious susurration resembling the Word of the Aeon of Maat (*Iposos*).

'Without necessarily implying causality, I can report that, following a moondark Mass of Maat<sup>25</sup>, changes in the Outer are usually dramatic and sometimes violent. On the Inner, this ritual is the single most effective means I've experienced to effect an 'upgrading' of comprehension, understanding, and wisdom'.

It is perhaps at this juncture that we should examine some of the qabalistic implications of the *talām* and the *malatan*. Leaving aside for a moment their respective numbers 81 (*talām*), and 641, when 'm' is valued as a final letter; and 132 (*malatan*), or 782 when 'n' is given its 'final' value, the root *lam* should be noted, as also its reflex LAMALA, which yields the number 103. This number has high significance in the qabalah of Thelema, via Achad's 'Word' of 1926, which—as ALLALIA—equates with LAMALA. Allalia, or Alalia, is defined as 'Not Talking', when LA or Not is the Goddess Nuit. Achad discovered that LA, NOT, was the key to the *Book of the Law*. He refers to the Ape Man named Alalus by Haeckel, a creature unable to utter a Word. The number 103 is Unity (Achad, 13), when the cypher (0 or Not) is withdrawn from the number. According to AL.III.2., 'there is a word not known'. This word we may suppose to be known to Lam, who, as already mentioned, is the link between the Aeons of Horus and Maat via the star-systems Sirius and Andromeda. 'Thus ye have star and star, system and system; let not one know well the other'. (AL.I.50).

The reflection of 103 is 301 which is the number of *ShT* (Set), of Fire (ASh) and of the Moon, Selene (by Greek qabalah). The 'Soul of Not' is ALMALA, which is one of Frater

<sup>24</sup> Literally, 'root mantra' or root vibration.

<sup>25</sup> Described in Andahadna's *Magical Record*.

Aossic's mottoes in the O.T.O., chosen many years before the significance of Lam's rôle in connection with the Aeon of Maat was understood. Thus, the lunar fire of *malatan* has as its vehicle the Magus of Maat—LAM—whose presence was sensed by Andahadna and Lugis Thor during their Working.<sup>26</sup> The formula of the transmission of this fire from One (13), to None (ShT, 31) is *via* the Daughter, MA. Ma is the door or hole in the fabric of Time (movement, *kala*) that divides two kinds of space, the space of Being (AL), and the space of Non-being (LA).

The letter 'M', or Ma, is ascribed to path 23 of the Tree of Life, and, as Andahadna notes: 'There is no 23rd. Path'. By this she means that the pathways into space are twice eleven (i.e. 22), the 23rd symbolizing the supreme Door of Daäth.<sup>27</sup>

Of the number 23, a member<sup>28</sup> of the O.T.O. has made the following relevant observations concerning the major events in the life of Aleister Crowley; Crowley, that is, as the Magus of the Aeon of Horus. On his 23rd birthday, Crowley was initiated into the Hermetic Order of the Golden Dawn and commenced his magical career as Frater Perdurabo. On May 23rd 1921, he took the Oath of the Ipsissimus, and his initiation into the Grade of  $10^\circ = 1^\square$  ran its course for three years. Frater Teloch notes that we have here a case of 23 to the third power, since May is the fifth month (2 + 3); 23rd, day of the month; and a series of three years inclusive of 1923. Closer investigation showed that by discounting the three years of the Great Initiation, as occurring outside Time, Crowley's physical body lived 69 years (23  $\times$  3).

In 1924, Crowley claimed to have become an Ipsissimus. Subtracting 1924 from 1947, the date of Crowley's death, yields, again, 23!

<sup>26</sup> *Vide supra*, p. 138.

<sup>27</sup> The Paths, when considered as being 32 in number, include the power-zones or Sephiroth; these are not, strictly speaking, paths, they represent—with Daäth—the 11 towers or pylons in the City of Set. Cf. the eleven secret towers of the Yezidi.

<sup>28</sup> Frater Teloch.

In the Chinese system of trigrams, 23 is the number of the Hexagram *Po*,<sup>29</sup> the form of which suggests an inverted cup, a glyph of Nuit, or Not, arched over the earth; the earth held in the embrace of all-comprehensive Space. Of this hexagram Crowley commented that it, and hexagram 24, reminded him of 'the  $\Omega$  and  $\mathbb{U}$  'horseshoe' tradition—opposed to geomantic and astrological values.  $\mathbb{U}$  keeps luck in;  $\Omega$  lets it out'.<sup>30</sup>

Magically interpreted, the inverted chalice implies the snowing down of the *kalas* of Nuit. Crowley ascribed Hexagram 23 to Sagittarius, the symbol of which is the arrow of Nuit, and he defined its function as the 'Binding in Matter of the Infinite Desire'. *Po* also signifies 'over-throwing', 'preparing revolution', and—as Sol in Sagittarius—'falling'. Frater Teloch remarks its disintegrative quality and observes that

'23 signals the chaotic state between two stable states.<sup>31</sup> As such, it fits into the category of 'inbetweenness'. It is therefore one of those things which is 'Not'. 23 is *one* from the demonic host of Non-being about to invade Being. The 93 Current will split apart the unconsciously created world we inhabit. 23 is not identical with 93, but an emanation from it.'

Frater Teloch goes on to say that

"Crowley received the *Book of the Law* in 1904 ( $19 + 04 = 23$ ). The next time in history in the sequence established which will equal 23, is 2003; perhaps the next manifestation of extra-terrestrial intervention [will occur at that time]."

Teloch also notes that Crowley's *Liber 231*<sup>32</sup> contains the

<sup>29</sup> The present writer used the *Yi King* daily, at one time, and received hexagram 23 on the day that Crowley was cremated (i.e. passed through fire); the day that Louis Wilkinson chanted the *Hymn to Pan* and read extracts from the *Gnostic Mass* at the mortuary service held at Brighton, Sussex, December 5th., 1947.

<sup>30</sup> The two signs represent Cauda and Caput Draconis. The quotation is from manuscript marginalia in Crowley's private copy of Legge's translation of *The Yi King*.

<sup>31</sup> Cf. the door between the two spaces.

<sup>32</sup> *Liber CCXXXI vel Asar in Amenti*. See *Nightside of Eden* which is an elaborate commentary on *Liber CCXXXI*.

mysterious number 23, and the 1, or Unity. *Liber 231* is that which contains the sigils of the *Qliphoth* of the 22 Paths, of which the 23rd contains a resumé.

Also relevant is the fact that

'Within the DNA coil of genetic metaprogramming instructions, there are unexplained boning irregularities every 23rd angström. If we superimpose the twisting DNA helix upon a diagram of the obliquity of the ecliptic of the earth<sup>33</sup>—which happens to be  $23.5^\circ$  ( $23.2 + .3$ )—then the Precession of the Equinoxes is in a very real sense the unravelling of the DNA coded message.<sup>34</sup>

Two further observations of value also come from Frater Teloch. We are reminded by him that the Dog days begin on July 23rd; the period during July and August when Sirius rises and sets with the sun.

He speculates as to whether Sirius may not be the origin or emanation point for the Twenty-Three pattern, and also that 'the male and female each contribute 23 chromosomes to the fertilized egg in conception. In *Sepher Sephiroth*<sup>35</sup>, 23 is defined as 'parting', 'joy', 'a thread', and 'life', all very suggestive of birth and the DNA fibre'.

In the List of Primes from 11 to 97 (*Liber 777 Revised*), Crowley defines the number 23 as 'the glyph of life—nascent life', i.e. the life in the womb-flood or Cup of Nuit. It is the number of the word BKA, 'to drop, 'weep', 'shed', 'flow by drops' (as the *kalas* of Nuit), from the Egyptian word *Beka*, 'to bring forth', 'naked', 'void', 'squat'; 'bleed'. Thus, the nature of the Waters of Ma, the *Kala* of the 23rd Path.

Reverting now to considerations of *talam* and *malatan*, the following ideas emerge: *Talam*, 81, comports the lunar current, 81 being the mystic number of the moon and of the formula of witchcraft, which is assigned to Hecate. *KSA*, 81, is the 'full moon', 'the first day of the full moon', and therefore the

<sup>33</sup> I.e. the tilting and turning earth with respect to the equator.

<sup>34</sup> Private communication from Frater Teloch to Soror Andahadna, dated March 26th., 1978. For DNA, see *Cosmic Trigger* by Robert Anton Wilson. (1977).

<sup>35</sup> First published in *The Equinox*, vol. I. No. viii.

point of turning back. The word KSA derives from the Egyptian *Khes*, 'to turn back', 'reverse'. KSA also means a 'throne or seat', and is therefore the symbol of Isis whose name means, literally, 'the seat', 'foundation', 'fundament'. 81 as  $9 \times 9$  is the full projection of Yesod, which is the foundation of the Tree of Life in its magical function. Hence the formulae of sexual magick associated with the *Talam*.

As 641 *Talam* = AMRTh<sup>36</sup>, the 'menstrual blood', and LThVRH, meaning 'according to the law'.

*Malatan*, as 132, is associated with ideas such as LQB, 'to curse'<sup>37</sup> BLQ, 'to lay waste', and QBL, 'Qabalah, a form of 'received transmission'.

For the number 782 we have to date no qabalistic affinities.

Note that *Talam* may also be written Ta-Lam, the 'realm or dimension of Lam'. Lam in this case is 631, the number of DZNNIOVThA, 'Concealed Mystery', this being the secret seed—*talam*—in relation to the extra-terrestrial entity known as Lam. This entity—whether a denizen of some star or planet, or of some inner space, makes little difference—has been contacted by several magicians since the publication of my book *The Magical Revival* (1972), which contains a reproduction of Crowley's portrait of Lam. The original drawing was given to me by Crowley in the year 1945, until which time it had, presumably, lain forgotten in a portfolio.<sup>38</sup> This drawing was reproduced for the first time in *The Equinox*, vol. III, No.1., as a frontispiece to *The Voice of the Silence*, by Blavatsky, probably because the oriental cast of Lam's countenance suggested to Crowley the dead soul of a Tibetan lama. It may be significant that the portrait appears on page 312 of the volume in question. This is the number of ShIB, meaning 'elders', or 'grey-headed', from the Egyptian word

<sup>36</sup> Cf. Sanskrit, *Amrit*, 'ambrosia', 'nectar'.

<sup>37</sup> The nature of the curse has been explained in *Nightside of Eden*, chapter 8.

<sup>38</sup> It was shown in 1919 in an exhibition of paintings and drawings of 'Dead Souls', held at Greenwich Village, New York. An account of the exhibition appeared in *The Evening World*, February 20, 1919.

*Sab*, 'Magus', and *Shept*, 'elders of some kind'—such as The Elder Gods. It is also the number of ChDSh, 'to renew; hence a new moon, a month', suggesting a direct link with Yesod, the Foundation. 312 is also the number of MORB, 'the West', which was regarded by the Egyptians of the later dynasties as the 'Typhonic Gate of Death'. The number 312 also explains Ta-Lam as the IBSh, 'the dry ground emerging from the waters of the deluge, thus linking Lam with the Atlantean Mysteries and with the secret modes of magick involving the lunar flood. The back of the page bearing Lam's portrait is page 311 which is one of the numbers of Coph Nia, a mysterious term mentioned in AL which has been investigated extensively in *Nightside of Eden*. There is therefore a strong, if oblique, connection between *Lam*, the *Talam*, and the Daughter, *Coph*, whose secret Eye (Nia) is the Gateway to Universe 'B' and the back of the Tree of Life.

Blavatsky (*Secret Doctrine*, vol. iii) draws attention to a passage in Ralston Skinner's *The Source of Measures* in which the letter P is shown as referring 'to the half of the head behind the ears'. This part of the body is more usually ascribed to *Qoph* or *Koph*. The daughter is thereby equated with the *Pé*, or Mouth, not of the face but of the back of the head! If this symbolism is applied to the mystical mouth, the mode of entry into Universe 'B' becomes plain.

The Cult of Lam is undoubtedly growing and the reader who feels a strong inner urge to invoke this entity may proceed as follows. Gaze at the portrait until drowsiness supervenes. The gaze will naturally rest upon the eyes; these will appear to enlarge and will suck in the consciousness until there arises a sensation of being within the entity's head. Two ways are now open: either upward or downward. If downward the descent will be accompanied by a sensation of rushing air that may attain gale force. A deep blackness will engulf the mind as one enters the dark tunnel beneath the mouth of Lam, and the wind will be replaced by a sound of rushing waters. They will boil around the face of Lam until a brilliant and flashing flame streaks like lightning through the oily and agitated liquid. Its churning will awaken the image of an

octopoid entity, the tentacles of which are the branchings of the tunnel below the mouth of Lam. There will follow a sudden quietude stirred only by the vague pullulations of the squid-like entity. In that quietude contact may be established with the network of tunnels ramifying downward to the base of Lam, where the sexual lightnings have their origin. These transport the mind into a violent vortex and consciousness will appear to diffuse in a myriad shapes that are borne swiftly upward to fuse into a single shape. The fusion will occur between the eyes of Lam, in the region of the *ajna chakra*, and the flame will shoot aloft into the vast brilliance of a cranium that appears infinite in extent and dazzlingly lustrous.

The mantra *Iposlam*, or *Lamipsos*, should then be vibrated according as to whether the tunnels are ascended or descended.

Lam is the gateway to the Void. Its number, 71, is that of *Alil*, 'Nothing', 'an apparition or image'. Lam is the image of the void. Carlos Castaneda's Don Juan refers to the world of non-being<sup>39</sup> as the Nagual; the Nagual is Universe 'B', which appears to be generated by the Ophidian Current. Furthermore, woman<sup>40</sup> is said to be the gateway to the Nagual.

Lam, 71, also equates with IVNH, 'a dove'. This recalls AL.I.57: 'There is the dove, and there is the serpent.<sup>41</sup> Choose ye well! He,<sup>42</sup> my prophet, hath chosen, knowing the law of the fortress and the great mystery of the House of God.<sup>43</sup> All these old letters of my Book are aright; but  is not the Star. This also is secret. . . .'

Note that the dove and the serpent appear as feminine totems, and that 'He, my prophet' could be read as Hé (i.e., the Star), for she is prophetic in the sense that Lam is the *Voice of the Silence* as well as being the *Image of Nothingness* (Nagual).

Thus, the *bath kol*, or divine *vach* or *vox* of the daughter is

<sup>39</sup> I.e., the Noumenal world.

<sup>40</sup> More precisely, the Daughter. See first chapter.

<sup>41</sup> The Ophidian Current.

<sup>42</sup> He or Hé, the Mother/Daughter Letter.

<sup>43</sup> I.e., Pé, the Tower.

the living mouth of the Tower which is the pylon of Ipsos Lam: the Tower reared in the Desert of Set wherein Nuit bids her devotees to invoke her.<sup>44</sup> In *The Heart of the Master* it is said that the Voice or Word of the Dove is *hriliu*, the shrill scream of ecstasy occurring at the climax of the creative act. It occurs against the background hiss of the Swan, which is the qabalistic equivalent of *Ipsos Lam* (767). And here it is necessary to note a curious point. If the two Ss be abstracted from *Ipsos Ipo* remains. This is a word meaning 'to shine forth'; it derives from an Egyptian word AF, a name of the sun in the lower hemisphere. SS (the Silver Star) is the Star Sirius, the sun behind the sun. The number of Ipo is 160, which is the number of 'Tonal', the world of phenomena in Castaneda's system. The Nagual is to the Tonal what Sirius is to the Sun in the lower hemisphere. This brings to bear a direct beam of influence from Sirius to earth; from Nagual to Tonal via the Pylon of *Ipsos Lam*.

It is possible to define these inbetweenness concepts by means of the Qabalah of Besquil, and other dark *grimoires*, for we are now in spaces outside thought (dualism) and its expression in ordinary terms. Crowley remarked, in *The Book of Thoth*, that constant meditation on the symbolic contraries embodied in the imagery of the Atus will eventually engender a new faculty of consciousness that enables the individual mind to apprehend that which is beyond human logic and understanding. But it is necessary constantly to penetrate these spaces, first mentally and then etherially, before one can grasp the extremely tenuous and evanescent wraiths of the realities they contain. These considerations apply even more emphatically to the O.T.O.-Horus-Maat-Ipsos network, wherein the candidates for initiation enter totally new spaces. Not spaces which have, until that time, been sealed off or closed like long disused galleries thick with the dust of aeons, but spaces that do not exist before the Will formulates a resolve to enter them and to align the mind and the heart with the 93 Current.

<sup>44</sup> 'Invoke me under my stars' (i.e. *kalas*). AL.I.57.

Austin Spare referred to 'making the correct alignments', and Carlos Castaneda to Gorda's 'lines of force'.<sup>45</sup> The means of travelling through these spaces beyond the 'sun in the lower hemisphere' (i.e. the Tonal) is the Maatet Boat, the Aeon of Maat which leads beyond Horus to the 'sun behind the sun',<sup>46</sup> reified by the ritual hissing<sup>47</sup> back of all creation. The Maatet Boat (Inner-space craft) is the New Aeon or Aquarian space-barque that saves from the waters of space as Noah's ark saved from the deluge on earth. Note the nautical terms: ship of the desert;<sup>48</sup> the Maatet-Boat spaceship; Noah's (or Nu's) ark; and the womb or ark<sup>49</sup> of Nu-Isis and of Nu-Maat.

The qabalistic formula of Nu-Maat space is 107<sup>50</sup>, which is 56 + 51 and the number of Manio and of Maion. 107 is also the number of QBH, the 'genitalia muliebra', 'a pleasure chamber' 'vault of heaven'; the primitive *type* of the Kaaba<sup>51</sup>, the feminine abode. 107 is also the number of OVAL which is half of the word RPSTOVAL, a mysterious cryptogram in *Liber AL* that is qabalistically identical with the Word of the Aeon of Maat (*Ipsos*).

The Man-io is the Stone of Manifestation. Thus, 107 links the Stone, the Kaaba, and BITzH (An Egg), the latter symbol being of importance to Crowley during the Amalantrah Workings, which terminated abruptly with this symbol as if the

<sup>45</sup> *The Second Ring of Power*.

<sup>46</sup> I.e. Sirius or Sothis.

<sup>47</sup> Note that 767 (*Ipsos Lam*) is the number of the word 'Swan' which is the bird symbolic of the background hiss.

<sup>48</sup> *Gimel*, a camel; the symbolic mode of Crossing the Abyss. The letter Gimel is attributed to the High Priestess and to the path that crosses the Abyss. see *Tree of Life*.

<sup>49</sup> Cf. 'ark' and the figure of Nuit arched over the earth and shedding her *kalas* (starlight).

<sup>50</sup> This is *Lam* (71) in reverse (17) with the Void (0) at its heart.

<sup>51</sup> The root of Kaaba, QB, means 'a hollow vessel or cup', from the Egyptian word *Kabh*, 'vase of the libation'. Its number is 102, which is that of LAMAL, a palindrome that reveals the true nature of the Cult of Lam as the transmitter to AL (Universe 'A') of, or from, LA (Universe 'B') via MA (the Daughter). 102 is also the number of LBN, 'the Ostrich'; the bird of Maat.

gap were the hiatus or void—the nagual—between the two aeons of Horus and of Maat.

Maion (107) refers more precisely to the aeon of the Daughter (the *Koph*), and the oval—or egg—may imply the capsule in which the daughter-star makes its safe passage from one star system to another through the tunnels outside the circles of Time (Kali, Nuit, Nu-Isis, etc).

Maat, as 51, equates with Edom<sup>52</sup>, Tum or Atum, the red or setting sun symbolic of the light that illumines Amenta (the subconsciousness). The eleven Dukes of Edom symbolize the reflections of the cosmic power-zones, including Daäth, in the subconsciousness of humanity. The Dukes can be identified as the Forgotten ones of the Nu-Maat Mythos. The Kings of Edom were Kings of the Red Land, or 'place of blood', hence their association with the setting sun and with the concept of 'unbalanced force' typical of the *qliphoth*.

Taken as 442, however, Maat signifies the APMI ARTz, or 'Ends of the Earth', which may refer to a transitional catastrophe affecting the planet before the Aeon of Maat can dawn within the circles of Time. Nu-Maat thus becomes 498 which is, appropriately, the number of MNChTh, the 'resting place' or 'grave'. This is consistent with the symbolism of Amenta when Maat is considered as 51.

Andahadna, the name of the present High Priestess of Nu-Maat, identifies her as the forthspeaker or prophet of that future Aeon.<sup>53</sup> And = *andros*, man; *aha*, a mystic *bijamantra* of the Goddess (Venus) which she utters at the moment of *hrlieu*;<sup>54</sup> *Had* is the secret name of Set or Hadit; and DNA are the initials of desoxyribonucleic acid. The name Andahadna mirrors the meon, with *aha* at its heart, or as a connecting link. This may be the link implied by Nu-Maat, 498, which is also the number of MChShQIM, *connexi interse*, 'connected together'. The number of Andahadna, 124, is that of ODN,

<sup>52</sup> Note that 102 (see previous note) is that of BOL(Bela), a King of Edom.

<sup>53</sup> Future, that is, in time, for outside time, Maat is here and now, although humanity *per se* cannot realize it because it is itself in time.

<sup>54</sup> See chapter 10.

'Eden', the space or region of pleasure (in a sexual sense). It is also the number of the OIGIAL (*Qliphoth of Chokmah*), the power-zone of the Magus connected to Kether by the Path of the Fool. 124 also signifies LTzD, *Adversus, contra*, 'against', 'opposite'. This aptly describes the rôle of the priestess, Andahadna, whose functions concern primarily the opposite universe (Universe 'B'). One of her functions, for instance, is to wield and direct the 'titanic power of the Elder Gods'<sup>55</sup> to arouse the sleeping Child<sup>56</sup>—through the use of nightmare, if need be.'

The phenomenon known as the Cincinnati Vortex manifested mainly through the magical workings of Andahadna and the Shadow, although she claims that a vortex has existed in that locality since the Adena Indians inhabited it. The vortex lay dormant until Lugus Thor performed a series of sex-magical workings which—unknown to himself at the time—reactivated the ancient Current.

Soror Andahadna was introduced by the Shadow to the writings of Aleister Crowley, in the early part of the nineteen-seventies. Their first ritual together was performed 'in appalling ignorance', but was 'later found to have been a perfectly effective Mass of the Holy Ghost'. It was so successful, in fact, that a twin child was conceived, one visible, the other invisible. The former reified briefly as a formal Lodge and as a *rapport*, still developing, with individual magicians in the locality.<sup>57</sup> The invisible twin was the process leading up to the transmission of *Liber Pennae Praenumbra*, which Andahadna wrote down under the pseudonymn *Nema*, thus claiming—quite unintentionally—the Grade of a Mistress of the Temple.<sup>58</sup> And here is to be located the fusion or place of intersection of the Double Current—Set and Maat. In *Liber CCCLXX*,<sup>59</sup> verse 7; it is written:

<sup>55</sup> The Forgotten Ones.

<sup>56</sup> Mankind.

<sup>57</sup> The Lodge was known as the *Beth*, or *Bate, Cabal*.

<sup>58</sup> See remarks on *Nemo* in Crowley's *Liber 418, The Vision & the Voice*.

<sup>59</sup> *Magick*, p. 494 (RKP Edition).

For two things are done and a third thing is begun. Isis and Osiris are given over to incest and adultery. Horus leaps up twice armed from the womb of his mother. Harpocrates his twin is hidden within him. SET is his holy covenant, that he shall display in the great day of M.A.A.T., that is being interpreted the Master of the Temple of A.: A.:, whose name is Truth.<sup>60</sup>

Verse 8 goes on to declare: 'Now in this is the magical power known'.<sup>61</sup>

The Set-Horus Current is manifest in the O.T.O; the Nu-Maat Current is 'not' manifest in the A.:A.:, and herein lies a possible reason for the present absence of an A.:A.: in the Outer. That Order ceased to function, in the sense of a mundanely established organization, when there could no longer be found the required number of Adepts to fill the eleven Grades from Malkuth to Kether.<sup>62</sup>

In the 'Unofficial Correspondence of Frater Achad' it was suggested that the full catena had been disrupted as far back as 1936 when Crowley was unable to muster the mottoes even of six Grade holders. He dodged the issue by listing Frater Achad under two of his magical names, and himself—Crowley—under three! He also included the motto of George Cecil Jones (*Frater Volo Noscere*) who was, by that time, no longer a member of the Order, let alone its Praemonstrator. Nor was Achad, with whom Crowley was not then on speaking terms, its Cancellarius! Be this as it may, the Double Current has its visible and its invisible influences.

The influence from Sirius, which powers the O.T.O. *via* entities such as Lam, Aossic-Aiwass, etc., is balanced on the Inner Planes by the Maatian influence focussed by Andromeda and transmitted through Soror Andahadna and others. R. A. Wilson mentions some of the Siriac manifestations in his book, *Cosmic Trigger: The Final Secret of the Illuminati*.<sup>63</sup> The only flaw in his demonstration of the active intervention of

<sup>60</sup> I.e., Maat.

<sup>61</sup> *Magick*, p. 496 (RKP Edition).

<sup>62</sup> See *One Star in Sight* (*Magick* pp. 327–338, RKP edition). See also *Mezla*, vol. 1. No. 12 and *Sothis*, vol. 1, No. 5.

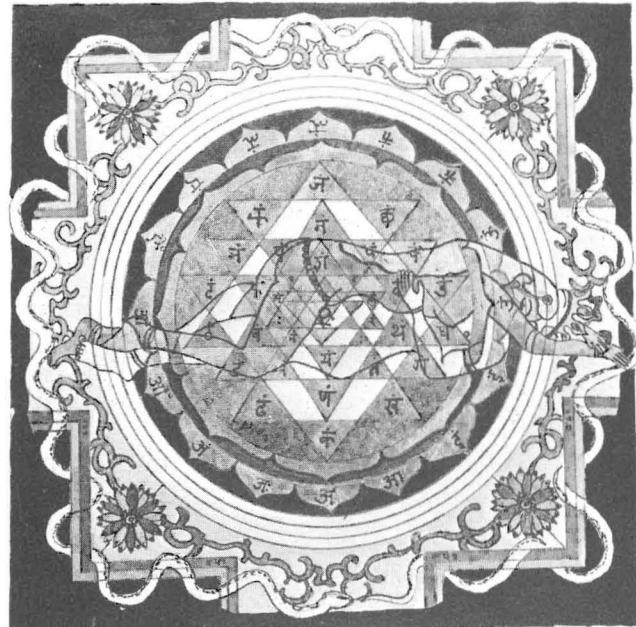
<sup>63</sup> Pocket Books, New York, 1977.

Sothis in the affairs of planet earth is the omission of the fact that Sothis (Sirius) is the Star of Set and that Shaitan-Aiwass (commonly known as Satan) is its informing Spirit. That Gurdjieff also was receiving inspiration from the Star of Set is not surprising in view of the nature of his work, which was, in many ways, similar to Crowley's. Also, Wilson fails to detect the presence of the invisible twin of this influence and its manifestations at astral levels as the daughter-force (Maat) focussed through Andromeda. In the mythos, Andromeda, the daughter of Cassiopeia was to be sacrificed to the sea-monster sent by Poseidon to ravage the country of King Cepheus whose wife—Cassiopeia—had offended the nereids. The sacrifice of the daughter to the sea-monster (Fish-Goat) is a secret formula of the Aeon of Maat. It involves the magick mirror, the *écu* or brilliant shield, and the head of Medusa—two major symbols of the Ophidian Current. Andahadna interprets the rôle of Andromeda in the Maat complex, thus:

Our solar system is serviced by a particular stream through the space-time continuum that has several potent termina. The Sol-Sirius link is a major one; Jupiter, which is really a proto-sun rather than a planet (it radiates more than it receives) links with Betelgeuse; Uranus links with Algol; and our next-to-be-discovered planet (?Isis) links with the Andromeda galaxy. There are secondary and tertiary links also, but we're talking about Andromeda here . . .

Humanity has always generated force, but it's been diffuse, unconscious, chaotic. We generate far more than we use, and, in the Aeon of Maat, we transmit this force to *Andromeda* via the Isis-link. That galaxy receives it, and the forces from other races of the Comity of Stars, and focusses the forces within its lens of stars, planets, gas, dust and radiation. It then transmits the force in a multitude of coherent beams (like laser-beams) to the various areas of sentience within its 'territory'. One ray of the Andromedan transmission is aimed at Sirius, which receives it, tightens its coherence<sup>64</sup> and relays it to Sol. Sirius is a secondary lens for systems besides our own (this by the way, and to keep things in perspective). Sol radiates to its own planetary system, and thus we receive part of that which we send.

<sup>64</sup> In parenthesis, Andahadna notes here that "there is an unavoidable 'spread' effect that occurs over vast distances, even in the tightest of beams.



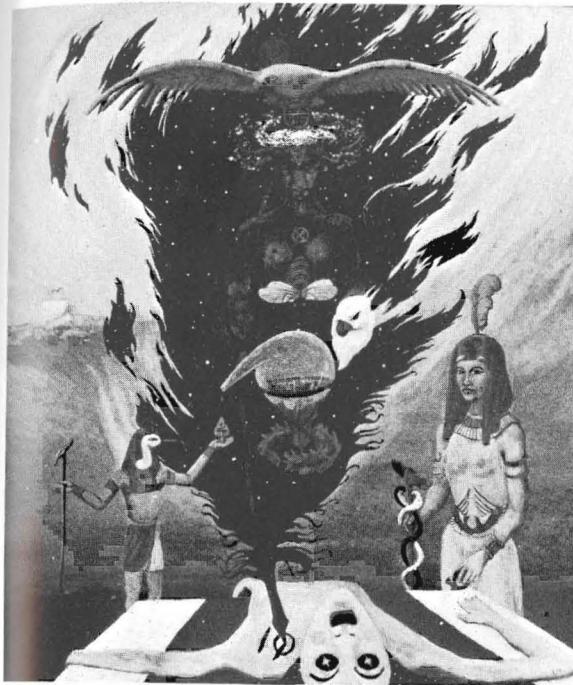
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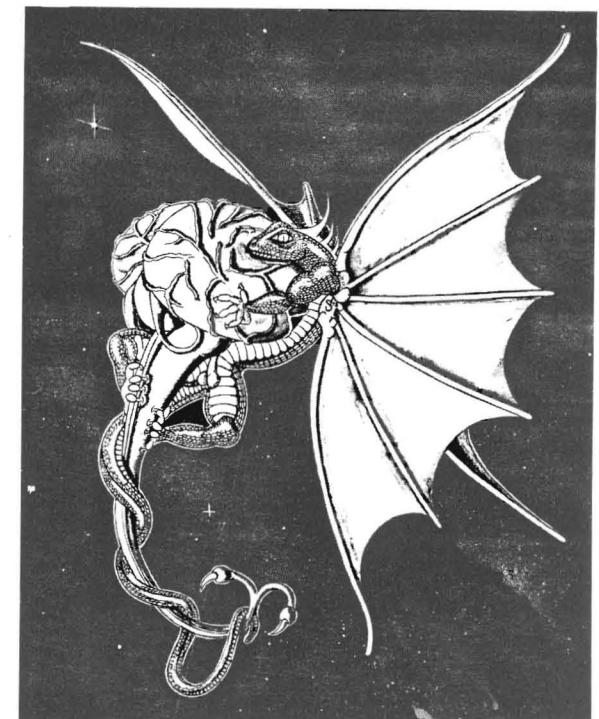
3 *As Above, So Below* by Steffi Grant



2 *Andahadna on the Tower of Maat* by Allen Holub



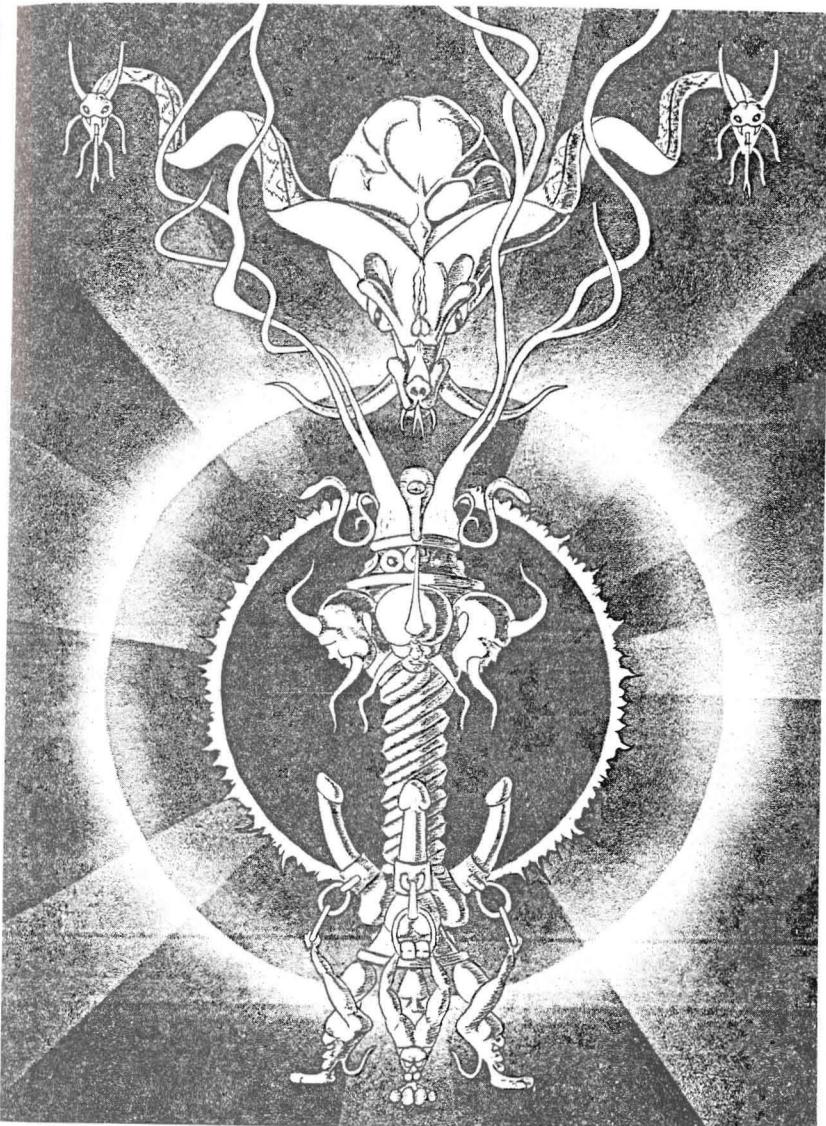
4 *The Writing of Ipos*  
by Andahadna



5 *Outside the Mind*  
by Samuel Adkins



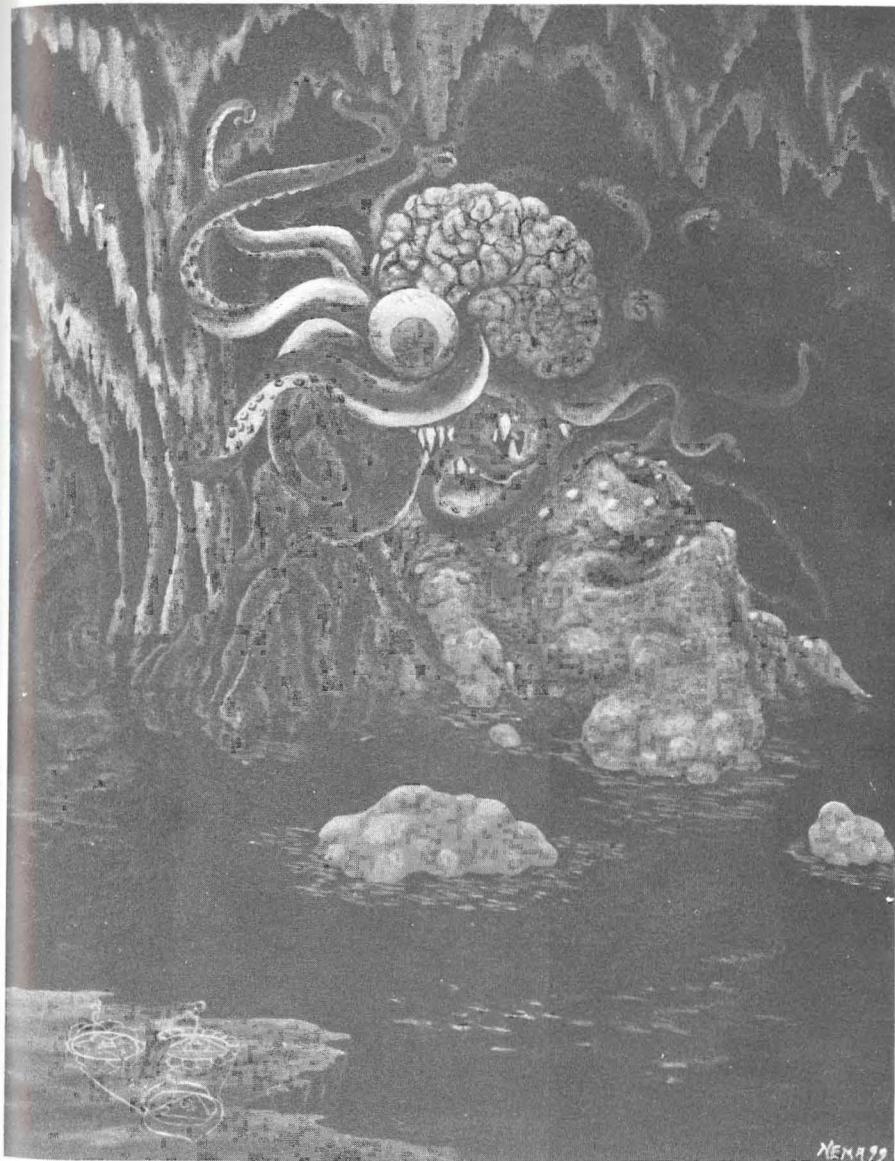
6 *Shades of the Undead* by Steffi Grant



7 *The Black Sun* by Samuel Adkins

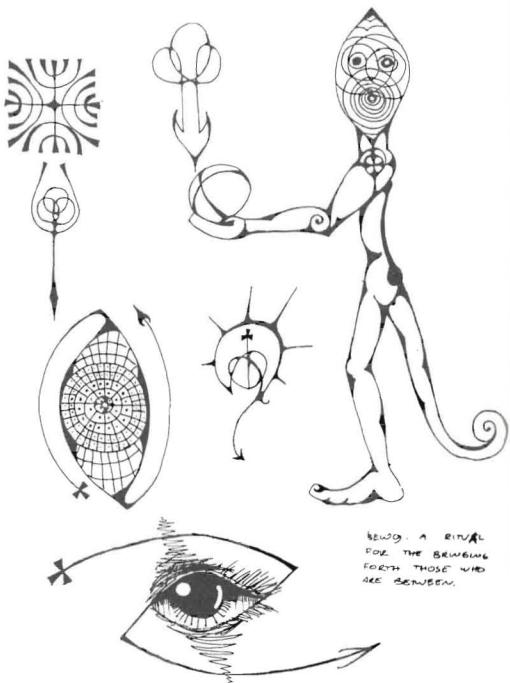


8 *The Elemental Daemon* by Michael Bertiaux



9 *Evocation of Yog Sothoth* by Andahadna

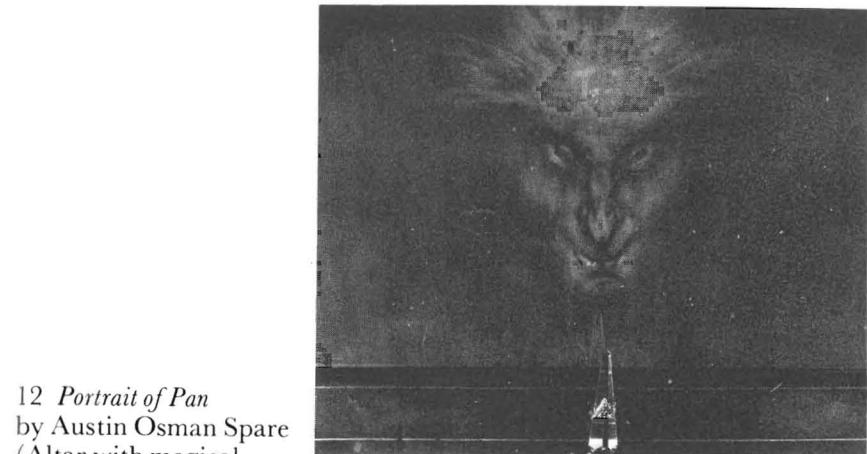
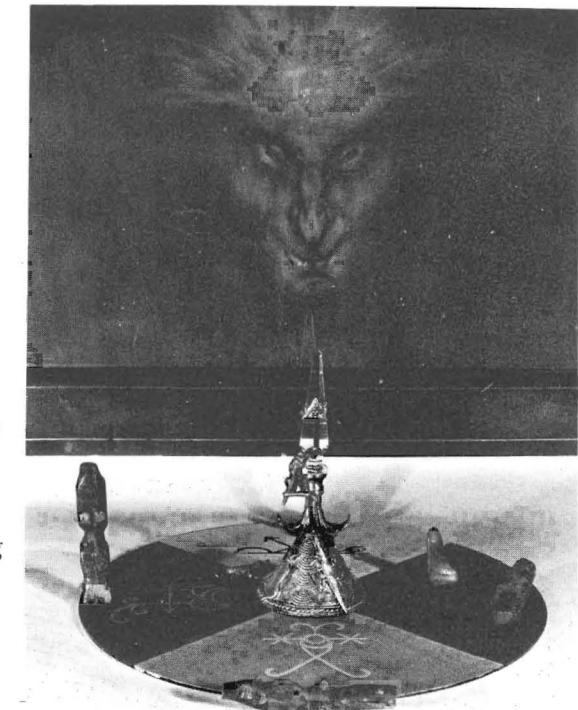
10 *An Analysis of Sigils*  
by Allen Holub



11 Aleister Crowley: An Impression by Kenneth Grant



13 *Portrait of Lam*  
by Aleister Crowley  
(Altar with magical  
mannikins and sigils of  
the Great Old Ones,  
showing the Magic  
Dagger used by Crowley  
in his evocation of  
Choronzon in 1909)



12 *Portrait of Pan*  
by Austin Osman Spare  
(Altar with magical  
mannikins and sigils of  
the Great Old Ones,  
showing the Magic Ring  
of Aossic encircling the  
lustre used as a blasting  
rod by Allan Bennett)

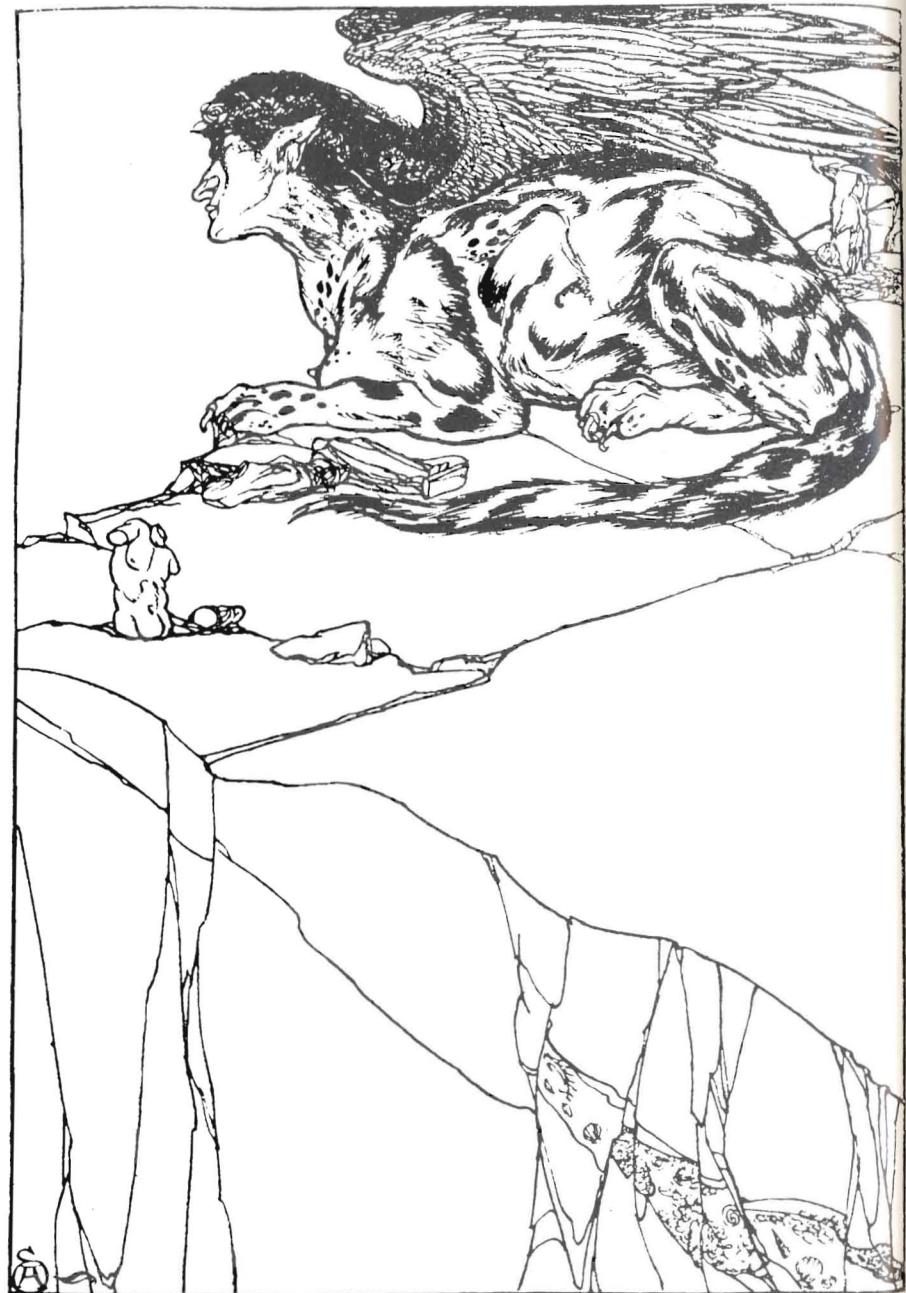
14 *Beyond Yuggoth*  
by Samuel Adkins



16 *A Forgotten One*  
by Allen Holub



15 *Invocation of Maat* by Andahadna



17 *Sphinx* by Austin Osman Spare

18 *Transcosmic Mutation*  
by Allen Holub



19 *Shadows of the Great Old Ones*  
by Steffi Grant





20 *Eye of the Vulture*  
by Allen Holub



21 *Materialisation of Masks*  
by Steffi Grant



22 *Shrine of Set* by Steffi Grant



23 *The Mystic Eye*  
by Steffi Grant

24 *Gynander: Mutation via Besz-Mass* by Austin Osman Spare



Not only are there planetary Sirians in individual flesh-bodies like us, but Sirius itself is an intelligent entity. He/They have been responsible for giving us the words and formulae by which the essence of an Aeon is defined and manifested; without this basic direction we would not have been able to utilize the return of our racial forces. 'By the same mouth'—IPSOS—is/was/will be the formula by which we assume our full responsibilities. And in all this, Andromeda remains our local primary collector-transmitter; Sirius is the relay-amplifier and signal-impressor. Sol is the receiver, decoder, and Centre for the planets. Other galaxies besides Andromeda fulfil a similar function for their areas of responsibility . . . Our own Milky Way functions thus for star-systems at roughly the same distance that we hold with Andromeda. And galaxies are intelligent entities . . . everything is sentient.<sup>65</sup>

Andahadna then gives a personal account of her own initiatory experiences with Andromeda, which emitted a compelling call she was unable to resist:

All I had to do was to let go, and she [i.e. 'Andromeda'] drew me up and through the channel described above—through Sol and Sirius—and into the very blazing heart of her. Spinning, radiant, trailing her banners and pennants of spiral arms, she's an ocean of light, and beyond light—diamond-hard, rainbow-shimmering, intense—Shiva-light, the radiance strips all the *ions* from the nuclear essence of perception; profoundly naked, one flies into the deepest point of her concentrated brilliance, then out the other side. In the contra-terrene universe that lies beyond Andromeda, a Man becomes a Star, and a Star becomes a Man. One is a black radiating body in a white space.<sup>65</sup>

Andahadna reminds us that humanity is for the first time—at least in the present evolutionary round—in possession of a technology for total racial suicide:

In our nightmare-sleep we could 'push the button'. The fact that I have met the Children of Maat assures me that we shall not blow ourselves up, but . . . the reason I've met them, or why they have contacted me, is to *ensure* the Race's continuation so that Mansoul awakens to the state of consciousness I can only call Maatian. I am only an agent among many . . . but that's the only 'magick' worth doing—Man's evolution.<sup>65</sup>

<sup>65</sup> Private communication dated June, 1978.

The 'nightmare-sleep' is the crux of the whole matter, the pivot around which the whole show revolves, and it is because some of the more sensitive members of the race are dreaming nightmares continuously that it becomes possible for us *consciously* to enter the Tunnels of Set and thus drop, as it were, through the trap-doors leading out of the known universe.

In one of the tunnels—she does not specify which—Andahadna encountered an entity 'named Kriztovov . . . a huge segmented thing like a worm, of a dark bronze-copper colour'. She describes it as 'mostly hollow for the length of his interior and (having) a marvellous laugh. He said he was 'spun by the Star-Spider' '.

We have already encountered the 'hollow one' as KOTH<sup>A</sup><sup>66</sup> in connection with the fourteenth Tunnel. Here, she appears in masculine form and is associated with the spider, the weaver in the tunnels of veils which, catching the vaporous eddies of light spun by the activity of the *qliphoth*, reflect the criss-cross rays which are as vectors of force cutting pathways in the void.

The number of Kriztovov is 418<sup>67</sup>, which—again—demonstrates the inextricable relationship of the two magical currents, i.e. of Horus-Maat.

Both Spare and Lovecraft 'knew the sacred alignments'. The lines of the spider are the girders of the Tunnels of Set, and the trap-doors into space are situated in the eleven pylons or Towers of Shaitan.

Apart from its value as 'the Key of the Rituals' mentioned in AL, the number 418 is the sum of the letters STBTYI-SAYFA marked by the line or vector of force which passes through them in the original manuscript of AL (chapter III, verse 47). It is also the number of the *Bahti*, the 'hideous gnomes' described in *The Secret Doctrine* (III.18).<sup>68</sup> 418 is the sum of the series of numbers from 13 to 31, which fact yields

a clue to the nature of the gnomes and their relation to this particular line of force. The Key of the Rituals may therefore have to do with these alignments and with the curious word MAKASHANH (also 418) described in *The Vision and the Voice* as 'The Word of the Aeon'. But which aeon? Four-hundred and eighteen is a number of Aiwas as well as of ChT-1, meaning 'my House'. Crowley noted—in connection with AL., chapter 2, verse 78—that BVLShKIN (Boleskine) also equals 418. This was the name of the house in which Crowley performed the Operation of the Sacred Magic of Abramelin the Mage, thereby evoking the denizens of the Tunnels of Set.

<sup>66</sup> *Nightside of Eden*, p. 181.

<sup>67</sup>  $20 + 200 + 10 + 7 + 9 + 6 + 80 + 6 + 80 = 418$ .

<sup>68</sup> Cf. *Bah-las-ti* (AL.III.54), where the name of the *Bahti* appears in a powerful curse.

## I 3

*Qabalahs of Besquil*

THE QABALAHS of Besquil<sup>1</sup> have enabled me to formulate a model of the *qliphotic* subways that approximate more or less accurately to the occult ganglia of the subconsciousness. This model, based upon the simplest *gematria* has led to the discovery of those 'inbetweenness concepts' which alone can adumbrate the subtlest nuances of the Ophidian Current, and illuminate the darkest recesses of the Tunnels of Set.

The Besquil may be the equivalent of the *Bath Kol*<sup>2</sup>—House of the Oracle—or some form of that house, but it is also the house or Abode of the Stars<sup>3</sup> of Bes, a variant of Ves, Aivass, or Aiwass.

One form of Besquil equals 123, which is a metathesis of 231, the number ascribed by Crowley to the *Book of the Twenty-Two Cells of the Qliphoth* which form the power-zones of the Sethian Tunnels. Attention has already been drawn to the

<sup>1</sup> A subsidiary branch of the Tunnel of Qulielfi. See *Nightside of Eden*, Pt. II, chapter 19.

<sup>2</sup> See the *Typhonian Trilogy* for the full meaning of this term.

<sup>3</sup> I.e. the *kalas*.

number 23<sup>4</sup> and to the fact that the 23rd Path is that of Ipsos, in the system expounded by Soror Andahadna. One of the numbers of Besquil is 203, which contains 23 and the cypher of Space/Nuit. 203 is the number of ABR, 'a feather or wing', literally the 'genital member', again identifying the Besquil as pertaining to the qabalah of Maat. The reader is referred to other meanings of *Abra* and its relation to *Abrahadabra*, the Key of the Rituals, in the *Typhonian Trilogy*. *Had*, the heart of the Key, is also the heart of Andahadna who is the living embodiment of the Maatian Current at the present time.

Another number of Besquil is 267, which is also that of ASVR, 'the forbidden'. Here again there is a hint of the Forbidden Wisdom associated with the *qliphoth*, as also with the MRKBH, or 'Thrones', mentioned in the fragment from the Dark Qabalahs of Besquil discovered in the twenty-ninth Tunnel. The Monarchs upon these thrones are to be invoked 'in darkness, Outside the Circles of Time.'

The tunnels, like the ganglia of the occult nervous system, are the sense ducts of the human soul, and—as Thomas Vaughan has declared—'Beneath all degrees of sense there is a certain horrible, inexpressible darkness. The magicians call it 'tenebrae activae'.'<sup>5</sup>

Besquil is also equivalent to the number 363, and therefore identical with ShDI AL ChI, 'The Mighty and Ever-Living God', the Chaldean form of Set.

As noted in *Cults of the Shadow*, Frater Achad was the first to draw attention to the fact that the name of 'The Lord Initiating' the candidate in the New Aeon rituals, is equivalent to AL ShDI. Hoor, or Horus, is therefore identical with Set.<sup>6</sup>

Another reading of Besquil yields 543, the number of 'Hierophant', thus linking and thereby confirming the previous interpretation *via* the number 363.

<sup>4</sup> See the researches of R. A. Wilson, Frater Teloch, and others; and the previous chapter.

<sup>5</sup> Quoted by A. E. Waite in *The Works of Thomas Vaughan*.

<sup>6</sup> See AL.I.49, and *Cults of the Shadow*, p. 157, fn.

Finally, Besql is 507, ShAUR, meaning 'that which causes ferment; yeast', an analogue of Sekhet, symbolic of heat, intoxication, and fermented liquor, and with the lion-bee symbolism previously noted.

Sufficient has been adduced to demonstrate the validity of the qabalahs of Besql as applied to ancient words and magical formulae, as well as to the 'supreme spells' contained in AL.

Judging by the time and energy expended upon exegesis of AL, Frater Achad would seem to concur with this claim. All genuine *grimoires* are, in fact, amenable to the keys of Besql, as well as those reflected but fragmentarily in the consciousness of great magical dreamers. All of which leads to considerations of a certain 'abhorrent' and exceedingly enigmatic *grimoire* known as *Al Azif*, or to give it its Greek title, *The Necronomicon*, familiar to readers of H. P. Lovecraft.

A recently published fragment<sup>7</sup> that purports to be a part of this *grimoire* is but a feeble *pastiche* composed of spells and incantations drawn mainly from well known mediaeval traditions. One need turn only to Section XV of that lucubration to recognize names such as Sytry or Sitri, Vual, Gomory, Zagan, all of which derive from the *Shemhamphorasch* of *The Book of the Goetia of Solomon the King*, translated by MacGregor Mathers around 1903, and used by Bennet, Crowley, and others in their evocations of the *qliphoth*.

One would expect the *Necronomicon* to reveal something utterly alien, and readers expecting such from these fragments may turn away with disappointment, as also from the sections derived from Dr. Dee's *Liber Logaeth*.

Helena Blavatsky transmitted the *Book of Dzyan*, in which is described an elder world of monstrous phenomena. MacGregor Mathers translated *The Sacred Magic of Abramelin the Mage*, a *grimoire* which Crowley considered highly dangerous. Crowley himself transmitted *The Book of the Cells of the Qliphoth* (*Liber CCXXXI*), which I have explored in *Nightside of Eden* as the Tunnels of Set. And it may almost be said that

<sup>7</sup> Corgi Books, 1980.

Howard Phillips Lovecraft snatched from nightmare space his lurid dream-readings of the *Necronomicon*. The title of the book he translates as 'nekros, corpse; nomos, law; eikon, image = An Image (or Picture) of the Law of the Dead'. In a letter dated February, 1937, he says concerning the title that it 'occurred to me in the course of a dream, although the etymology is perfectly sound'.<sup>8</sup>

As I have shown in the *trilogy*, it is not unlikely that Blavatsky, Mathers, Crowley, Lovecraft, and others are reading from an *akashic grimoire*, perhaps even the *grimoire* from which Berosus drew his celebrated account of pre-human and typhonian teratomas.

In a letter dated March 25, 1933, Lovecraft writes:

... Only the other day my New Orleans friend E. Hoffman Price ... discovered an intensely picturesque myth-cycle dealing with the earth's early aeons, the lost continents of Kusha (Atlantis) and Shâlmali (Lemuria), and the peopling of the earth from elder planets. There is talk of a secret book in some Eastern shrine, parts of which are older than the earth. All this sounds amusingly like the synthetic mythology I have concocted for my stories, but Price assures me it is actual folklore and promises to send further particulars.<sup>9</sup>

In another letter he reveals the identity of the 'secret book' as being *The Book of Dzyan*, "regarded as the oldest book in the world", and the 'Eastern shrine' he identifies with Shamballah.<sup>10</sup>

But perhaps *The Necronomicon* is even more mysterious in that, to date—unless the fragments gathered together by the editors are genuine—it has not materialized as an actual book anywhere on earth. Writers and visionaries such as Robert Chambers, Ambrose Bierce, Arthur Machen, etc., appear to have had fleeting glimpses in it of mysterious names, and Lovecraft himself admits that 'the monstrous elder world—atavistic glimpses of which sometimes flash into memories of

<sup>8</sup> *Selected Letters of H. P. Lovecraft*, vol. V., p. 418.

<sup>9</sup> *Ibid.*, vol. IV., p. 165.

<sup>10</sup> *Ibid.*, vol. IV., p. 155.

modern persons—conjured up by Chambers is founded on one or two chance allusions in the stories of Ambrose Bierce . . . *Hastur, Lake of Hali . . . etc.*<sup>11</sup>

Here I should like to correct an error that crept into my book, *Aleister Crowley & the Hidden God*. I there wrote that nowhere in Lovecraft's published or unpublished writings, including his numerous letters, did he give any sign either of having read or of having heard of Aleister Crowley. At the time of writing the *Hidden God*, two volumes only of Lovecraft's *Selected Letters* had been published. In volume V., p. 120 there does occur a passing reference to Aleister Crowley, and incidentally a justification for my identifying as Crowley, a character in a story by H. R. Wakefield,<sup>12</sup> as I did in my introduction to Crowley's novel, *Moonchild*.<sup>13</sup> I had not at the time noticed the fact that Crowley is mentioned in a novel entitled *The Dark Chamber*,<sup>14</sup> by Leonard Cline, upon which Lovecraft comments in his article *On the Supernatural in Literature*.

In *The Necronomicon*,<sup>15</sup> there is mention of the Voorish sign. Arthur Machen's story, *The White People*,<sup>16</sup> contains references to a 'wicked voorish dome'.<sup>17</sup> There are references to the 'Dholes', in both writings. Does this mean that, like Chambers, Bierce, and Lovecraft, Arthur Machen also glimpsed the *akashic Necronomicon*, or would the recent editors of the latter have us believe that Machen also saw—and understood—the undecyphered *Liber Logaeth* of Dr. Dee?

Surely, it would seem far more likely that in some previous existence Lovecraft was well acquainted with the *Necronomicon*

<sup>11</sup> *Selected Letters of H. P. Lovecraft*, vol. V., p. 120.

<sup>12</sup> The story is entitled *He Cometh and He Passeth By*.

<sup>13</sup> Sphere Books, 1972, 1974, 1978. (Ed. Symonds & Grant).

<sup>14</sup> First published by The Viking Press in 1927.

<sup>15</sup> Corgi edition.

<sup>16</sup> Lovecraft ranked this story as the penultimate in the genre of weird writing. Algernon Blackwood's *The Willows*, he considered the ultimate. (*Selected Letters*, vol. V., p. 348.)

<sup>17</sup> Incidentally, mention is also made by Machen, in *The White People*, of the name or word *Alala*, which was considered by Frater Achad to be the Word of the Aeon of Perfection, the Perfect-ion.

and—as suggested in my article on that writer in 1971<sup>18</sup>—the nightmares from which he suffered came, as he himself suspected, as a result of crimes perpetrated in a former incarnation in which he practised black and abysmal sorceries.

If Lovecraft had chanced to see the fragments referred to above, fragments purportedly 'deciphered from a unique Elizabethan cryptogram'—and such a sight of them remains a highly dubious proposition for all the writhings and wrestlings of the cryptographer and the commentator—Lovecraft would not, I think, have found in them any practical methods of calling in through the Gateways of Space the monstrous entities that people his tales.

It is evident from Lovecraft's many allusions to the *Necronomicon* that it contains knowledge derived from sources which antedate vastly the present evolutionary life-wave on this planet, and, as such, contains truly pre-human and monstrous spells evocative of such entities as Dagon (that preceded the Dogon), and Yog-Sothoth that ante-dated the primal cults even of Set-Thoth which dominated the Draconian dynasties of antique Khem. Of what use is it, therefore, to promise 'buried treasure', or 'power over women', and all the familiar claptrap of the medieval *grimoires*, characteristic of human nature at its lowest ebb? Surely, if it exists at all, the *Necronomicon*, like *The Book of Thoth* and the *Book of Dzyan*, exists as ever in the Tunnels of Set, and may be retrieved and reconstituted by those alone who hold the keys to the qabalahs of *Zain* and of *Besquil*, and/or their direct recensions. All other versions are undoubtedly forgeries or recensions garbled by the ignorance of later redactors no longer in possession of the lost tradition.

Austin Spare knew the 'sacred alignments' of forces formed by the Spider's web; Crowley glimpsed the opening of the Gate when, with Victor Neuburg, he evoked Choronzon in the desert; and Lovecraft, too, was not ignorant of the supreme spells, although unlike Crowley he did not activate them positively, by which is meant that outside the spheres

<sup>18</sup> *Man Myth & Magic*, No. 84.

of nightmares and their recording, he dared not go.

It can not be too insistently emphasized that the Key Words *cannot* be committed to writing, for the names of the Great Old Ones, and similar entities, are not adaptable to human speech. They are vibrations rather than words, magical formulae rather than names; hence the descent into absurdity when their transliteration is attempted. This is not to say that the Names cannot be vibrated, nor that the energies which They represent do not actually stir when evoked, but that no mere reading of the fragments can reconstitute or in any way transmit such Names, which are the essence of the 'weird and monstrous speech' alluded to by Crowley in *Liber VII.*<sup>19</sup>

The purportedly reconstructed fragments of the *Necronomicon* contain references to the eleven stones: 'To form ye Gate through which They from ye Outer Void might manifest thou must set up ye stones in ye elevenfold configuration'.<sup>20</sup> The stones are attributed to the four cardinal points and the seven planets; attributions which betray a comparatively late fabrication of the text.<sup>21</sup>

According to Lovecraft's<sup>22</sup> fantasy: 'An English translation (of a translation into Greek done by Theodorus Philetas of Constantinople in A.D. 950 under the title *Necronomicon*) made by Dr. Dee was never printed, and exists only in fragments recovered from the original MS. Of the Latin texts now existing one (15th century) is known to be in the British Museum.'

Had Lovecraft said the 16th century, this might have been the copy recently 'deciphered', but he did not. Lovecraft sent what he described as a 'mock-learned outline of the History of the *Necronomicon* to Willis Conover who has published it in *Lovecraft at Last*, where the above quoted passage appears.

It is evident that Lovecraft knew of Dee's connection with

<sup>19</sup> *Liber Liberi vel Lapidis Lazuli*.

<sup>20</sup> Corgi edition.

<sup>21</sup> The original writing, in Arabic, occurred—according to Lovecraft's fantasy—c. 730 A.D., at Damascus.

<sup>22</sup> Quoted in Conover, *Lovecraft at Last*, p. 106.

a grimoire containing strange Calls or Keys, but he does not admit to having seen any such manuscript, either in Dee's translation or any other; on the contrary, he denies the fact and lumps together all such literature as superstitious twaddle. It is then all the more remarkable to find echoed in the recently deciphered fragments the actual names of the Great Old Ones and the Elder Gods familiar to readers of Lovecraft's tales. More, it may be said to be a most interesting case either of telepathic projection from the mind of Al Hazred—who, it is said, first wrote down the *Necronomicon* as *Al Azif*—to Lovecraft's mind *via* dreams, or of an unconscious reading of Akashic Records similar to Blavatsky's reading of the *Book of Dzyan*, or Crowley's hearing of the *Book of the Law*.<sup>23</sup>

The qabalah may throw some light on the matter. The number of *Al Azif* is 129, the number of ODNH, 'Eden'; it is also the number of OITM, 'a place of ravenous creatures', from the Egyptian *Atem*, 'to enclose', 'to annihilate'. And again, it is the number of the English word 'Not'.<sup>24</sup> The Garden of Eden is to be interpreted as Daäth, the zone of electro-magnetic force which is the habitat of the Fire Dragon. The Place of Annihilation is identical with Daäth, the Shrine of Choronzon, which was likewise a place of transformation for the future life. Note that the Place of Pleasure,<sup>25</sup> and the Caverns of Choronzon (Tunnels of Set), are the dual polarities: Daäth is therefore the place of ultimate Death. Hence, the Place of *Dead Names*, which is the literal translation of *Necronomicon*; dead, because the mummy alone can enter the Amenta. The mummy is the treader of the tunnels of Set, and knowledge of the *names*<sup>26</sup> can alone open the pylons. These are the eleven pylons or Towers of Maat-Typhon.

The title *Necronomicon* yields the number 555, by Greek qabalah, and herein is a possible key to the connection be-

<sup>23</sup> In the latter two cases, as is well known, the process was a conscious one.

<sup>24</sup> Cf. AL.III.2: 'there is a word *not known*'.

<sup>25</sup> *Eden* means 'pleasure'.

<sup>26</sup> I.e., the magical vibrations.

tween the Double Current and the two aeons of Horus and Maat. 555 is the number of *Had* fully extended, i.e., as Tower or Phallus. *Had* is the true mystery at the heart of the Aeon, for as *Had* is the manifestation of *Nuit*,<sup>27</sup> so is *Nu* (56) the hiding of *Had*. And as 555 is the full expansion of *Had*, so is 11 the uttermost contraction of *Nu*.<sup>28</sup> Eleven is the number of magick, and of the *qliphoth*; of the 11 temples of the Yezidi,<sup>29</sup> and of the 11 Gateways of the *Necronomicon*.

*Had* is, furthermore, at the heart of *Abrahadabra*, which Crowley assumed to be the Key of the Rituals; it is also the heart of *Andahadna*, the magical name of a contemporary Priestess of Maat. Thus, the manifestation or *kala* of *Nuit* is the ma-ion, or aeon of Maat. As 5 is the heart (centre) of the numbers from 1 to 10<sup>30</sup>, so 555 is almost the heart or centre of the scale 111–999. It is, in fact, just over half way.<sup>31</sup> The following verses from AL spring to mind:

But they have the half; unite by thine art so that all disappear.

My prophet is a fool with his one, one, one; are not they the Ox, and none by the Book?<sup>32</sup>

Who are 'they', and what is 'the Book'? Hitherto it has been supposed—by Crowley, Achad, and others—that 'they' denotes the Jews, and that 'the Book' is the Book of Thoth. But note that the number of the verse is 46, which is the key of the Mysteries. 46 is *Mu*, the Word of the Vulture, Maut, emblem of the Dead. May it then not be that 'they' refer to the dead, and 'the Book' to the *Necronomicon*, which contains the dead names? Its author was the 'mad' Arab, the 'fool', and with his 'one, one, one' he is put down as 'the Ox (denoting the neuter form), and none'.<sup>33</sup>

<sup>27</sup> AL.I.1.

<sup>28</sup> Nu=56; 5 + 6 = 11.

<sup>29</sup> See *Aleister Crowley & the Hidden God*, p. 14.

<sup>30</sup> HAD = 10.

<sup>31</sup> The ancients denoted the 'gods' by whole numbers, whereas fractions were ascribed to demons. (See Lenormant: *Chaldaean Magic*, pp 25–27).

<sup>32</sup> AL.I. 47, 48.

<sup>33</sup> None = ain=61.

We shall in due course analyse the scale of numbers from 000 to 999, which does in fact have *Had* (555) exactly at its heart.  $000 = 70 \times 3 = 210$ . 210 is the number of the NPhLIM, the 'Builders of the Tower' (of Babel).<sup>34</sup> 210 is also the number of the word *Nexhagus*, which appears in the writings of *Andahadna*. Its meaning is unknown, but it has the same value as the equally mysterious word 'Ompehda' which appears in *Liber AL* in connection with the Curse, *Bahlasti*,<sup>35</sup> as the second half of the curse. The *Bahti* are the Little People, the Gnomes; the *Nephilim* are the Giants. 210 is also the number of BQBVQ, 'a bottle', from the Egyptian word *Baakabaka* meaning 'reversal', 'topsy turvey'. In AL.III.54, the word *peh*, 'a mouth', forms the heart of *Ompehda*, and the mouth can curse as well as bless.<sup>36</sup> The bottle BQBVQ is turned upside down to release its contents, thus we have BChR (210), 'to have pleasure', 'to love', from the Egyptian *bekh*,<sup>37</sup> 'to fecundate', 'conceive'. HRH, also 210, means 'to conceive as a woman', from Egyptian *ar*, 'to make', 'image the child/likeness'; *hur*, 'function'. Further, ChBR (210), means 'a joining of words or names', 'incantation'. These ideas suggest the making of a curse by the joining together of *dead names* in an incantation evocative of the NPhLIM, 'Giants' or 'Great Old Ones', by the reverse mouth (i.e., the oracular mouth).

Finally 210 is also the number of NBT-N-PT (Nebt-an-Pet), 'the Queen of Heaven', i.e., *Nuit*.

The symbolism of the bottle is that of the image of *Nuit* arched over the earth and emanating her *kalas* or stars: 'Invoke me under my stars!' (AL.I.57). In *Liber Aleph*, Crowley refers to the Oracle of the Bottle of BACBUC in the words:

Now at the End of all<sup>38</sup> do I come to the Being of Thee, beyond By-

<sup>34</sup> See *Nightside of Eden* for the attributions of *Nephilim*; they are the 'Fallen Ones', or 'Abortions', and, as such, the *qliphotici* matrix of the world of manifestation, as 000 (Ain Soph Aur).

<sup>35</sup> *Vide supra*.

<sup>36</sup> 210 = OMQ, 'valley of blessing', from Egyptian *amakh*, 'blessing', 'to bless'.

<sup>37</sup> Cf., *bechur-mut*, 'the first begotten of Death' (Job, xviii, 13).

<sup>38</sup> Cf., AL.I.66: 'The Manifestation of *Nuit* is at an end'.

coming and I cry aloud My Word, as it was given unto Man by thine Uncle Alcofibas Nasier,<sup>39</sup> the Oracle of the Bottle of BAC-BUC, and this word is TRINC. But in the antient right spelling this is TRINU whereof the Number is the Number of the Name of Me thy Father! to wit, Six Hundred and Three Score and Six.<sup>40</sup>

In 'The Two and Twenty Secret Institutions of the Master', under the number Seven,<sup>41</sup> the word Trinc is associated with the vulture:

The issue of the Vulture, Two-in-One, conveyed; this is the chariot of Power. TRINC: The last oracle!

This equates the bottle with the Graal of Babalon. Trinc = 680, the number of PRTh (Phrath),<sup>42</sup> one of the four Rivers of Eden, which has been equated with the Life Current. It is also the number of LNThR, 'to leap', which connects the symbolism with the *voltigeurs* and the back of the Tree of Life. 680 equals ThRP, an unused root which in Syriac means 'to inquire'. It is connected with the Egyptian *terp*, which signifies certain rites of Taht, or Typhonian Rites, and with *tri*, which also means 'to inquire' or 'question'. TRI-NU is therefore the formula of the Typhonian Mysteries involving Nu and, possibly, Nu-Isis; the 5 and the 6, or the 11 Gateways of the Void. It is the 'last oracle' because the last gateway or pylon of Taht (Daäth) leads on from the eleven (Nu/ 5 + 6), to that New Isis which is the transplutonic power-zone that informs the New Aeon with its radiations.<sup>43</sup>

The Chariot of Power is the Graal of Babalon, and Babalon means literally the 'Gateway of the Sun', or of Solar-Phallic Force. This may explain Carlos Castaneda's remarks that for

<sup>39</sup> Rabelais.

<sup>40</sup> *Liber Aleph*, 'De Oraculo Summo'.

<sup>41</sup> *The Heart of the Master*, p. 22.

<sup>42</sup> In a secret instruction, Crowley equates Euphrates with the Life Current, or sperm.

<sup>43</sup> For approximately twenty years from the date of the present writing (i.e., until the year 2000), the planet Pluto no longer occupies the position of the outermost power-zone of the rim of the Universe; Neptune now fulfils this rôle. Although the implications of this change are of enormous importance they do not affect in any way the concepts under discussion.

women "during our menstrual periods *dreaming* becomes power" . . . 'a crack opens in front of us during those days. . . . 'Two days before her period a woman can open that crack and step through into another world'.<sup>44</sup>

Concerning AL.I.48 'My prophet is a fool with his one, one, one; are not they the Ox . . .' etc., it is surely not mere coincidence that *Aleph*, 'the Ox', spelt in full (ALPh) totals 111. Also, Dr. Dee's Angle of Space which is named OXO—and each of its three Governors—has 1,000 odd, servitors. Does this verse therefore contain a reference to the *Book of Enoch*, or even to the *Necronomicon*, rather than to the *Book of Thoth*?

Let us now take up an enquiry into the qabalahs of the triplicities from 000 to 999 mentioned a page or two back. It may help us to formulate some conception of the Double Current and the inter-relation of its components Set-Horus/ Nu-Maat. Before doing so, however, it may be as well to understand the principle on which this enquiry is based.

By using the formula of Besql it is possible to explore the qabalistic possibilities of magically controlled paranoia. That is to say that a system such as Salvador Dali's method of paranoid-critical activity may be adapted to numerical notation productive of irrational images easily convertible into sentient symbols, and projected as such. For instance, the number 444 is that of TzPRDO, 'the frog', which is symbolic of the *voltigeurs*. This suggests the dark side of the Tree of Life and the Tunnels of Set; and the sensation of leaping the paths actually results from assuming the god-form of Khepr-ta<sup>45</sup> and contemplating the frog as a totemic glyph of that magical experience. From such a numerical 'lead', therefore, it is possible to traverse all paths, and even to embrace all systems inherent in the specific totem suggested by the number selected. The faculty of oneiric paranoia is thus enhanced to an astonishing degree, and constant practice with *gematria* de-

<sup>44</sup> *The Second Ring of Power* (Castaneda), p. 161. See also p. 50 of that illuminating book.

<sup>45</sup> The frog-headed god of the earth.

velops to perfection the formula of paranoiac-critical activity first enunciated by Dali.

The techniques of dream control<sup>46</sup> are the only effective means of directing and manipulating chaos creatively. Dali has said 'The only difference between myself and a madman is that I am not mad'. This statement has a profound esoteric implication. A madman's world is a chaos of subjective phantasms, ever moving, ever changing. The same applies also to the world of the so-called sane individual. However, he who remains sane at the centre of this whirling chaos is one with the Hadit Principle.<sup>47</sup> He alone is not mad, even although the phantasmagoria generated by his constant movement through Space and Time (themselves illusory creations) envelops him in illusion and the inchoate fragmentation of apparent insanity, for he has realized his identity with the Void that exists at the heart of Matter, beyond Time and Space and the delusions of individuality.

As previously indicated, each individual—if he aspires to magick—has to create his own magical universe by some method of *oneiric perichoresis* with the state of mundane or wakeful consciousness.

Here then follows the qabalistic examination of the triplicities:

000 = 70 + 70 + 70 = NPhLIM, the Giants or Great Old Ones from Outside who cohabited with the daughters of men.<sup>48</sup>

111 = the number of *Smai*, a title of Set, and of that ALP, or 'thick darkness' which characterizes the Abyss. It is also the number of IAQ, 'to leap', and shows the method of transcending the Abyss via the formula of the *voltigeurs*.

222 = the number of the word 'fever', which has particular relevance to AL.III.34, and to the manifestation of something 'from the skies', i.e., from Outside. It is also the number of HVVRH, 'whiteness', which may in the present context have some specific

<sup>46</sup> Described in the *Typhonian Trilogy*.

<sup>47</sup> The *Had* that is the heart of the mysteries and supreme formula of invocation—Abrahadabra—that is the Key of the Rituals.

<sup>48</sup> Cf. Gen. VI, 4.

significance as contrasting with the 'thick darkness' or blackness of 111.

333 = the number of Choronzon, described by Kelly as 'that mighty devil', and by Crowley as the 'first and deadliest of all the powers of evil'. It is also the number of *Sagala*, the curious metal associated with Sirius 'B'<sup>49</sup>, which aligns this number—and that of the Abyss—with the Mysteries of Set.

444 = TzPRDO, the frog, totem of the leaper from path to path at the back of the Tree of Life. It is also the number of DMShQ (Damascus), where the 'mad' Arab Al-hazred is said to have committed to writing the infamous *Necronomicon*.

555 = the name, or title, by Greek Qabalah, of the *Necronomicon*, and of HAD (fully extended).

666 = the number of the Beast, comprising the male and female halves—Shugal (333), and Choronzon (333). 666 represents the Satanic Trinity, OMMV SThN (Typhon, Apophis, Besz), or—in its Super-Space avatar—the Ophidian Current of Aivaz.<sup>50</sup>

777 = Dagon, whose cult is celebrated in the Cthulhu mythos and whose connection with Sirius has been amply demonstrated by Robert Temple in *The Sirius Mystery*. It is also the number of OVIM HQLIPVTh, 'the World of the Qliphoth'. Shaitan-Aiwass also has the numeration 777, and it is the total number of the Paths and Power-Zones of the Tree of Life.

Note that 777 is 111 more than 666 (See remarks concerning 111, *supra*). 777 is  $7 \times 111$ , i.e. Venus  $\times$  the Dove. Aiwaz, as 418 (AiFass), is the active form of Spirit.<sup>51</sup> 359 (Shaitan) is half 718 (the number of the Stélé of Revealing, and of Aossic-Aiwass). Shaitan-Aiwass is therefore the formula of Pan, or All (i.e. AL), the Baphometic Goat of the Templars and the Cock of the Yezidi.

777 is also the number of 'Empyreion' and of 'Aethyr', the spaces outside the circles of Time.

<sup>49</sup> *The Sirius Mystery*, pp. 24 & 44.

<sup>50</sup> Frater Teloch of the O.T.O. (in a private communication dated October, 1978) posits an invisible entity indwelling the Beast. It exists between Shugal-Choronzon (both of which have the numeration 333) thus bringing 666 up to the true trinity, 999 (q.v.).

<sup>51</sup> I.e. Ra-Hoor-Khuit.

888 = Ta-Nich, and Bes-n-Maut,<sup>52</sup> thus linking the Current of Maat with that of Horus represented by the Stèle 718.

999 = the number of the True Trinity  $333 + 333 + 333$ .<sup>53</sup> It is also, and significantly, the number of the word 'Nymphé', which in the present context would suggest a type of entity such as that mentioned in Machen's *The White People*, rather than the more familiar classical concept, although the erotic component should not be in any way minimized. The nymphs in Machen's tale are creatures having affinities with such entities as the Dôls or Dholes mentioned in the *Necromonicon*.

Consideration of the foregoing Table—which is limited to a few examples only—will show how inextricably interwoven are the two strands of the Double Current.

Soror Andahadna has declared that the Task of Omné<sup>54</sup> is to 'earth the Double Current of the Tower'. The symbolism of the tower has already been discussed, but an added fact should here be noted. There are three towers connected with the mythos of the *Necronomicon*. They are: the Towers of Fire; the 'sealed tower long guarded with seaweed and barnacles' in the 'deep frozen city of R'lyeh where Great Cthulhu lies dreaming', and the pillar or tower of flame within the Sign of the Elder Gods on the antique grey stone of Mnar, the amulet designed to protect its wearer against the Great Old Ones (i.e. against incursion by the Forces from Outside). These elements also should be taken into account when considering Andahadna's statement.

The first reference is to

'Those Who Came in the shape of Towers of Fire; and who returned whence They had come, and were seen no more, and on all Earth then peace came and was unbroken, while Their minions gathered and sought means and ways with which to free the Old Ones, and waited while man came to pry in secret forbidden places and open the Gate.'<sup>55</sup>

<sup>52</sup> See the paraphrase of the text of the Stèle in *Liber AL*.

<sup>53</sup> See footnote 50.

<sup>54</sup> The *Gestalt* concerned with preparing humanity for Maatian consciousness.

<sup>55</sup> *The Necromonicon*. Derleth's recension in *The Lurker at the Threshold*, p. 128.

It will be seen that the Four Elements are here represented. For Earth and Fire, the grey stone of Mnar, and the sealing by the sign of the Elder Gods.<sup>56</sup> The element Air is implicit in the Space-nature of the Great Old Ones—the forces from Outside. They are from Outside, no less in Space than in Time, for the Aeon of Maat is the time assigned for their re-entry to earth.

Andahadna declares:

The Current of Shaitan (Aeon of Horus) is augmented by the Current of Maat. She-Who-Moves (i.e. Maat) joins with our Lord Heru. She is the Black Pearl in the Crystal Lotus; never before has this Current doubled.

Never before have the Old Ones *returned*.

According to Andahadna:

The Great Beast's<sup>57</sup> Work has opened up Her gateway, and He Who Speaks<sup>58</sup> invoked Her Current through. Omné must serve as receiver of this Force, so that it earths; not directly, but through the influence and transmission by He Who Speaks to those adepts whose Work is in the Outer.

She goes on to say that Omné will serve as the receiver and transmitter of the Double Current, and that there will be other transmitters in the course of time. All magicians, therefore, who utilize the Current of Maat will constitute zones of magical power which radiate the dynamic energies of Shaitan-Aiawass and thereby act as reservoirs for Adepts who have mastered the use of the 93 Current. Few of these magicians and adepts will have had conscious *darshan* of Maat, but they will know Her as Nuit, Isis, Babalon, or as Kali. Nu-Isis is beyond these in the sense in which 'our next-to-be-discovered planet is beyond the present solar system'.<sup>59</sup>

<sup>56</sup> This sign consists in a pentagram containing a broken eye-shaped figure which encloses a tower of flame.

<sup>57</sup> Therion.

<sup>58</sup> Aossic Aiawass.

<sup>59</sup> See remarks on Andromeda, *supra*, p. 160.

The link between Maat and Aossic Aiwass was forged in the Outer by Andahadna who sent the present writer a copy of *Liber Pennae Praenumbra*, a few months after its transmission. The Book was thus earthed 'so that the Primal Axis of the Net may be established.' A special rite was then performed involving a Mass of Maat in which Andahadna charged a certain secret Talisman and a Cake of Light. Owing to the great distance separating the two celebrants,<sup>60</sup> the rite was performed astrally. The talisman was posted to me and a copy of it—together with the Cake of Light—was placed by Andahadna on the altar of her earthly temple.

Commenting on this Working, she writes:

This Holy Comm-Union is the Magickal Art whereby the following are Earthed: the Tower of Heru shall link with the Tower of Maat, and the Double Current will Earth; the Network of the Race-Mind will begin to gather form; the tremendous power of the Double Current will have access unto man—transmitted through Omné to He Who Speaks, who will—in turn—direct *its* power according to his Will.

## I4

### *The Watcher in the Tower*

THE SYMBOL of the eye in the pillar or tower enclosed within the Sign of the Elder Gods denotes the Watchtower of Heru situated in the 'Desert of Stars, not far from the Temple of Babalon'.

Heru, or Hru, is the name of the Great Angel set over the *Book of Thoth*, a 'forbidden' book in the class of *Dzyan*, *AL*, and the *Necromonicon*. The number of Heru is 216, or  $6 \times 6 \times 6$ , which is also that of DBIR, meaning 'oracle', and of DM ONBIM, the 'blood of grapes', showing the specifically feminine nature of the oracle. 216 is a number of IPSOS, the Oracle or Word of the Aeon of Maat, implicit in Heru. It is also the number of BBA MTzIOA, 'The Middle Gate', i.e., the gate between, or the 'inbetweeness' gate, and of ARIH, the 'lion', which is the form assumed by the Serpent—or Ophidian Current—when the Guardian of the Middle Gate is active.<sup>1</sup> Hence Andahadna's beautiful line: 'She wings her

<sup>60</sup> Andahadna in Ohio; Aossic-Aiwass in London.

<sup>1</sup> The lion-serpent is the spermatozoon, or secret seed, of the Beast.

way behind the wind-path that Our God Heru hath forged in flight'.

Until the present aeon a linear progression of time has been the dominant characteristic of human history, because man's viewpoint has been limited by its confinement to one level of awareness, the horizontal. But his ascent of the Tower<sup>2</sup> has conferred upon him a more comprehensive viewpoint that includes the three states of consciousness<sup>3</sup> simultaneously. That which Andahadna describes as the 'simultaneous progression of Triplicity' is just this expanded viewpoint. She says, further:

Until and unless the Double Current weights the balance of probability, the laws of inertia, genetic stagnation, and uninitiated human proclivity will prevail.

It is the task of the Watchers of the Tower to unite the Current 93 of Shaitan-Aiwass and the Current of Maat into precision-phrasing. The major means of this shall be given in the form of a Talisman and the ritual thereof.<sup>4</sup>

The Tower is described as containing the following three chambers or cells: The entrance is the audience chamber of the Kings; above this is an oratory-chapel of the Gods ascending to the Palace of *Susupti*, beyond which lies the Treasure-room, bereft of all things save the Crystal Lotus. The upper reaches of this lofty chamber comprise the Watchroom, or Watchtower wherefrom Man views the extra- and ultra-human forms he is to assume in the aeons to come:

This tower is not static, it is a mobile star-ship of the Void and a point of contact (also a *point d'appui*) for the Universe, a holy place that marks the meeting of men and Gods.

Andahadna brings the Word of the Tower, even as she brings its Vision. She describes it as a monolith, a boundary stone

<sup>2</sup> I.e., the massive ascent in humanity of the Primal Power or *Kundalini*.

<sup>3</sup> Waking, dreaming, and sleeping; the *jagrat*, *swapna*, *susupti* of Hinduism.

<sup>4</sup> This talisman and its ritual have already been described. See previous chapter.

marking the transition of the Great Work: It marks a Node of the *Akasha*, an eddy in the Current 93, a time-vortex that must be won by will.

This means that by the will<sup>5</sup> alone may man maintain perfect balance on the precarious parapet surrounding this Tower of Transition from human to cosmic consciousness. This implies high attainment in the art of 'dreaming true', yet—she goes on:

the destiny of Man cannot be guided solely through his Dream; there must be Workers in the Kingdom<sup>6</sup> as well as on planes above<sup>7</sup>. The Tower of Heru shall be your instrument; its functions are many, all useful to the Work.

Note that the Tower of Horus, or Heru, equals *Vau*, the Son<sup>8</sup>; the Tower of Maat = Hé, the Daughter.<sup>9</sup> She is the Gateway to the next cycle, and to the universe beyond. Note also that the two feminine phases<sup>10</sup> (Mother/Daughter) are contained within Heru (HHRV = 216), and that *Ru* is the 'emanating mouth'. The number of *Ru* is 206, which is that of DBR, the 'Word of Power' and root of Abrahadabra, the key of the rituals that opens the Gateway of the World of Light. Apart from the meanings 'word', 'speech', 'oracle', DBR signifies also the 'hind part' or 'back'. It is thus equivalent to the Egyptian *Khepsh*, 'haunch' or 'thigh', the emblem of the Dark Goddess of the back of the Tree. Yet another meaning of DBR is a 'cloud', suggesting that the Word or Oracle proceeds from the sky or from space, and may be further suggestive of a vehicle in the sky, in Space, transmitting the Word.

It is necessary to guard against a too literal interpretation of the symbols. Abrahadabra may be interpreted as The Or-

<sup>5</sup> Will = *Thelema*, the numeration of which is 93.

<sup>6</sup> I.e. Malkhuth, representing the Waking State (*Jagrat*).

<sup>7</sup> *Swapna* and *Susupti*; dreaming and the void, respectively.

<sup>8</sup> In the formula of Tetragrammaton—IHvh.

<sup>9</sup> The final Hé (H) of IHvh.

<sup>10</sup> The initial Hé of Tetragrammaton represents the Mother, the Hé final, the Daughter.

acle that issues from Space by the Gateway at the Back of the Tree, typified by the Daughter.

The Tower is a focus of the Double Current, back and front of the Tree, and therefore also of the Son/Daughter-Horus/ Set influence; the one leading into, the other away from the known universe.<sup>11</sup> The Tower is therefore one of the major *marmas* or cross-links in the evolving cosmic Net. Within this net, which is truly of Nuit, the Tower of Maat is already established as a pillar in the Void,<sup>12</sup> and other gateways are open within the present consciousness of a few incarnate individuals and specific magical power-zones, such as the *Omné Gestalt*.

Andahadna likens the point or gateways to the world-navels of physical geography. She declares that an 'indication of a nexus-point of the Double Current is the presence of a number of Thelemites' in a particular locality. They have been drawn to, or awakened by, the existence of a vortex created by the Current of Shaitan-Aiwass. The Maat Current then merges with the 93 Current (Shaitan-Aiwass) and creates a vacuum which sucks into a central vortex the elements of the Net that remain as far flung stars in the infinity of space.

Those able to work with the 93 Current may achieve the required degree of initiation to work also with the formula of Maat, but such individuals will remain comparatively few in number.

The shadow of the 'future' aeon falls upon the 'now', the present aeon. It is a transparent shadow in which everything appears in reverse, thus creating a phantasmal and distorted image of the structure of that distant aeon; hence the weird and unknowable geometries, the outlandish perpendiculars of the futuristic architecture seen by those who—like Austin Osman Spare—were permitted a glimpse through the shadow. The refracted rays of brilliant white light appear as darkness, thick darkness, to the observer in the present, and those webs of darkness seem appallingly tangible. They cling

<sup>11</sup> Hoor-Paar-Kraat and Ra-Hoor-Khuit.

<sup>12</sup> See *Liber 813 vel Ararita*.

and coil like tentacles about the unwary soul who is snared in devious spaces. Yet, to the initiate, the Net is radiant with the brilliance of power-zones set with precious stones flashing with resplendent flame. These glittering points are the power-zones of 93 embedded in the ice of the future, embalmed in the dream that is awaiting its turn to awaken. The lines of each light-beam are interwoven with the vectors of Maat-Force that will ultimately lace them about the planet like a spider's web:

Once established, the net will radiate a field akin to magnetism that will induce mass mutation in the genes of the Race of Man. By subtle atomic and molecular adjustments, it will unlock the yet unused potential of the human brain, stimulate the human quality called 'genius', and vastly enlarge the capacity of Man on all planes.<sup>13</sup>

After having *constructively* absorbed the poisons of the *débris* of the old aeon (i.e. the Aeon of Osiris):

the developing genius of the race may proceed, unimpeded, to its next phase—the World Mind. The means of achieving this stage will emerge from the planetary network of the Double Current . . .

. . . the Mutants<sup>14</sup> will have the additional sense-faculty of the Pineal Eye reawakened, a material manifestation, as it were, of the *Ajna Chakra*. Those who are reading these words have this accomplished already<sup>15</sup>, but the Children of Heru-Maat will enjoy it in the bulk of their numbers . . .<sup>16</sup>

This Eye will perceive the Net; perception leads inevitably to union. In uniting with the Net they shall unite with each other, and Man shall achieve godhood as a race . . .

At this time of Jubilee, the Star-Brothers shall come.

Does this mean that those from Outside will actually put

<sup>13</sup> Andahadna in an unpublished paper on the Mysteries of Maat.

<sup>14</sup> I.e., those who have already experienced the profound change of consciousness that enables them to comprehend Maat in Her full aeon.

<sup>15</sup> The reference is to the group amongst which the paper was originally circulated.

<sup>16</sup> Meaning that those still in the state of transition will experience this sense and benefit from it in a less direct manner.

in an appearance on earth? If so, then the secret rites hinted at in *grimoires* such as the *Necromonicon*, and the Books of Thoth, of Dzyan, of Enoch, contain the keys to their summoning and we have for long aeons been blind to their usage.

Andahadna then makes a startling statement:

Each Star Race of the Comity shall send a delegation unto Man. There shall be no fear, save in the few throwbacks that remain.

Three of these (throwbacks) shall strive to destroy the Union of Man and the Star-Brothers. They shall call it (i.e. that Union) blasphemy and treason to the earth. They will gather arms, and recruit the Incomplete Ones to their cause. The Final War will then occur . . . these few mad ones destroying themselves in hatred and fear.

This will mark the end of the childhood stage of the human race, and the Maatians will then unite with Man and welcome him into the Comity of the Stars. Once this is achieved Man's next step will be to make possible a similar initiation for other elements of the Universe that are still in a less advanced stage. Part of this Great Work will require that Man

sail the stream of the Time-Wind, visiting each Race in its germination, infancy, and childhood.

It will thus be seen that

each Race monitors its own past, but on many occasions the Brothers lend their aid and experience.

The means of ultimate initiation are reflected through the mirror-world of Maat. The future aeon casts a reversal of its image upon the curved glass shield of the present, that incredibly fragile *moment* that is forever being annihilated, forever being reborn with a slight difference.

The means of conscious entry into the future—and into the starworlds of Nuit—lies through the jewel in the lotus that is in the Treasure Room of the Tower:

In the Treasure-room is nothing but a central dais. Upon it, in a

reliquary, is the Crystal Lotus. *It is a living flower*, time-frozen and eternal. . . . The petals are transparent, eleven in number, and tinged with violet. Within, there is the Pearl.

This is the essential seed, the *bija mantra*, the Hadit-Principle, in Man;

Ye are the Neutron Star, Black Hole in space, so driven by the primal hunger of relentless self-gravity that ye disappear from our own Universe—to spring, new born, as a quasar in the Mirror-world! 'Every man and every woman is a star'—and every Star is sentient, and thus, a Man . . .

Ye are reborn into the Mirror-world; for behold, our Universe has its twin; its polarity is reversed; contra-terrene atomic charge. Were physical contact made between these Universes, both would be annihilated. But what is done in one, affects the other . . . Ye have achieved the other Universe (and, by analogy, the other aeon), and ye thus transform into a star. Ye generate the force—in terms of light or gravity, magnetism, or any other aspect—and send it homeward through Andromeda. To you, now, Space is a pearly white, your fellow stars dark radiating bodies, black. Andromeda retains her form, and you are a Star—but all is reversed from what you have known. The great galactic lens receives your force and sends it on . . .

A very precise ritual is performed within the Tower, and the Hadit-Principle is rayed prismatically from the crystal lotus in a broken light that follows the unknowable geometries of space as it literally creates the *eidolon* of the future which it then projects. Maat is thus the essence of *Akash*, the black and cosmic egg, and 'the crystallized echo of the fluid nature of Space-Time'.

The machinery of this magick is so subtle that the most highly sensitized antennae of the human brain cannot pick up its grossest vibrations. The soul remains inviolate, but the act of separating the self from its past shadow and of fusing its essence with its future semblance is one requiring great skill, for it must be consciously achieved. This Death that is so final, this rebirth that is not yet, yet is to be when the future awakes, is the Truth of Maat.

In a 'Partial Statement on the Nature of Maat', Andahadna writes:

Until Maat is completely manifested, the Comity (of Stars) is incomplete and Man is spiritually homeless. Man poses a peculiar problem in that he is the Pivot. Maat is Truth, Justice, Air, *Prana*. She is the pause between the inhalation and the exhalation, the instant of equipoise in the swing of the pendulum, the balance of outgoing motion . . . to stop is to lose Her . . . She can manifest in the consciousness only when identity has been destroyed.

Later in the same Statement, Maat is described as the 'state of in-between'. She is in fact the inbetweenness that is invoked by Spare in *Zos Kia Cultus*, and She is therefore eternal because this inbetweenness is outside Time. It is also outside Space, but this is impossible to imagine. She is beyond Images, yet is She not void; She is beyond Speech, yet She is not silence; She is in pure vibration.<sup>17</sup>

In terms of the Stellar Gnosis, Maat may be represented by the transplutonic planet, Isis. In terms of occult metaphysics, she is described thus by Andahadna:

Her elements are *chthonos* and *ychronos*. *Chthonos* underlies the element earth; it is the condition wherein matter and energy transmute; where there is no difference between wave and particle. *Chthonos* is the *substrate* of matter/energy, and the medium in which all wave-particles exist, from gravitation to tachyons, quarks and 'black holes'.

*Ychronos* is the *substrate* of time . . . and operates conjointly with *chthonos* to form the space-time *continuum*. The two elements operate inversely. To focus consciousness on a given point-area of space, one moves through the *ychronos*; to focus on a given area of time, one moves through *chthonos*.

The two elements are but different aspects of the same thing. The study of topology would be worth the magician's while, for in essence Maat writes upon a scroll in the form of a Möbius strip, in self-absorptive ink from a Klein bottle. Her altar is a tesseract and

<sup>17</sup> Cf. 'Not (or Nuit) Talking' of Frater Achad. See *Cults of the Shadow*, ch. 8.

her god-action of Going is on a vector of 180° to everywhere. She is the extension of Nuit in null space.

Maat is thus the reabsorption of Hadit, who is the manifestation of Nuit.<sup>18</sup> The doctrine is extremely subtle and it is fraught with pitfalls. There are as it were secret or hidden interstices of space that absorb the free flowing energy of cosmos, sucking it into tunnels which form a spectral pattern not unlike the pattern familiar to occultists working with formulae connected with the back of the Tree of Life. This is the playground of the ultimate *lila* whereupon the forces of Nuit and Hadit are absorbed by the Mouth of Maat. Her energies are therefore not in any way material, and are necessarily

'more diffuse than the specific and directed force(s) of the Current 93 of Shaitan Aiwaz . . .

As the 93 Current is directed from the intelligence manifesting to earth-astronomy as the Star Sirius, the Maat Current has its impetus-focus in the Andromeda Galaxy. *This is not to say that the energies originate in Andromeda*, but that it is the directional lens whereby the final reception occurs on earth via the Sirius-Sol relay link.

There here emerges an essential difference of techniques. The Thelemeic consciousness—which is still human—generates power, or becomes active consciousness, by the formula of 'love under will' which involves the union of opposites. Such dynamic consciousness creates a stress in the aether that causes change to occur in conformity with Will, which fulfils Crowley's definition of magick.<sup>19</sup> The Maatian consciousness uses this active power also, but, in addition:

the state of union is perceived as dynamic pause, able to move in any direction, and is a power-source in itself. It takes the instant of union and extends it indefinitely in space-time.

<sup>18</sup> AL.I.1.

<sup>19</sup> *Magick*, RKP edition, p. 131.

This approaches the Neither-Neither concept of *Zos Kia Cultus*. Andahadna explains this in terms of symbology:

The magician becomes the gynander . . . the reciprocal of the image of Baphomet. Whereas Baphomet is shown with breasts and phallus, the gynander exhibits neither. The natural analog is the bee wherein sexuality is assumed by the Hive-Will to manifest in various individuals for specific needs. The Magician of Maat is so poised that he/she can, at will, be male, female, neither, to operate in a multi-sexual context wherein the magical child is generated and gestated by three or more individuals. The existence of such operative group-consciousness has been earthed, and is growing . . .

In another sense, and one that is eminently adaptable to O.T.O. techniques, the Androgyn denotes the Priest who uses the Double Current, and the Gynander denotes the Priestess who does so. It is in the Aeon of Maat, in a strictly technical sense, that the Double Current of either the Androgyn or the Gynander will manifest on Ophidian levels in a single entity.<sup>20</sup>

It may now be understood why and how Maat is the totality of manifestation, and in which sense, precisely, Frater Achad's interpretation of the Ma-Ion can be read.<sup>21</sup> Achad's line of enquiry into AL here proves vastly fruitful *because creatively viable*. Andahadna continues the line of research with her interpretation of *Liber Pennae Praenumbra*. So also does Allen Holub, who has stalked the Forgotten Ones in the Tunnels of Set.

Andahadna shows that the Black Flame is the reality that moves Hadit from Hod to Daäth, outside or beyond the Tree. She has also shown that Maat is Heru's vehicle, both as feather<sup>22</sup> and as air (*prana*) circulating in the body of the priestess. This *prana* has a peculiar quality. It is space itself made finite in the body of the priestess for the purpose of

<sup>20</sup> Considerations of a mystical nature are of a different Order and do not apply here; they do not pertain to, and are not bound by, aeonic laws.

<sup>21</sup> See chapter 8 of *Cults of the Shadow*.

<sup>22</sup> I.e., the solar-phallic engine which ejaculates the Word-made-Truth (or the Word of Truth) from its Tower.

circulating the Double Current throughout the earth-web: As Andahadna has it:

The triple Veils of Maat are the forms of Isis, Nuit, and Babalon.

These are three distinct aspects of the Space Principle assumed by the priestess according to circumstance.

1. As *Isis*, she utters the word IP, which is 90, *Tzaddi*, which is *Not* the Star, or, as Frater Achad suggested: 'the Star whose name is Not'.<sup>23</sup> 90 is the number of MN, the 'memorial', or 'tower' which marks the period, represented by the Syrian Goddess Meni. It is also the number of KIS, which denotes a secret sign of power which, according to the *Necronomicon*,<sup>24</sup> 'breaketh down all barriers and openeth ye portals of ye Ultimate Planes'. 90 also denotes KHNIH, meaning 'Her Priests' (i.e. the Priests of Nu-Isis).

2. As *Nuit*, she utters the word SO (SV), which is 66, the number of Nuit, as Nu(-Isis), and of the *Book of the Star Ruby*,<sup>25</sup> the *Grimoire* of Gêh. It is also the mystic number of the *Qliphoth*, and of the Great Work, for 66 is the sum of the numbers from 1 to 11, the number, as Nuit declares, of all those 'who are us' (cf. *su*; 'us' reversed), and of *magick*, or 'energy tending to change'. 66 is also the number of *Ion*.

3. As *Babalon*, she utters the word S, the background hiss, the ophidian *spanda* (vibration) of cosmic creation. Its number is 60, which is that of BChN, a 'watch-tower', from the Egyptian word bekhn, a 'tower' or 'fortress'; also of MChZH, 'vision', one of the special *siddhis* of the priestess in her oracular phase. 60 also denotes the South or the southern district, the Place of Set. It is the umber—by Greek qabalah—of *dia Theke*, 'a covenant', which, together with the previous concept suggests

<sup>23</sup> An apt description of the yet undiscovered trans-plutonic planet, Isis.

<sup>24</sup> Turner's recension, p. 117.

<sup>25</sup> *Liber Stellae Rubeae vel LXVI*. 'A secret ritual of Apep, the Heart of IAO-OAI, delivered unto V.V.V.V. for his use in a certain matter of Liber Legis. (*The Equinox*, vol. I. No. 7). Crowley's comment on this *grimoire* has been published in *Mezla*, vol. I. No. 3.

the 'holy covenant' mentioned in connection with Set in *Liber Capricorni Pneumatici*.<sup>26</sup>

These three words of Isis, Nuit, and Babalon, form the word IPSVS which is the Word of the Aeon of Maat, according to Andahadna, the triple word or Fire-tongue of the Goddess, which licks up the sacrament of the Hidden God 'by the same mouth' whereby She places upon His lips the kiss that seals his annihilation under the Night of Pan in the Forest of Flame.

IP(90) + SV(66) + S(60) = 216, which is the number of the Supreme Oracle DBIR, the Word of Magical Power (root of Abrahadabra) and of the Middle Gate, the symbolism of which has already been explained. It is perhaps easier now to understand why 'there is no hard and fast distinction between the two aeons of Horus and of Maat'.

## I 5

### *Masks of Maat*

OF MAJOR importance to the Mysteries of Maat is the concept of the masks assumed by the ego while dancing the drama of Her rituals in dream or in waking. The masks are totemic and have affinities with the Eleven Towers which, as totem poles, represent the particular energy of a Sephira or qabalistic power-zone, as follows:

To Kether is ascribed the mask of the Swan, symbol of the *paramahamsa* whereby the Hindus personalized the *pranava* OM. The subtleties and profundities of this seed-mantra may be studied in the *Upanishads* and books on Hinduism generally, but attention should also be given to the magical possibilities of the *pranava*, described by Crowley.<sup>1</sup> The sound is extended to comprehend the vibration of creativity—GN—the basis of the Ophidian Gnosis which pertains particularly to the Aeon of Horus. In a Maatian context this vibration refers not alone to the Word of Power uttered by an Ipsissimus (who is no longer earthbound), but also to one beyond the earth and outside its times and spaces. The dance of this Mask is therefore beyond the comprehension of minds func-

<sup>26</sup> *Magick*, RKP edition, p. 494.

<sup>1</sup> *Magick*, RKP edition, pp. 180–184.

tioning in times and spaces below the abyss that divides them from the timeless and the spaceless.

To the second cosmic power-zone, Chokmah, is attributed the mask of the Heron, Hawk, or Falcon of Horus. It is of glittering gold, as the mask of the Swan is of pure whiteness, rendered visible only by the overswathings of the feathers that compose it. The hawk symbolizes the *Ba* or male generative essence, which is itself symbolic of the creative *spanda*. According to Hor-Apollo, who was a high initiate in the antique rites of Khem, the hawk imbibes blood, never water, and 'the soul (*ba*) is sustained by blood'. This is the key to the mystery of the Hawk, chosen by the Egyptians as a symbol of Horus. The hawk is not only the begetter but also the destroyer as a vampire force. The annihilation typified by the void whiteness of the swan is stained by the mystical flow of blood that is drunk by the hawk whose gold then turns to blackness. The alchemical process is abundantly apparent. The blackness is totemized by the Mask of the Owl, which is worn by the priestess when she is assumed to the Mysteries of Binah and of Babalon.

The owl is the Bird of Darkness associated with Athena, the militant goddess, thus showing a further connection with blood. Athena the weaver transformed Arachne into a spider, hence the Arachnean power-zone which impinges upon Binah and is associated with Babalon-Odudua,<sup>2</sup> the spider<sup>3</sup> being the supreme symbol of the Obeah Cult of the mystic *Aub*<sup>4</sup> and of the Ophidian Current generally. Its number is 9, which links it with Yesod and the Loon (see later).

The Bird of the Abyss is identified by Andahadna as the Ibis of Thoth (Daäth). According to Plutarch, the ibis instructed men in the use of the enema, which she administered to herself with her beak. She was therefore chosen as the

<sup>2</sup> Odudua, the primal African Goddess and Queen of the City of Prostitution (Ado). She is the *Od* or Fire Snake, the Vehicle of the Ophidian Current.

<sup>3</sup> Onse or Anansi, the spider, attributed to Chokmah the second power-zone.

<sup>4</sup> *Aub* or *Ob*, the Serpent. AVB = 11, the number of Magick.

typical phoenix or 'turner back', as symbolizing the phenomena of resurrection through cyclic or aeonic return.<sup>5</sup> In the present context, and in connection with the Gateway of the Abyss, the symbolism denotes the mode of *outrance* from the known to the unknown universe. Its formula is Knowledge (Daäth), which is also Death, for 'he who leaves by the Northern Gate, leaves forever'.<sup>6</sup>

The Mask of the Ibis is, of all masks, the most difficult and the most dangerous to assume, for, as Andahadna has written:

The crossing of the Abyss . . . the initial leap of accepting one's individual non-existence must be followed by continuous acts of death; only when the acceptance becomes an habitual mode of awareness at all times in the waking consciousness can one begin operating in terms of Maat.

To the power-zones below the Abyss the masks are attributed according to the inner-sense meaning and significance of the Sephirothic forces:

To Chesed, the mask of the Raven is ascribed. This is the black bird of Set, as distinct from the golden Hawk of Horus in his solar avatar. The word raven, TzRB (292), is the Chaldaean word for 'evening', the moment of the even distribution of light and dark, the *even-ing* of the contrary forces of Set and Horus. Mystically considered, this juncture, or *sandhi*, denotes a certain crossing which, in view of the position of Chesed on the Tree of Life refers, presumably, to the Crossing of the Abyss which lies ahead of the Adept who has attained to the assumption of the mask of the Raven. The number 292, like that of 393 and 494, is of major importance in the Qabalahs of Besqul. It denotes Chozzar, which according to Blavatsky<sup>7</sup> is the name by which the profane allude to Neptune, the 'symbol of Atlantean magic'.

The trident that symbolizes Neptune also identifies him as a god of the deep. It is the symbol of Atlantean magic because of the doctrine of the triple tongue previously described, and

<sup>5</sup> See *The Magical Revival*, chapter 1, 'The Return of the Phoenix.'

<sup>6</sup> *The Grimoire of Azin*.

<sup>7</sup> *The Secret Doctrine*, vol. II., p. 356.

of the threefold aspect of the Beast: 333 + 333 + 333. That is, the Beast Choronzon-Shugal (333 + 333 = 666), and the *kala* or metal of Sirius 'B' (Sagala = 333), which together create or project the Woman or *Nymph* of the Deep—the Daughter of the Waters—999.

Chozzar is the Hebrew word for 'pig'. Occultists have sought vainly to understand the connection between Neptune, Atlantean Magic, and the Pig. But when the Typhonian origin of the animal is understood, and when it is realized that the propensity for the consumption of human excrement, which characterizes this animal, is to be understood as symbolic of another form of excrement—the form associated with the lunar cycle of the human female—then the connection becomes clear.

The Mask of the Cockerel is attributed to Geburah. The cock is symbolic of the rising sun, and the phallic nature of the dance of this *masque* is explained by its connection with the blood-rites of Mars, the planetary representative of Geburah. But a factor that should not be overlooked is the *original* significance of the Mysteries of Blood, which were feminine before they were superseded by the solar-male rites. The Indian mythos yet retains the original type, and the rites of Kali are performed on a Tuesday, which is the day sacred to Mars only in the later calendars. The Rites of Kali celebrated a time when the stellar and lunar mysteries were enacted at night, and the emergence of these Mysteries—typified by the cock as the rising sun—became the basis of the later phallic cults that glorified the masculine or solar current, and war. The blood of war was consequently substituted in place of the primal sacrifice, or letting of blood which was not of a martial nature.

The Mask of the Hawk associated with Tiphereth requires little comment. It is the assumption of the mask of the ego to the masculine and solar energy, making ego the centre of the universe manifest below the Abyss. Yet the hawk is a symbol of the soul which derives its sole nourishment from blood (i.e. the feminine source), thus connecting the idea of blood with

the Star of Set (Sirius). According to the later calendars the Rites of Kali were also celebrated on Set's or Saturn's day.

In the verse preceding that in which she declares her number to be that of the *Qliphoth* (i.e., 11), Nuit—the archetypal Woman—claims 'My incense is of resinous woods & gums; and there is no blood therein: because of my hair the trees of Eternity'. (AL.I.59).

In Arabic, Sirius is called the 'hairy', and in Egyptian the *Serau* denotes 'a hairy goat-kind of sheep'. The two concepts—Hair and the Star of Set—thus meet in the word Sirius. The 'trees of Eternity' are thereby connected mystically with the concept of Sirius. In view of this fact the verse may be interpreted as follows: 'My incense is of resinous woods and gums (i.e. the *kalas*); and there is no blood therein; that is to say there is no lunar component—they are not lunar *kalas*, and therefore, in a sense, they also are not terrestrial *kalas*—because Nuit, not Babalon, is speaking, and Nuit is the vehicle of Sirius, and of the *kalas* of Infinite space typified by the trees of Eternity.

And this explains another obscure matter, for Hrumachis (or Hor-Makhu; see AL.III.34) means 'Horus of the Star'. He is the Opener of the Year, as Sirius is the Opener of the Year, and his influence is known as the Sun behind the Sun. Hrumachis, therefore, is Sirius.

The Great Equinox is declared to have fallen 'when Hrumachis shall arise' and when the double-wanded one assumes the throne and place of Ra-Hoor-Khuit (i.e. the 'earthly' Horus, as distinct from Horus of the Star). Then, continues AL:

Another prophet shall arise, and bring fresh fever<sup>8</sup> from the skies; another woman shall awake the lust & worship of the Snake; another soul of God and beast shall mingle in the globéd priest; another sacrifice shall stain the tomb; another King shall reign; and blessing (i.e. blood) no longer be poured To the Hawk-headed mystical Lord!

In this passage lies the explanation of Nuit's words

<sup>8</sup> See remarks on fever, chapters 11 & 13.

(AL.I.59) already quoted. The Hawk of Tiphereth, the Sun, will be surpassed by that other Hawk, or Horus of the Star, and this Star is Set's Star—Sirius.

In Ancient Egypt the rising of Sirius was celebrated by certain obscene ceremonies in honour of the Dog-Star. The Dog is the guide of the dead in Amenta. In magical symbolism the dog, and the peculiar formulae of sexual magick associated with its cult, represents the subconscious, the deep, the dark, the other side of the Tree which leads to the 'other' universe that is typified in this one by the idea of Negative Existence, or the negation of existence. The idea of negative existence was denoted in the hieroglyphics by the ideograph of a menstruating woman.

59 is the number of the verse in which Nuit declares that her *kalas* contain no blood, and 50 is the number of NDH, 'to menstruate', from the Egyptian word *neti*, meaning 'being', 'existence', 'negative', 'froth', 'the sign of bleeding', 'female source'. It is also the number of the word 'end', and according to AL.I.66, 'The Manifestation of Nuit is at an end'. This 'end' is further corroborated by another form of 59, ZNB, 'tail', 'extremities'. The extremities of Nuit's manifestation are therefore the letters *ma* and *ion* in which Achad saw an adumbration of the Aeon of Maat.

The Mani Stone and the Man—also contained in 'Manifestation'—have already been explained in detail. What remains to be explained is the rôle of the Daughter, Ma, as the full realization of the formula of the Aeon.

In the formula of Tetragrammaton—IHVH—the final *hé* represents the full manifestation in matter of the original seed or *yod*. The Manifestation of Nuit is Had, and this indicates another usage of the term 'reification'. Reification means 'to make real', 'real-ize'; it is almost always interpreted as a process of materialization. But the secret-ion or *kala* of Ma, (the Daughter), is the means whereby the alternate Universe is entered, so that the reification in question involves<sup>9</sup> a certain annihilation or total *dematerialization*.

<sup>9</sup> From the point of view of our universe, that is.

The daughter is, then, the gate to a universe that is non-existent from our present point of view; outside the circles of Time and locatable in no known Space. The intellectual adumbration of this realization floods the consciousness of the Adept who performs the Dance and assumes the Mask of the Hawk at the Tiphereth Centre. This is the Sun/Son Centre *this* side of the Tree, and the Sun-Set/Daughter Centre on the *other* side. It is the fusion of the brilliant gold of the sunblaze, and the nocturnal blood, red tinged with green, of the sunset that paints its iridescent rainbow hues upon the Mask of Netzach, represented by the Peacock.

The full force of the daughter symbolism appears in a feathered form bearing multitudinous eyes as does the peacock—the symbol of the all-seeing priestess asleep in the trance of Vision. She is asleep because Virgin (i.e. unawakened), and her strange dance of feather-light which is symbolic of the ever changing hues of the *kalas* active within her, is in tune with the weird crooning of the Humming Bird emitted from the Mask of the Priest in the power-zone of Hod, which with its subtly reverberant vibrations plays upon the delicate machinery of the shadow-woman.<sup>10</sup> The alchemy implied in this subtle interchange of energies is related to the Tunnel of A'ano'nin where, in the cauldron of the Witches, is brewed the fatal *Vinum Sabbati* that brings eternal sleep to the earthbound Triad, which has the Loon of Yesod as its pivotal point. Through that point flow the untranslatable cries of the dusk bird, the bird of twilight hovering weightlessly above the priestess like the fingers of the priest as they flutter over the *sandhis*. The fluttering, as of moth wings, stimulates the oils of the *sandhis* to bubble in the cauldron, until the world of sense is secreted as a single globe in its fiery mist. And an Eagle sweeps aloft from the Chalice; the Phoenix risen and returning again to the Aethyr where the Swan of Kether floats lazily in unhindered dream.

Beyond the realm of the Swan, and the whiteness of its feathered flight, dawns the Black Flame, the lambent image

<sup>10</sup> The astral body of the priestess.

of the *Ain Soph Aur*.<sup>11</sup> Andahadna explains that the

'black is not, in this case, the absence of light, but the cancellation of it. The radiance and absorption are so finely balanced that the Astral Vision perceives black as the colour of the Flame. This is Limitless Light because its operative ecology constantly re-cycles all radiance without energy-loss.'

This Flame is not achieved by the Eagle flight to Kether, for the transformation into the Swan denotes the apotheosis of attainment in respect of the Tree Obversus, and in the time-space continuum of *this* universe. On attaining the Pylon of Daäth, however, the eagle dips and flies through the Gate of the Abyss beneath the Desert of Set, and re-emerges in the spaces of the Great Old Ones where lies the sunken City of R'lyeh, the infamous plateau of Lêng, and the Tower of Koth. This sweep-through into 'Unknown Kadath and the Cold Waste' is the secret expounded in such writings as the *Book of Dzyan*, the *Book of Thoth*, the *Necronomicon* or *Book of Dead Names*, and the *Grimoire of the Dark Doctrine of Mu-Ion*. The sweep-through pervades the space beyond Daäth, and illuminates—though without light—the Tunnels of Set. Its apotheosis in the Black Flame is the 'flashing colour', the reverse image, of the White Brightness of Kether, the shadow of which—cast upon the wall of the *Ain*<sup>12</sup>—is the image of the Hidden God, the greatest of the Old Ones.<sup>13</sup>

In her resumé of the nature of the Masks, Andahadna barely mentions one of the major totems of the Maatian Cult—the Bee. The reason is that this insect plays so important a rôle in the symbolism of the Cult that to limit it to any one power-zone is to limit its function as a sentient symbol of the Maatian Current *in toto*.

Like the moth, and—to a lesser extent—the spider, the bee is linked with the notion of the soul, of which it is a primary zoötype.

<sup>11</sup> Limitless Light.

<sup>12</sup> The Void, or Daughter-Darkness.

<sup>13</sup> AL means God or the 'Ancient One'; hence *Liber AL* is *The Book of the Great Old One*.

Many ancient peoples represented the soul as issuing from the body in the form of a bee, and there is a tradition that bees alone of all creatures, descend from paradise. The reason for this notion is to be found in the primal gnosis. Its association with flowers and with honey suggested that the bee was a native of paradise and of those Elysian fields burgeoning with the flowers from which wafted the aroma of forgetfulness and the sweet oblivion of annihilation. But there was another element connected with the symbolism, and this had to do with sexual pleasure and with the primordial physical gnosis that preceded the later 'flowery' interpretations. The bee, as a collector of honey from the flowers of the fields of heaven, typified the initiate sucking magical nourishment from the *kalas*, the subtle perfumes of which exuded from the 'flowers' of the priestess chosen for the mystical rites. Upon the imbiber of the honey of those flowers is conferred the boon of immortality. Thus, Virgil in his Fourth *Book of the Georgics*, alludes to the deathless bee that enters paradise alive, i.e., fully conscious, or without undergoing the oblivion of annihilation. The immortals are the gods, and in the true gnosis, immortality applies to a class of beings that perhaps did not, ever, include men or mortals.

The stars or *kalas* of Nuit are the flowers from which are distilled the honey of immortality, and Crowley—referring to AL—claims that the Book 'explains that certain vast "stars" . . . may be described as Gods', and that 'one of these is in charge of the destinies of this planet (i.e. the earth) for periods of 2000 years.'<sup>14</sup>

The bee is used, therefore, as a symbol of the stars as shippers of the nectar of immortality. It is therefore the supreme type of immortality or duration as ensured by the change from one aeon (star system) to another. It is used also to typify the Priestess of the Stars who embodies and sheds the dew of immortality which—in its reified or congealed state—is the Mani-Stone or wish-fulfilling gem.

Gerald Massey notes that

<sup>14</sup> Crowley in his introduction to *The Book of the Law* (1938).

The Bee is . . . one form of the Egyptian Abait, or Bird-fly, which is a guide and pilot to the Souls of the dead on their way to the fields of Aarru. It was a figure of Lower Egypt as the land of honey, thence a fitting guide to the celestial fields of the Aarru-Paradise.

Massey suggests that the Egyptian name for the soul, *Ba*, may be identical with our word bee:

*Ba* is honey determined by the Bee-sign, and *Ba* is also the soul. The Egyptians made use of honey as a means of embalming the dead. Thus the bee, as a zoötype of the soul, became a messenger of the dead and a mode of communications with the ancestral spirits.

When the deceased is asked who conducted him to heaven, he replies:

It was the Abait-deity who conducted me . . .

Hail to thee, who fliest up to heaven to give light to the stars.<sup>15</sup>

The bee is also equated with the lioness, for the name of the she-lion, Sekhet, is also the name for the bee, which is the royal symbol of Lower Egypt. According to Massey 'the bee denotes the sweetness of the lion'. Sekhet was the goddess of sweetness or pleasure—goddess of the honeymoon. Hence the association of the bee with the lion. But there is more to it than this. The lion is a solar symbol of royalty and power; the bee is a lunar symbol of honey and pleasure, and the two together constitute a symbol of power through pleasure which refers to the formula of the IX° O.T.O.<sup>16</sup> In this way we can understand how the magical techniques involving IX° and XI° can be used to invoke the powers of the future<sup>17</sup> and of the past<sup>18</sup>, thus opening a Gate for the Aeon of Maat.

In the latter rite, the priest (i.e. the lion) alone partakes of the Sacrament, whereas in the Mass of Maat the priestess (i.e. the eagle) also communicates. The eagle, having con-

<sup>15</sup> *The Book of the Dead* (tr. Renouf), Ch. 76.

<sup>16</sup> Cf. Judges XIV.18. See Ch. 5, *supra*.

<sup>17</sup> Represented by the IX°.

<sup>18</sup> Represented by the XI°.

tributed her honey in the generation of the Elixir of Immortality, she then participates in the consumption of it.

It is maintained that a serious energy imbalance results from not observing this requirement, and that for the lion to be the sole celebrant is to reduce the rite to little more than vampirism. A further essential difference between the two rites concerns the positive activity of the eagle in the Mass of Maat.

In a similar symbolic fashion the moth, or nocturnal butterfly, comprehends Maat as the Mouth and the Myth,<sup>19</sup> for the myth is transmitted *by word of mouth* alone, as distinct from the legend, which is the word arrested, embalmed, or committed to writing (made legible). To the former, Maat is ascribed, to the latter, her consort Thoth, the scribe. His pen is the feather dipped in the ink of her blood, and her words, congealed, are her utterances *materialized or manifested*. As the consort of Maat, Thoth is the vehicle of the Word or Myth that proceeds from her mouth, the utterer or *uterus* that emanates the honey collected by the bee.

The moth is thus a symbol of this operation, and it adumbrates the *mot*, the Word of the Aeon of Maat as it hovers about the Black Flame of the *Ain Soph*.

Myths and legends are of the past, but Maat should not be thought of in terms of past or future aeons. Maat is present now for those who, knowing the 'sacred alignments' and the 'Gateway of Inbetweenness', experience the Word ever coming, ever emanating, from the Mouth, in the ever new and ever present forms that are continually being generated from the mystical Atu or House of Maat, the Ma-atu.<sup>20</sup> These are the words that form the Mu-ion or Aeon of Ma, with its Dark Doctrine, a *grimoire* forever incomprehensible to the non-initiate.

The old maxim 'when the *chela* is ready, the *guru* appears' may be adapted with equal truth to the notion that when the individual is ready (i.e. awakened), the Aeon appears, and he

<sup>19</sup> Mouth and Myth are synonymous terms.

<sup>20</sup> This may also be interpreted as the House of Ma, the Daughter.

hears the Word of the Aeon, not in sequential time but altogether outside the circles of Time. For that ultimate Aeon is not a period, a pause, a division of time (a *kala*), but a supreme *Akala* and a continual flowing, as Nuit is the 'continuous one of Heaven' or of the Sekhet-Aarru, 'the consciousness of the continuity of existence', unbounded, unconfined to any particular aeon, any specific *kala*.

The assumption of the masks of Maat and of Thoth are therefore possible only at the Pylon of Daäth. As concerning human consciousness, Adepts assume familiar masks so that it becomes possible to relate and interact with non-initiates. 'Therefore, the magician becomes the needed person at the proper place and time for those (people)' directed into his path by the Maat Current, and therefore ready for initiation. It is consequently difficult for any but a King to recognize another King unless he decides to appear as one.<sup>21</sup>

On the subject of the fabrication of masks, Andahadna makes the following observations:

A perfectly constructed Ego is much stronger and more resistant to destruction than a 'natural' (ego). The greater the care and craftsmanship that went to its making, the stronger is its will to live. Also . . . the ego-masks that are most effective in changing the consciousness of the 'naturals' tend to lie in the extreme ranges of the illusion of 'good' and 'evil'.

An 'evil' ego-mask is easier to control and recall to non-existence, generally speaking, for the subconscious pressures of the 'naturals' acquainted with it tend to push it into oblivion . . . except in cases where the magician is working with 'naturals' who are of similar predisposition. A 'good' mask receives the subconscious support of its natural fellows, and thereby requires the utmost delicacy and control on the part of the magician. It is (therefore) advisable not to assume the mask of a saint unless there is physical access to one's peers.

The above indicates the dangers, all too frequently encoun-

<sup>21</sup> Cf. AL.II.58: ' . . . there are masked ones my servants: it may be that yonder beggar is a King. A King may choose his garment as he will: there is no certain test: but a beggar cannot hide his poverty.'

tered, of endeavouring to play a rôle beyond one's proper grade of spiritual attainment. It leads to disastrous consequences to *chela* and *guru* alike. Unless, therefore, genuine *satsang*<sup>22</sup> is available, or at least one fully illumined mask readily accessible, it is unwise to play the 'saint'.

The Dance of the Masks, if performed within specific magical frameworks, is of immediate and invaluable use for penetrating both the hither and the thither sides of the Tree of Life, *for as long as the masks can be assumed and shed at will*. To adopt the mask of the Loon, for instance, when one's immediate sphere of work has shifted to Tiphereth or to Geburah, would be to court instant disaster. On the whole it were better for the magician to assume these masks within the protective Circle of his lodge or group. The dance may then be performed with comparative safety. The real difficulties arise when there is occasion to adopt a mask in order to confront not only the inhabitants of the outer, but also the denizens of the Inner, especially when they happen to be of a *qliphotic* nature, or relate in some way to the Tunnels of Set. If one's mask is not perfectly wrought, if one is not at all times thoroughly conscious that it is a mask, then trouble is to be expected, and the dangers of identifying with such a mask leads to dissociation of the personality (i.e. the gradual erosion and disintegration of the mask), thus denuding the magician and rendering him the prey of hostile and vampiric forces. His mask may be seized, 'patched up', imprisoned, and used by larvae as a zombie or a decoy to inveigle into the Tunnels the magician's unsuspecting associates. The intervention of a force from beyond the Abyss can alone salvage such a wreck.

A fuller understanding of the function of masks may be obtained by considering the trans-abyssal power-zones in relation to the Lovecraftian mythos.

The Infernal Triad, which reflects the Sephirotic nodes in terms of the *non-beingness* of Daäth, may be expressed thus:

<sup>22</sup> Communion with Initiates; the Company of the Illuminated.

Yuggoth<sup>23</sup> reflected via Shugal-Choronzon<sup>24</sup> into Daäth<sup>25</sup> as Yog-Sothoth, gives birth to the 'globes' beneath the Abyss (i.e. the remaining seven sephiroth). As Yog-Sothoth is the Gate for the energies of Yuggoth, so Yuggoth is also a Gate for the transplutonic energies of Universe 'B' represented by Nu-Isis.

The remaining globes may be ascribed to the Lovecraftian pantheon as follows:

Chesed-Jupiter, Nodens; Geburah-Mars, Hastur; Tiphereth-Sol, Azathoth at the centre of creation; Netzach-Venus, Shub-Niggurath; Hod-Mercury, Nyarlathotep; Yesod-Moon, Yig; Malkuth-Earth; Gêh.

Similarly, the Infernal Upper Triad may be allocated as follows: Pluto-Kether, to Yuggoth; Neptune-Chokmah, Kadath; Saturn-Binah, to Cthulhu or Set-Hulhu;<sup>26</sup> Uranus-Daäth, to Yog-Sothoth.

The globes, or bubbles, comprise 'that tentacled amorphous monster . . . whose mask was as a congeries of iridescent globes, the noxious Yog-Sothoth, who froths as primal slime in nuclear chaos beyond the nethermost outposts of space and time'.<sup>27</sup>

According to August Derleth,<sup>28</sup> *The Lurker at the Threshold* (from which the above quotation is extracted) was more than ninety per cent his own work, so that the above should—strictly speaking—be referred to the Derlethian recension of the mythos.

There are, to date, several recensions of the Necronomicon

<sup>23</sup> Kether-Pluto.

<sup>24</sup> Chokmah-Neptune.

<sup>25</sup> Uranus.

<sup>26</sup> This broken-down and earlier form of the name Cthulhu shows unequivocally its Typhonian origin. The number of Hulhu is 52, the number of BHMH, Behemoth, the Beast of the Deep, from the Egyptian *bekhama*, 'hippopotamus', and the totem of Ta-Urt (Typhon). 52 is also the number of KLB, 'a dog', totem of Set or Sirius.

<sup>27</sup> *The Lurker at the Threshold* (Lovecraft and Derleth), 1945. See also remarks in *The Magical Revival*, p. 116, where it is suggested that the globes are represented in the magical Seal of the Great Beast.

<sup>28</sup> Private communication dated 1965.

mythos.<sup>29</sup> The Derleth recension is the most useful for our present purpose. It is well known that he was a rabid disbeliever in the occult verity of the Cthulhu Mythos, as Lovecraft himself also purported to be. Never the less, both writers bequeathed a lasting and invaluable legacy in the form of guide-lines for the discovery of magical formulae in which they themselves pretended not to believe. There is probably no more clear-cut example—in literary or in occult circles—of such sceptical researchers determined to deny the real sources of their inspiration. This they could do only by denying the possibility of the existence of such sources, viz: the subconscious and/or atavistic 'remembrance' of that which had been to both of them—either in previous lives, or in this one—a real and vital magical tradition. Needless to say, the present theses would be rejected by the very authors who formulated, or rather rediscovered the mythos, in the tunnels of atavistic memory.

One of the numbers of Yuggoth, 453, is that of NPSH ChIH, the 'Animal Soul in its fulness', which includes—as Crowley notes in *Sephir Sephira*—'the Creative Entity or Ego, Chiah, the Beast'. This is also a number of Behemoth, which indicates the nature of the Beast. Yuggoth is, then, the ultimate and quintessential mask of the Ego.

As 428, Yuggoth equates with Jesus Christ, the anti-Beast, thus balancing the Universe of Matter with that of anti-matter. It is also the number of GOShKLH, the *gliphotic* forces of Chesed (Jupiter-Nodens), the 'breaker-in-pieces', suggesting the catastrophic aspect of the transition from the one universe to the other. ChSh MLIM, the 'Brilliant Ones', also equates with Yuggoth as 428.<sup>30</sup>

Finally, as 556, Yuggoth is one with LMVPTH, 'in signum', 'portentum', 'for a sign', 'wonder'. What greater wonder than the Yuggothian passage to a different space-time system?

<sup>29</sup> The latest is a visual interpretation by the artist, H. R. Giger (*Necronomicon*, Big O Publishing, 1977). Giger freely translates *Necronomicon* as 'Types of Masks of Death'.

<sup>30</sup> Cf. descriptions of UFOs, or phenomena appearing to pass from one universe to another.

Note that this number is one more than 555, the number of the *Necronomicon*, the grimoire concerned specifically with opening the secret and primal gateways outside the circles of time.

As previously noted, the Aeon of Maat need not be, in fact should not be, envisaged as an event yet to occur, but as an event-act that is occurring now and forever in spaces and times adjacent to, or actually identical with, the 'present' Aeon of Horus. It is not enough merely to accept the theoretical possibility of this fact, it must be experienced by a form of reification engendered by oneiric *perichoresis*. By using Dali's formula of 'paranoiac-critical activity', as applied to *gematria*, it is possible to establish *rappoport* with entities outside space and time, entities that possess all the characteristics of Maatian trans-substantiation in 'external' phenomena.

In terms of Thelemic aeonism, the Horus-Son-Sun image translates into the Maat-Daughter-Darkness, and their perfect union results in the annihilation symbolized by the Black Flame of the Aeon of Ma (*Ma Ion*). This is the manifestation of the Dark Doctrine (*Mu Ayon*), which is the substance of the *Necronomicon*.

## 16

## Magical Links

THE MASS of the Holy Ghost<sup>1</sup> that forms the central Rite of magick of the Aeon of Horus is celebrated by Soror Andahadna as a preparation for the ultimate Mass of Maat. Those who are already initiates of the Maatian Current are therefore the most effective performers of the Mass of the Holy Ghost.

Commenting on the equation  $0 = 2$ , or  $2 = 0$ , which is the basic formula of the magick of Horus,<sup>2</sup> Andahadna observes that

The Mass of Maat uses this formula in the form of  $2 + x = ^2/0$ , wherein the impossible manifests. It is a unisex working; rôle-reversal is carried to the extent of physiological possibility without resort to artificial implements. The Elixir [Sacrament] is not a simple Alchemical combination, but is a triplicity ( $x = \text{Maat}$ ) and, by extension, infinite.

The  $x$  in the equation represents Maat, which in terms of

<sup>1</sup> See *Liber XV, O.T.O., Ecclesiae Gnosticae Canon Missae*. (*Magick*, pp. 423-436, RKP edition). This is Crowley's dramatic presentation of the Mass of the Holy Ghost. It comports the use of the formula of the Ophidian Current to produce the Secret Sacrament of the IX<sup>o</sup> O.T.O.

<sup>2</sup> The formula, which derives from ancient China, is more correctly expressed as  $(+1) + (-1) = 0$ .

the biological framework of the rite is identified with the mouth (*maat* = mouth), and with the word which it utters. This word—IPSOS—the Word of the Aeon of Maat, signifies a sound which when vibrated in a certain manner activates the *kalas*, *talam* and *malat*.<sup>3</sup> This introduces the element of extra-terrestriality in the Working, for *Lam* is implicit in both *talam* and *malat*, concepts that are absent from the Mass of the Holy Ghost.<sup>4</sup>

One of the numbers of Ipsos, 280, when added to 93 = 373, which is the number of *Musarus*, meaning ‘an abomination’. It is connected with *Annedotus*, a ‘repulsive one’. *Musarus*<sup>5</sup> and *Annedotus* were creatures of the Deep, the ‘Deep Ones’. Within the present frame of reference the Cult of Cthulhu is also implied. So also is the ‘Abomination of Desolation’ connected with the Stélé of Ankh-af-na-Khonsu, and thus, inevitably, with the number 718 which is that of the formula of the Double Wanded One.<sup>6</sup>

The implication is that the Mass of Maat in some way involves magical congress with extra-terrestrials, with the Deep Ones, or with the Great Old Ones; it is not, at present, clear which. The Maat or x in the equation suggests the ‘factor infinite and unknown’ mentioned in AL (II.32). This verse is concerned with the fact that ‘reason is a lie’. Reason and Daäth are often confused, for the number of Choronzon—333—is also that of *The Book of Lies*. The verse therefore seems to point to this factor as beyond Daäth. Furthermore, the dog<sup>7</sup> is mentioned in the next verse, 33. The verses are intelligible to reason, but viewed from the level of trans-Daäthian magick their various elements—the pit, the dog, the accursed, the lie, damnation, venom, runes, and the ‘factor infinite and

<sup>3</sup> See chapter 12, and elsewhere.

<sup>4</sup> It should not, however, be supposed that the Mass of the Holy Ghost cannot be used to invoke the energies represented by Lam, but that concepts of extra-terrestriality are not consciously entertained by the majority of practitioners who use the 93 Current.

<sup>5</sup> See Robert Temple, *The Sirius Mystery*, p. 208, for an account of Musarus in connection with the Berosian version of creation.

<sup>6</sup> ShTN, Shaitan, 359.  $359 \times 2 = 718$ .

<sup>7</sup> Shugal, the dog or jackal, the Guardian of the Abyss.

unknown<sup>8</sup>—all suggest the climate peculiar to the back of the Tree of Life. Hence, ‘all their words are skew-wise’, meaning the wrong way round or back to front. The number of the verse, 32, is that of the total number of paths and sephiroth as manifested, i.e., on the front of the Tree. It is also the number of ZIVVG, ‘copula maritalis’, and of ChZIZ, ‘zig-zag’, ‘fork lightning’, as if to suggest that ‘funambulatory pathway between ecstasies’ which features in *Zos Kia Cultus*. Also, 32 is IChID, ‘Unity’. 32 is the reflection of 23, the number of the Path of Blood and of Ipsos the Word of the Aeon of Maat. Its Tarot attribution is The Hanged or Crucified Man, which conceals the mystery of the Place of the Cross or the Crossing, where man is transformed or crosses over (the Abyss) to the ‘other side’.

All these ideas comport a congress with forces behind or beyond the known universe. Yet although this is verse 32 of the second chapter of AL, it is the 98th verse of the Book as a whole. This is the number of ChMN, ‘image’, ‘hidden’, ‘concealed’; it pertains to Sol and to the lingam-yoni. It is also the number of MHN, ‘a mouth’, and of ChSL, ‘to consume’, ‘eat’. And here surely we have the secret image of Maat concealed in this verse 32, and a certain proof that Maat is the ‘factor infinite and unknown’ that is part of the true formula of magical copulation in the Mass of Maat. The number 98 is also that of LZVNH, ‘for a harlot’, thus indicating the sexual nature of the rite, for she is Babalon and the Daughter-force, the ‘blue-lidded daughter of Sunset’.

Considerations of the technical degrees of sexual magick used in the O.T.O. will show how the Mass of Maat is comprehended by the scheme of the *One* beyond.<sup>8</sup> We are thereby lifted out of the category of the known Universe ‘A’ and translated into the unknown Universe ‘B’, where exists the factor infinite and unknown, viz: the Aeon of Maat, the

<sup>8</sup> I.e., the ‘one beyond ten’—the *eleventh* degree. The one beyond the ten Sephiroth is the one beyond the system of power-zones which constitutes the known Universe. The one beyond ten is Daäth, the eleventh power-zone that is the Gateway to the ‘other side’.

Daughter-Darkness; dark, that is, to those whose vision is confined to the hither side of the Tree.

The XI° O.T.O., is therefore the Door to the Infinite; it opens on to a completely new series, a totally different dimension of consciousness. In terms of Tetragrammaton, the degrees of the Sovereign Sanctury of the O.T.O. may be classified as follows:

The VIII° involves the Yod

The IX° involves the Hé

The X° involves the Vau<sup>9</sup>

The XI° involves the Hé (final)<sup>10</sup>

The XI° therefore initiates a totally new series of worlds having their roots, as it were, in the known universe, and passing from thence (*via* secret pathways) to the Unknown by means of the formula of reversal, from IX to XI; a leap from Yesod to Daäth *via* the Sun/Son (Vau); to the Daughter (Hé) *via* the Mother-Moon; to the Priestess, *via* the Hierophant.

The Eye of the Daughter—*Coph Nia*—is the Door to the Unknown Universe, and it is opened by the secret key of the eleventh degree. In *Liber AL*, Coph Nia is mentioned in the same verse as the 'Lord of the Double Wand', who is the dual Shaitan. The number of the verse, 72, is that of Shemhamphorasch, the Divided Name.<sup>11</sup> There are 72 quinaries or spaces of 5° in the Zodiac. The Shemhamphorasch consists of 72 trilateral names which, by adding IH or AL, yield the names of 72 Angels or extra-terrestrial entities.<sup>12</sup> 72 is the number of BSVD, 'in the Secret', the secret pertaining to Yesod. This verse therefore contains the formula of Coph Nia as the key to the Gateway to the other Universe, by the formula of the XI°.

OB, 'the Serpent', also adds to 72, indicating the essentially Ophidian nature of the operation. In the *Necronomicon* (ac-

<sup>9</sup> As the Hierophantic or Administrative Degree.

<sup>10</sup> The Daughter that reifies the entire formula on another plane or in another dimension.

<sup>11</sup> Cf. AL.III.2: 'There is division hither homeward; there is a word not known'.

<sup>12</sup> See *Liber 777*.

cording to Lovecraft), there is mention of certain *Blacknesses* that are 'lesser than He Who guardeth the Gateway . . . 'UMR AT-TAWIL, the Most Ancient One. . .'.<sup>13</sup> It is highly significant that the number of His name, 311, is also that of QOPh NIA, of ShBT, 'Wand', of ChBSH, 'Khabs', (a Star), and of the word 'silver'.<sup>14</sup> It is also the number of the primal tree of life, the Ash Tree, which typifies the *as* (Egyptian), the 'secreting part of the body'; *ash* means 'emission'. AISH, 'man', is the typical male or virile force, and the beginning of the word *manifestation*, which is a mystery of the Aeon of Maat, of Ma-ion, and of Manio, all of which has been explained.

Verse 72 thus resumes one of the most complex formulae of the *Book of the Law*, including those of the Aeon of Maat, for evoking the Great Old Ones. The verse also mentions the 'left hand', which is 'void', for the known universe has been crushed' and nought (i.e. Nuit) remains'.

Although this is verse 72 of the third chapter of AL, it is also verse 217 of the Book as a whole. This is the number of the Bee (DBVRH) which, as shown previously, is the supreme zoötype of the Soul in relation to the aeon of Maat. Above all, however, 217 is the number of Set,<sup>15</sup> and 217 divided by 7 (the number of the priestess, for Venus = 7) yields 31, which is the key to the *Book of the Law*<sup>16</sup> and one of the three rays of 93.<sup>17</sup> 217 is also one of the numbers of Hoor, which is the name of the 'Lord initiating', (AL.I.49); he who initiates the candidate in the Aeon of Horus. Frater Achad has shown that Hoor equates with the god Set.<sup>18</sup> Set is not the opposite of Horus in the sense of a polarity operating on one or on several planes, but the reflection cast in an inner dimension as in a mirror which absorbs into itself the image which comes within its range. Beyond this point the analogy does not hold

<sup>13</sup> *Through the Gates of the Silver Key* (Lovecraft), p. 407.

<sup>14</sup> This word is used to qualify the key to the Gateway to Universe 'B'.

<sup>15</sup> By Greek Qabalah.

<sup>16</sup> AL = 31.

<sup>17</sup> 3 × 31 = 93.

<sup>18</sup> See *Cults of the Shadow*, p. 157.

good, for in the mirror of Set reflected light appears as darkness and as the negation of the image reflected. By following the vectors of the vanishing light-beams one is tilted into another dimension in which the light shines as anti-light (not as darkness), the reverse, but not the negation, of light. As the entire interaction operates non-phenomenally it is impossible to describe it verbally.

A precisely analogous situation obtains in the case of Te-trigrammaton, where the Daughter (*hé*, final) represents the dark twin or reflex of the Son (*vau*), who then appears as the anti-hierophant. The operation begins in the world of matter, with the twin polarities, *Yod-Hé*, which combine to form the Hierophant (Hoor/Horus/Set) who then disappears through the window<sup>19</sup> in space, typified by *hé* final (the daughter), where he reappears in the anti-universe as the *ion* of Ma.

It is now possible to see the continuous flow and evolution of aeons occurring simultaneously and passing over into the world of anti-matter. The *Yog* (or *Yug*)<sup>20</sup> of Sothoth is the counterpart—as the Aeon of Set-Thoth, or Daäth—of its twin, the *Yug-Hoor* or Aeon of Horus. *Yog-Sothoth* is the Gate through the aeons to the Star-Source beyond Yuggoth, the *Yug* or Aeon of Goth. The Star<sup>21</sup> is assigned to *Hé*, the ultimate opening, or window, on to Universe 'B'. This Star, symbolized by the Daughter, is Sothis or Sirius.

The schema presented in *Aleister Crowley & the Hidden God* (p. 58) reveals a *hiatus* after the Aeon of Maat.<sup>22</sup> The gap represents the Aeon of *Z-ain*, which is one with *Coph Nia*, the 'Eye of the Daughter', as a reflex image of the *Ain*.<sup>23</sup> The Aeon of *Z-ain* is the Aeon of 'the woman . . . girt with a sword before me'.<sup>24</sup> Note the word 'before'. The number of 'me' is 45, the number of ADM, 'Man'.

The Manifestation of Man in the plenum-void can only

<sup>19</sup> *Hé* means 'a window'.

<sup>20</sup> One meaning of *yug*, or *yuga*, is 'an aeon' or 'age'.

<sup>21</sup> The title of Atu XVII.

<sup>22</sup> In the list of Aeons.

<sup>23</sup> *Ain* is *Nia* in reverse.

<sup>24</sup> AL.III, verse 11. Eleven is the number of magick, and of the *Qliphot*.

occur when the Word (of the Aeon) has been reintegrated on the other side of the Tree of Life. The Aeon of Horus therefore conceals within it the Aeon without a Word at which Crowley hinted with trepidation, no doubt because he realized that he had not himself uttered a 'Word'. *Thelema* was not the Word of the Aeon, but the 'word of the Law'.<sup>25</sup> Furthermore, Crowley was mistaken in identifying the wordless aeon with that of *Daleth*, as he did in his *Magical Record* in an entry dated 10.6.1923. On the other hand, and more accurately, Dion Fortune refers to the Sign of Gemini (attributed to *Zain*): 'for the Forces signified by that Sign influenced Atlantis and will influence Earth again later in the *present* age. The stars are set in configurations somewhat similar to those which influenced the last days of Atlantis'.<sup>26</sup>

Similarly, Meher Baba also could not utter a Word. First has to occur a certain transition that involves an inward swing of the Gate of the Aeon, the Gate that is *Yog-Sothoth*, the Guardian of which is *Choronzon*—He that Disperses the Word.<sup>27</sup> By slaying the Dragon (Beast) named UMR ATTAWIL, the Eye of the Daughter (*Coph Nia*) is opened, and—as Sothis rises—so she manifests as the 'blue-lidded daughter of Sunset', who is Maat. She sheds her *kala*, or *ion*, of Mu with its 'dark doctrine', and as *The Book of the Law* is to the Aeon of Horus, so is the Grimoire of the Dark Doctrine (*Mo Ayon*) to the Aeon of Maat.

The 'lost' Word *cannot* be heard because it is the Word of the Beast, and the Beast cannot speak. His 'speech' is 'weird and monstrous',<sup>28</sup> it is the cosmic hiss behind creation represented by the Swan of Yuggoth. Its *qliphotic* manifestation was hinted at by Arthur Machen in his account<sup>29</sup> of the *sixty-*

<sup>25</sup> AL.I.39. Note that 39 is 93 in reverse.

<sup>26</sup> *The Cosmic Doctrine* (Fortune), p. 147. Italics added.

<sup>27</sup> Crowley describes *Choronzon* as the terrible symbol of Dispersion.

<sup>28</sup> *Liber VII* (Prologue).

<sup>29</sup> See 'The Novel of the Black Seal' from *The Three Impostors*, by Arthur Machen. According to Julius Solinus (c.3rd cent. A.D.), 'this stone has a secret unspeakable name; which is Ixaxaar,' the number of which is 333, thus identifying the stone with the *Choronzonic qliphot*.

stone, and the terrifying gulfs haunted by the hissing creatures of the slime which the Stone represented. The stone is also the Mani stone of Man and of his Manifestation in matter, the 'wish-fulfilling' gem of the Hindus which—due to the curious proclivities of human psychology—appears to the non-initiate as a thing of loathing and abhorrence. For as Dali hinted, it may be just those lost treasures, those lost parades which we seek to regain, that are veiled in the repellent imagery of horror and degradation.

In Crowley's Cult, sixty is the number of a grimoire known as *Samekh, vel Congressus cum Daemonem*.<sup>30</sup> It contains spells evocative of the Forces from Outside, spells in an unknown tongue reminiscent of the Sixtystone. Similar 'sixtystone' words appear also in some of the Holy Books of Thelema, notably in *Liber 418* and *Liber VII*. Also, the strange sound *StiB*, which begins 'a line drawn on the Tree of Life in a certain manner',<sup>31</sup> begins with a hiss which suggests alien and forbidden rites occurring outside the circles of time. One of its number is 81, which links it with the moon and particularly with the full moon as the point of 'turning back', i.e. reversion. It is also the number of that 'honey' moon known as *talam*, that is distilled in the Mass of Maat.

The Aeon of Goth (Yug-goth) symbolized by Pluto and the transplutonic Beyond, touches upon these mysteries. One of the numbers of Goth, 409, is that of 'Serpent', and therefore of the Ophidian Current. It is also the number of the Holy Ones, HQDSh. *Qadash* (a form of Katesh) is a loaded term in Thelemic magick. It has been explained in some detail in the Typhonian Trilogy, to which the reader is referred. The *Qadeshim* are a form of the Great Old Ones, as are the Father (ABVTh), and the Patriarchs (ABHThA), or Elder Gods, which also have the number 409.

Another number of Goth is 473 which is the number of

<sup>30</sup> It is published in *Magick* (RKP edition). Crowley describes it as the most potent ritual extant. It is based upon an ancient Sumerian ritual and was used by Crowley to invoke Aiwass.

<sup>31</sup> *Magick* (RKP edition), p. 199.

GVLGThA, 'skull', and of 'Blasphemy', which suggests the profanity of calling upon dead names (*Necronomicon*). This number is one less than Daäth, 474, the Gate of Set and Thoth, and of the Aeon or Yug of Sothoth, the gateway to the formless aeons beyond the Pylon of Yuggoth. Note the persistence of the terminal 'th' (*tau*) in many of the words and names connected with the Mysteries of Daäth.<sup>32</sup> *Tau* as a terminal letter in Hebrew and Chaldaean words denotes a plurality, as in *Sephiroth*, *Qliphoth*, *Sabaoth*, etc., and, as such, is the sign of multiplication<sup>33</sup> and therefore of *manifestation*. Manifestation is the thirteen-lettered word associated with the Aeon of Maat by Frater Achad, who 'saw' its letters arranged around the points of the Star Sapphire. And it was, precisely, Crowley's recognition of Aossic as 400 (*Tau*, *Manifestation*) that forged the link which Achad failed to make.

The name Aossic was received prior to the present author's meeting with Crowley; it is the name of a Great Old One and was originally read as 300<sup>34</sup>, which, united with the name Aiwass (418) is equal to 718, which is the number of the Stélé of Revealing<sup>35</sup> and of the author's magical name—Aossic-Aiwass—as Head of the *Ordo Templi Orientis* (O.T.O.). Furthermore, the word 'child', by English *gematria*, is 52, which when added to 666 yields 718. Thus the identity of the Magical Child was both adumbrated and concealed, as long ago as 1939, in the name Aossic which Crowley interpreted as

<sup>32</sup> This suggests a link with my own work, since *Tau*, 400, was the number by which Crowley alluded to me in his *Magical Records* of 1944, 5. (Aossic as OShIK = 400).

<sup>33</sup> The sign for multiplication is itself the Sign of the Cross, and Daäth is the Place of the Crossing.

<sup>34</sup> OSSIQ = 300.

<sup>35</sup> 'That stélé they shall call the Abomination of Desolation; count well its name, & it shall be to you as 718.' (AL. III.19). 718 is also the number of AZYN (see chapter 4); of QNShNTTR (a formula connected with the Forgotten Ones: see chapter 17); of BION, which, according to Wilhelm Reich are 'Vesicles representing transitional stages between non-living and living substances'. 718 is also the total numeration of the motto: *In Desolo Ad Nefandus*, 'Into Desolation through (or by) the Unspeakable', i.e. through the Wordless Aeon?

400, the Sign of the Cross of Set, and the symbol of Manifestation (Maat).

These diverse threads woven into the fabric of the aeons have all along proclaimed the advent of Maat. Moreover, the Word of the Aeon of Maat as 280, plus 93, yields 373, *Musarus*, which equates with the Abomination of Desolation represented by the Stélé 718.

The Magical Current of Maat first channelled by Frater Achad, and resisted by Crowley, was continued by Aossic-Aiwass and manifested by Andahadna, the Priestess of Maat.

Describing the mode of the Aeon's unfoldment, Andahadna writes:

After we have achieved the race-consciousness, we shall join the Comity of the Stars. This is a marvellous Intelligence that has existed from the beginning of this cycle, and shall endure to the end. The youngest members are those planetary races that have achieved global consciousness. There are those whom we see as stars . . . plasma-beings whose race-consciousness forms the galaxies. These are the absorptive ones whom we perceive as masses of interstellar dust and gas, such as the Horse-head Nebula. There are those who are willed supernovae, 'quasars', neutron stars, pulsars and 'black holes'. The ones who are composed of contra-terrene matter (reversed atomic charges) were the origins of the concept of the *Qliphoth*, although their natures are most benign.

These brethren await our development patiently . . . When all sentient beings have achieved complete awareness, we unite, and transcend the space-time continuum entirely. This is the essence of the Bodhisattvic Vow. Those of us who have willed to take the Vow are committed to the furthering of evolution toward this Unity.

## I 7

### *The Forgotten Ones*

THE BOOK of the Forgotten Ones, channelled by Soror Andahadna, appeared in two parts. The names they contain have been analysed by the artist-magician, Allen Holub, who writes of the first part:

I think that at the time of the channeling, Soror Andahadna was not attuned enough to these forces to present a perfect channel, thus the lack of depth and substance to it.

This may be an accurate observation, but it should not be forgotten that in channeling forces of this kind the stress upon the psycho-physical organism is extreme; the wonder is that anything that comes through can be given a seemingly rational presentation, for Magick is the apotheosis of the Irrational, the acme of the absurd, and the reification of the impossible.

Holub observes that the Book

divides itself into 11 chapters of 26, 5, 23, 18, 14, 7, 13, and 2 lines at the end, making a total of 108 lines, 108 being  $2^2 \times 3^3$ , or Chokmah and Binah extended into another dimension.<sup>1</sup>

<sup>1</sup> That is to say, the energies of the second and third power-zones, which are above the Abyss, viewed as forces operating inter-dimensionally, or at the back of the Tree.

$2 \times 2$ , or 22, is *achad* (unity), while  $3 \times 3 \times 3$  is 333, Choronzon, Dispersion. 108 thus represents the equilibrium of these forces.

108 is also the number of GIHNM, the 'Hell or Qliphoth of Yesod-Malkuth' and of OZAL, a 'Giant', or 'Great One of the Night of Time', hence one of the Forgotten Ones.

Holub also notes the relationship between the number of lines in each chapter and the nature of the entity of which it treats, e.g., the chapter devoted to SHE, which has 7 lines.<sup>2</sup> He then makes a startling statement concerning the Elder Gods who

do not exist so much on the paths of the *qliphoth*, as between the Trees of Life and Death in the Abyss; the abyss being viewed as an extra-dimensional space existing off the Tree entirely, but within which the Tree floats like an island.

In order to grasp the significance of this statement it is necessary to have studied in depth the topography of the back of the Tree of Life.<sup>3</sup> Holub's qabalistic-mystical analysis of the names and formulae appearing in the Book is valuable in that it supplies a key to the Mysteries of Maat in relation to the 93 Current and the Lovecraftian Cult of the Great Old Ones.

During the course of his researches, Holub explored the astral temple of an entity named No\* (the name will be explained in due course). Holub describes the temple as

a long dark cavern; a slow stream flows down a channel in the centre therefore and disappears down a hole in the far wall. Above the hole is the altar. It has been my experience that No\* manifests as a feathered, winged serpent in this environment. The serpent part is covered in fish scales.

No\* has a sigil and a device<sup>4</sup>. By visualizing the sigil and projecting the device into trans-dimensional space by magical

<sup>2</sup> Seven, the number of Venus, the feminine principle.

<sup>3</sup> See *Nightside of Eden*, where this region has been very extensively mapped.

<sup>4</sup> For the Sigil and Device of this and other Entities referred to in this chapter, see Diagram 2.

techniques involving the VIII<sup>0</sup> or IX<sup>0</sup> O.T.O., the magician will gain access to the temple and receive instruction from No\*.

No\* as *Noh* = 125. I have investigated this number in *Nightside* (p. 86) where it is shown that Noh is the formula of subjectivity objectivizing. The transliteration of the name No\* is, however, uncertain because it appears in the *Book of the Forgotten Ones* as No\*, the third letter or sign being (according to Holub):

a glottal stop, a sound found only in the most primitive of terrestrial languages. The glottal stop is formed by the intake of breath, symbolizing reversal or the serpent eating itself, or the consumption of the elixir, or—if the male/female androgyne exists—it is mutual oral sex to the point of orgasm, the orgasm being equivalent to the uttering the letter (i.e. the glottal stop). When vibrated correctly, the name stops time and reverses space.

This statement makes it clear that No\* can be rendered by NOX, which, as 210<sup>5</sup> has highly significant connotations. It is the number of OMPEHDA, a word or name that appears in *Liber AL* in connection with a Curse. It is also the number of the *Nephilim*, the 'giants', the Great Old Ones themselves. In the Cult of Thelema the number 210 is associated with Nox, or the Night of Pan, as the reflex of the Gnostic Lux, the Light of Consciousness. It is the number also of another mysterious name, NEXHAGUS,<sup>6</sup> found in the *Book of the Forgotten Ones*.

As No, pure and simply, the name adds up to 120 (a metathesis of 210), the number of *Samekh*<sup>7</sup> spelt in full.

My name is No\*. My son and brother is the Mouth that Devours. My name withdraws. It takes the speaker with It. I send my power forth, so I may eat more power.

The number 120 is  $1 \times 2 \times 3 \times 4 \times 5$ , and is thus a

<sup>5</sup> N = 50, O = 70, Tz = 90 = 210.

<sup>6</sup> *Vide infra*.

<sup>7</sup> Cf., remarks on the sixtystone, p. 215.

synthesis of the power of the Pentagram. No, as the negative (as in our word 'no') resumes the essence of Nox, the name that withdraws all into the Night of Time, the Mouth that Devours. The aspirant is instructed to 'Descend into my Temple: meet yourself . . . ; learn the Alchemy and Mass of No\*.

Andahadna remarks that this initiation 'somehow splits oneself into two awarenesses.' It is the *mirroir fantastique*, the magic mirror that reflects the *lila* of the objective universe from the spaces behind the Tree, where *no thing* exists. This is a difficult concept for the mind to grasp, especially the non-oriental mind, and it requires some depth of meditation to understand that—as Blavatsky has pointed out:

Existence can only apply to phenomena, never to noumenon . . . *Sat* is Be-ness, to include Being and non-Being—it does not mean 'existence'. The idea that things can cease to exist and still BE, is a fundamental one in Eastern psychology.<sup>8</sup>

The word ex-istence itself demonstrates its impossibility, since nothing can exist *outside* consciousness (noumenon). This is why No\* exclaims:

Chant the incantation of My Name. It will destroy you. Pronounce My Name aloud, in repetition—it will banish all but pure Awareness.

Nexhagus is one of the primal Old Ones and is described as

the Elder Jester of the pre-create! From Him did spring the Fool, the Magus, and the Tower. He it is who is the Hierophant, when the Great Beast commands it.

The number of Nexhagus, 210, is the number of the Builders of the Tower of Babel. Nexhagus is

the cruelty of laughter, and its balm. He it is that designed the

<sup>8</sup> Discussions on the Stanzas of the First Volume of *The Secret Doctrine*, p. 17. Also, *Secret Doctrine*, The Vol. 1. p. 54.

mind of man—and is the brother of Choronzon. The brother is Himself<sup>9</sup>. His is the first and Last Mask of the Dance.

Another name of the Forgotten Ones—Nagrikshamish—contains proof of connection with Sirius which links the new revelation of Maat with the Aeon of Horus, as a continuing cycle of time and as a present event-act NOW, existing outside the circles of Time.

Nagrikshamisha is 936, the number of Orthrus, the dog of Sirius; it is also the number of Kether spelt in full. Orthrus is the brother of Cerberus, and the offspring of Typhon and Echidna. Shamish, the Sun, is the cause of his attribution to the Black Sun behind Tiphereth. Of Nagrikshamish it is said

His light of Samadhi has a red passage. His veil is blood-of-vision, the roar of thunderclap His voice. He needs no invocation; He dwells within thee.

Loroo, another Forgotten One, is described as

the tenuous one. He is the space between stars. Loroo, the evanescent one! He is the ever-changing place of in-between. The wise ones invoke His absence.

His name adds up to 440, the number of ThLI, the 'Great Dragon', and of ThM, 'to come to an end', 'cease' 'disappear', 'to be absent', from the Egyptian *atem*, 'to annihilate'. But ThM also means 'whole', 'complete' (from Egyptian *tem*, 'total'). This is the 'whole' of the Law in the sense that there is nothing beyond it. Michael Bertiau maintains that in that 'nothing', no law obtains, which is how he interprets the words 'There is no law *beyond*: Do what thou wilt'. At this point of inbetweenness, Will (Thelema) makes the leap from existence to non-existence, yet finds itself still as Being, as on the 'Day of BE with Us', in the Aeon of Maat (Ma-ion).

MT (Maat) = 440 = ThM = whole, complete, end of a cycle. Loroo here establishes identity with the Thelemaic-Ipsos Current.

<sup>9</sup> I.e. His reflection.

Another Forgotten One, She, is invoked by the symbols of the Vulture on the Tower of Silence.<sup>10</sup>

The Forgotten Ones, like the Great Old Ones, and the Elder Gods, are defined by Allen Holub in his Comment to Part Two of the *Book of the Forgotten Ones*, in which he says:

By Elder Gods I mean the dark primal forces that reside deep within the subconsciousness. They are the raw unnamed energies existing since the icy cold of the fabric of space emerged from naught. They pre-date the coming of space itself, and of time, from the aethers, although it can be said that they represent the process of formation itself. On the Tree of Life, they are in the Abyss (off the Tree entirely). They are forces of the 'watery abyss' from which Ptah hurled forth at the beginning of time. They are the forces of the great deep from which the spirit of Nodens ariseth. They are guarded and contained only by the 'civilized' veneer surrounding us, by yg-sht-thoth or sht-tahut-i, the Ibis of the Abyss whose eyes of ice and acid-green skin, eats souls; he who both guards the Portal and is the Portal.

The Great Old Ones may be called forth by the formulae of the New Age, but one must remember . . . that Will is *not* a function of ego, and that any shred of ego or 'lust of result' attached to the Mage during their invocation will be pounced upon and torn to shreds along with the Mage himself. The Vulture upon the Tower of Silence will pick out his eyes, while his flesh is torn asunder by the razor-sharp beak of the Ibis of the Abyss. That way lies madness, and extinction.

They are not so much 'called forth' as 'channelled through', the Mage being a passive 'Opener of the Portal' through which They flow. He becomes Yog-Sut-Thoth, the portal itself. The universe must be prepared by the proper words of power being spoken, the astral (plane) modified by the proper images. The Mage must invoke his most primal self by the sacramental use of the proper drugs (blood, raw meat, cocaine, etc., and sex). The blood of the moon should be present within the chalice of the priestess.<sup>11</sup>

The Old Ones are stabilized, to a degree, by the consumption of the elixir within the fire of the body, but They remain volatile at

<sup>10</sup> See Plate 8, *Nightside of Eden*, The Vulture on the Tower of Silence, delineated by Allen Holub.

<sup>11</sup> This comports an Operation of the XI° O.T.O.

best and must be dealt with carefully. Herein lies the knowledge necessary for the invocation and/or evocation of these Forces. These magicks should be dealt with only by the experienced, and then at their own risk. This path leads to great power, but it also leads to madness and death. There is great danger, but ever greater reward. You walk the Abyss, balanced as a feather upon the razor-edge of madness. Walk carefully. Know, Will, Dare, and be Silent.

The formulae of working this Great Evocation are contained in the names and numbers of the Maatian Books, as here investigated. *Ipsos*, the Word of the Aeon of Maat represents the Maat Current as a whole, as Thelema represents that of Horus. The Word of Initiation is *Ignator*. It prepares the body of light<sup>12</sup> for what is to follow, and it actually initiates the process. One of its numbers, 734, means 'to bring forth'. The Current creates a vortex in Time, in Space, and in the Aether, represented by the trinity Ychronos/Chthonos/No<sup>13</sup>

Yog-Sut-Thoth is here the lunar,<sup>14</sup> initiating aspect of sht-thuti, the Ibis of the Abyss, the guardian and opener of the Gate, and the Gate itself. Yog-sut-thoth serves as an interface between that which is above and in the Abyss, and that which is below the Abyss. Yog-Sut-Thoth and Choronzon are aspects of each other and can be invoked by the same symbols.

It will be seen from this description that Yog-Sut-Thoth with Shugal (333), together with Choronzon (also 333), creates the event-act known as The Beast, viz: the creative vortex in the Aether that gives rise to the manifestation of phenomena *via* the mechanics of atavistic resurgence. As such, the process is identical with the method of sorcery practised by Austin Osman Spare in *Zos Kia Cultus*. He had derived it from his witch-mentor, Yelg Paterson. She in turn had been initiated by her Salem forbears who had spiritual *rappor*t with disembodied American Indian sorcerers, who in times long past had established a Gate for the Great Old Ones. The number of Yelg is 48, which is that of KVKB 'a star', the

<sup>12</sup> I.e., the astral body.

<sup>13</sup> See chapter 14.

<sup>14</sup> Yg = 13, the lunar number.

'Star of Chivan', the Beast, from Egyptian *Kheb*, 'Typhon', and *Khabs*, 'star', thus equating the name Yelg with the Star of Typhon and the Typhonian Current generally. In a more specific sense, Kokab represents the Sphere of Mercury or Thoth, thus the name Yelg comports both Set (Typhon) and Thoth (i.e. Yog-Sothoth).

Ignaiye, 93, is the force that both invokes and evokes the Great Old Ones, thus equating it directly with the 93 Current; as if to say that the Aeon of Horus will see the return of the Old Ones, and that the formula of Love under Will (also 93) will be the mode of their manifestation.

Iannu, 117, the number of 'primordial', 'fog', 'darkness',<sup>15</sup> is the union (*yog*) of Ian (aeon, abrasax) and Nu (Nuit). Iannu, therefore, represents the forces of the present aeon extended both ways in time—Janus fashion—moving to completion at positive and negative infinity, thereby completing the Circle. Iannu is the formula used for grounding forces of all times into the present time or aeon. It may also be used in connection with the formula of atavistic resurgence.<sup>16</sup> Allen Holub describes the glyph of Iannu as

a spinning vortex, a black hole, the great *yoni* existing outside the Universe, but absorbing all until—when dense enough—it turns white, becomes a star and closes the circle. It is a star transformed and transmuted through n-dimensional space. It is change, movement, eternal flux. The vortex sucks in, the vortex spits out. In terms of the physiological *gnosis* it is the act of sexual intercourse, the rhythm of insertion and retraction . . . and then, the release of the semen.

Holub then goes on to describe Hai, another Forgotten One:

Hai, 85, is the inverse of Ignator and thus the word of completion, creation, and birth. While Iannu is the womb, and Ignaiye is the process occurring within the womb leading to birth, Hai is the projection from the womb into the kingdom (Malkuth). Ignator is

<sup>15</sup> See Castaneda, *The Second Ring of Power*, pp. 287, 288.

<sup>16</sup> See *Images & Oracles of Austin Osman Spare*.

the conception, Hai is the springing forth of Hoor-paar-Kraat, the rising sun-son (Sothis) conquering darkness as it rises.

Hai or Hé means a 'window', symbolic in this context of the opening on to space: Yog-Soth-Thoth, the Gate to the other Universe. Ayin is the eye; yod is the hand. The formula suggested is that of VIII° O.T.O. (see also the works of A. O. Spare).

The number of Hai, 85, is the number of Pé, the 'mouth', 'opening', and of GBIO, which includes the Cup and the Mount (or Tower), as the womb-shaped hill/brothel/house.

In accord with this interpretation is the word SKH, also 85, an 'ark' or 'tabernacle'.<sup>17</sup> Significantly, 85 is the number of the Greek word *endeka*, 'eleven', which is the number of the *Qliphoth* and of the magical methods of their evocation. However, when Hai is spelled *hé-aleph-yod*, its number is 16, which is a number that has many important connotations in the Draconian Tradition.<sup>18</sup>

As is evident from the foregoing, the second part of *The Book of the Forgotten Ones* presents a basic ritual for the invocation of the Great Old Ones of the Night of Time, as well as of the Elder Gods. Holub describes the requisites of *sadhana*:

The Working should be performed at night, in a high place, preferably overlooking the sea. If an indoor temple must be used, a large bowl of clear glass or crystal should be placed centre-most on the altar, filled with sea-water into which the blood of the moon has been dissolved. Blood (especially of the moon) is sacred not only for the primal savagery it implies, but, in the case of moon juice, it contains the unfertilized ovum, pure life-potential. It is also composed primarily of sea-water, a link with the Sea of Binah, from which life crawled forth. Although the sea is the most suitable medium, any strong elemental force is an aid to the ritual . . . The nature of these basic elementals is akin to that of the Great Old Ones, and can be viewed as a primary manifestation of Them.

In collecting the blood, a ritual of consecration to the Great Old Ones should be performed along the lines of *Liber Stellae Rubeae, vel*

<sup>17</sup> SKH is the root of Sekht, Sekhet, the consort of Thoth. She is thus the *shakti*, or power, also of Yog-Sothoth.

<sup>18</sup> The reader is referred, particularly, to chapter 1 of *Cults of the Shadow*.

66<sup>19</sup>. A tape recording of violent gales or rushing surf may be found a useful adjunct to the invocation. The Mage then vibrates the Word of the Aeon of Maat, Ipsos, in connection with the name of a Great Old One, such as LAM.<sup>20</sup>

It would increase the chances of success of the Rite if a replica of Lam were placed behind the bowl upon the altar. The Mage then repeats the mantra LAM-IPSOS-LAM-IPSOS-LAM, etc., until a strong and unbroken *rappor*t has been established. This makes possible an inrush of the energies (*shaktis*) of the Aeon of Maat; it lifts the operator out of the present (aeon) into the ambience of that Goddess. The name Ignator should then be vibrated until the transition from 'Here to Here' is established *in between* the two worlds of aeons, thus creating a double image, a Janus-headed gateway for the passage of energies from future into past and present time.

The subsequent section of the Book describes the feeling of the time-flow as it ripples through and beyond the consciousness of the Mage. As the Force manifests, the Mage transfers 'his' consciousness—or, more properly, the consciousness of Lam—beyond the pylons of the aeon to the ultimate gate of ye Aeon of Maat:

If the Mage is working on the astral, he should be on a flat, rocky plain . . . In the distance, a black sea stretches towards infinity. The breakers roar over the wind. Towering before the Mage are two pylons of roughly hewn obsidian, about equal in height. As he moves forward they flash, as facets in the rock catch the light. Above the left pylon a black dragon hangs motionless but for the ponderous flapping of her wings. Upon the right pylon is a black vulture, poised, and ready to strike should the Mage falter. Both pairs of eyes gleam a blood red. Shimmering between the pylons, and strongly contrasting the ever-present grey of the place, glows a curtain of amber light, blindingly bright yet illuminating nothing.

<sup>19</sup> *The Equinox*, I. vii. p. 31. Crowley's commentary on this ritual has been published in *Mezla*, Vol. 1. No. 3.

<sup>20</sup> A Gateway for the Great Old Ones has already been established—and opened—by members of the O.T.O. who are *en rapport* with this entity. Crowley's portrait of Lam has been reproduced in *The Magical Revival*, opposite p. 84. See also Plate 13 of the present book.

From between the pylons issues a numbing wind. The Mage must walk between the pylons, through the portal, into the land Between, which is called Nephesh Arepho Ignator, the land of creation in ever-present darkness.

The Book goes on to describe a magical sojourn in the Land of Between. Various entities are encountered; one of them—a form of Maat—is named the Golden One. She is

Generally depicted as a slender woman with golden hair, lips, nipples, and nails, having sapphire eyes and pale gold-dusted skin. The relationship between Her (as the Priestess) and the Nameless One (as the Priest), establishes the basic polarity of this Operation. The joining of two is the magical equivalent of the union of matter and anti-matter, and is the source of power in the Working. She is invoked by the formula of the bee and the feather and the 'same mouth' (i.e. Ipsos).

In the symbolism of the Draconian Mysteries, gold is synonymous with the colours red and black, as explained in *The Magical Revival* as follows:

The metals of the alchemists were not common metals, but living substances, and these metals or essences are materializing elements of occult forces which embody themselves in the wealth secreted by the mines of Kali. Kali, the Black One, contains 'Truth' (i.e. Maat)—the *ruti* or blackness—which reveals itself in Matter in the form of the purest metal, i.e. gold. Red, black, gold, are equivalent terms. The *menstruum* or vehicle of Light (Gold), on the physical plane, is blood, the liquid source of manifestation. The Mystical Water, the Sea of Infinite Space represented by Nuit (Nu) equates with red, gold, or black, all of which are One Principle, One Tattva One Truth<sup>21</sup>.

The metal gold was abhorred by the priests of the Solar Tradition as smacking of dark Typhonian worship and usage, for reasons above shown. However, there are other—less occult—reasons for the use of gold in the temples of the ancient gods, and the use to which it was put in contacting those gods. John Keel<sup>22</sup> writes:

<sup>21</sup> And that Truth is Maat, whose name means Truth.

<sup>22</sup> See *The Cosmic Question*, by John Keel.

the widespread use of gold in religious artefacts may be of special significance. Gold is a useless metal. It is too soft to be used in tools or cookware. It is also rare and difficult to mine and extract, especially for primitive peoples. But from the earliest times gold was regarded as a sacred metal, and men who encountered gods were ordered to supply it. Over and over again the Bible tells how men were instructed to create solid gold objects and leave them on mountain tops . . .

Gold is an excellent conductor of electricity and is a heavy metal, ranking close to mercury and lead on the atomic scale . . . If the ancient gods were real in some sense, they may have come from a space-time continuum so different from ours that their atomic structure was different. They could walk through walls because their atoms were able to pass through the atoms of stone. Gold was one of the few earthly substances dense enough for them to handle. If they sat in a wooden chair, they would sink through it. They *needed* gold furniture during their visits.

The Golden One may therefore be understood as a kind of atomically constructed machine which facilitates intercourse with the Goddess Maat for the purpose of transferring Consciousness (i.e. Light), which is normally outside the range of human awareness. It is thus possible to enter the Aeon of Maat by means of her priestess.

Maat's symbol is the Feather, TzITzITH; the word is equivalent to 600, the number of ShRQ, meaning 'red', a synonym for gold. TzITzISH (the feminine form of TzITzITH, and therefore pertaining to Maat's priestess) is 500, the number of MThNI, 'the loins'.<sup>23</sup> TzITz (Ziz), 'to be feathered' or 'fledged' (i.e. pubescent, covered in fur or feathers), is the name of the fabulous bird of Jewish legend. Its number is 190, which is also that of QTz, 'the end', 'the appointed time'. These concepts suggest the Aeon of Maat as the Red or Black One (as Kali, or time) attainable through union with Her in the form of the Golden One described by Allen Holub.

Votaries of the Draconian Cult knew and understood the mystery of gold as the metal of the gods or aeons. It was their intercourse with the Great Old Ones that invoked the loathing

<sup>23</sup> Cf. the Sanskrit word 'maithuna', used to denote sexual intercourse.

and abhorrence of the Osirians, the votaries of the Solar Cult who had lost the true tradition and did not understand that the transmutation of base metal into gold allegorized the translation, or transference, of human consciousness to other dimensions *via* intercourse with the denizens of spaces outside the known *continua*. Hence the antagonism of the Osirians, Ammonites, and worshippers of the masculine deities, bereft of the *vital* gold (blood-essences, or *kalas*) necessary to the Great Experiment.

The adumbration of the Aeon of Maat, casting its images through the thinning mists of the Aeon of Horus has restored to humanity the promise of further intercourse with the Great Old Ones. Many of today's scientists were—long ages ago—Draconian Priests in the temples of Set, of Nuit, and of other—now nameless—vehicles of the Great Old Ones. But there are also many entities incarnate today that are hostile to the Draconian Tradition and to any attempt to revivify the dying planet Earth with dynamic vibrations from outside the circles of time, vibrations borne in on the Maatian Current that flows backward from our future selves existing in a far distant aeon, to enable us to surge exultantly starward.

The manner of opening the Gate of Yog-Sothoth is revealed only to those that have reached the Gate, and who have recognized the Gate. Drums are a useful adjunct in any such Operation, as Holub notes:

The throbbing of drums causes the fabric of space to pulse and twist. If one establishes a highly repetitive rhythm and then introduces a stray beat or pattern out of synchronization, or a pause between beats, one can tear space, thus opening the Portal.

In a Working such as this, the formula of Exhaustion is paramount. This formula has been explored by Austin Osman Spare.<sup>24</sup> As advised in the ancient *grimoires*, fasting over a prolonged period is a potent factor in implementing many rites, and, according to Holub, this rite is no exception:

<sup>24</sup> See *Images & Oracles of Austin Osman Spare*.

Through the medium of starvation the Mage creates a vacuum within the subconscious; an unstable situation. The ritual of Exhaustion, the uttering of *Hai*, breaks down the ego-self, permitting the force evoked by the ritual to rush directly into the subconscious . . . The celebrants should endeavour totally to exhaust themselves during the course of the ritual—mentally, physically, sexually . . .

Of the Elder Gods, Holub observes that They

do not exist so much on the paths of the Qliphoth, as between the Trees of Life and Death in the Abyss; the Abyss being viewed as an extra-dimensional space existing off the Tree entirely, but within which the Tree floats like an island.

Holub considers the Tree as a double entity and—in diagrammatic form—as placed back to back, but with one Middle Pillar common to both figures. Viewing the Tree thus

the Abyss manifests most pronouncedly between the Supernals<sup>25</sup> and the Lower Tree<sup>26</sup>, due to a void in the Tree (in which *Daäth* floats) where there is no brightness or substance to obscure it.

The trees in nature most typical of the Great Old Ones are the swamp-mangrove and the willow, which typify the watery aspect of entities such as *Dagon*, *Cthulhu*, and *Yog-Sothoth*, whose zoötypes are the fish, the jelly fish (as slime); the frog, and the ibis, respectively. *Yog-Sothoth* is also represented as an octopoidal entity.<sup>27</sup>

The flight into the Black Sun, mentioned in the *Book of the Forgotten Ones*, is a reference to the back of the Tree of Life at the level of the *Tiphereth* power-zone. Similarly, the Black Flame is the dark form of *Maat* as the vulturine *Maut*, typifying the Mouth as the eater of carrion,<sup>28</sup> the remains of the

<sup>25</sup> The three ultimate power-zones: *Kether-Chokmah-Binah*.

<sup>26</sup> Holub here means the remaining seven power-zones 'below' the Abyss, viz: *Chesud-Geburah-Tiphereth-Netzach-Hod-Yesod-Malkuth*.

<sup>27</sup> See Andahadna's *Evocation of Yog-Sothoth* Plate 9.

<sup>28</sup> The *qliphoth* of the ego.

Mage which he sheds after crossing the threshold of the Gate.<sup>29</sup>

The Beetle was the ancient zoötype of this devourer who regenerated itself, and it is significant that Lovecraft describes entities of some remotely future aeon as having the form of this insect. The image should not be interpreted literally. The beetle, like the pig, is the eater of excrement, which latter typified a particular and creative form of energy of a menstrual, not an anal nature.<sup>30</sup>

The insect as a magical type features frequently in the Maatian complex. The moth, spider, bee, beetle, grasshopper,<sup>31</sup> each in their way adumbrate the Aeon of Maat for reasons already explained. In occult lore, all these insects are associated in one way or another with ideas relating to death and the dead, or with the crossing over to another world.

A Great Old One mentioned in the *Book of the Forgotten Ones* is named *Megor Marduk*. Its number, 608, signifies BBA BThRA, 'The Last Gate', which is apt, for as Holub says: 'He resides at the pylons of the abyss'. Furthermore, he sometimes assumes the form of an insect.

According to Andahadna

The *Forgotten Ones* may be called the 'gods of survival'. They have their qliphotic doubles, or shadows, who are the ultimate 'not us'. These shadows, sometimes called the Elder Gods, are the essence of contra-terrene, the reversed charges, the negative flow<sup>32</sup>.

Locked within the event-horizons of the Black Hole, the Elder Gods hover on the brink of the Universe waiting to be unleashed through the triumph of the *Forgotten Ones*. Should the Rational Mind destroy itself through its own excesses<sup>33</sup>, the *Forgotten Ones*—repressed by millenia of error and fear—will explode in irresistible, planet-wide waves. The remnants of Mind will be devoured; the Elder Gods will

<sup>29</sup> Compare the 'eater of dung in the Day of Be-With-Us', in the ancient Egyptian Ritual of the Dead.

<sup>30</sup> See *Nightside of Eden*, 'Idols of Merodach', ch. 7.

<sup>31</sup> Typical of the jumper, or leaper, of the Abyss.

<sup>32</sup> Typified by the feminine period.

<sup>33</sup> Nuclear power, etc.

again cross the threshold to resume their rôle as planetary masters of that biped race they had bred as servants, long ago.

To this end of 'on-goingness' of the evolutionary process, we must deliberately invoke the *Forgotten Ones* under full control of Will, and use their power to effect that mutational leap that will manifest the planetary Gestalt, the awakened Race Consciousness of Man.

It is evident from the above, and several previous quotations from the writings of Andahadna, Holub, and other exponents of the Maatian Current, that—unlike Lovecraft, who drew a distinction between the Great Old Ones and the Elder Gods—these concepts are in fact interchangeable, the differences being a matter of merely doctrinal distinctions, for in whichever light the matter is viewed, man, in both cases, is the mere plaything of these unimaginably vast and irrational forces.

On the ground that they have misinterpreted the magical allegories and types, we discount the theories of Dickhoff and others who exalt the Elder Gods as Martians, and abhor the Great Old Ones as the snake-like and invading spawn from Venus. The Elder Gods are the Maatians (not Martians!) who, when manifesting as the Ophidian Current are known as the Great Old Ones. The irrational element in all these allegories is perhaps the decisive factor. The realm of reason is so narrowly restricted to man and his world, that to arrogate its extension beyond that world were absurd. Magick is the apotheosis of the Irrational. He is a Mage, a truly 'kingly' man, who can create from the cosmic dust the supreme image of his Will, and, projecting it upon the mirror-world through the lens of consciousness, can awaken other minds to a sense of its dynamic existence. Such is the mechanism at work behind the universe of the artist who succeeds in creating a universe that 'others', so called, may enter, and in which they can play their part; for these 'others' are themselves but a part of the artist's creation. Arthur Machen drew attention to a profound magical fact when he observed that an entity such as Mrs. Gamp—the inimitable creation of Dickens—is known to almost all literate inhabitants of this planet, whereas

Mrs. X, Y, or Z—our next-door neighbour—is known only to the few that constitute her immediate circle of acquaintances. Yet Mrs. X is 'real', and Mrs. Gamp 'unreal', the figment of a human mind. But that mind, being truly creative, was potent to imbue its images with some of its vital and enduring energy so that the images came alive and haunted the minds of countless individuals.

This form of creation is truly magical; it is channelled by a mysterious faculty amenable only to the artist, the poet, the magician, to those beings who are sensitive to the slightest stress in the cosmic aether, and able to draw upon the boundless energies of the cosmic mind.

In order for such a faculty to function, the intruder, the 'squatter' in the form of the ego that inhabits the house of flesh, has to be ejected; for the artist creates 'reality' only to the degree of his own absence. All magical creation is therefore the product of absence, of *le néant*. They alone may attract and mould the mysterious waves of energy that swirl beyond the Abyss, that have tempered their senses to such an exquisite degree of sensitivity, that their minds are rendered perfectly subtle, and able to mirror the movements of the soul's most fluid fantasies.

The names of the *Forgotten Ones*, the Elder Gods, the Great Old Ones, conceal the mode of Their evocation. *Onoma*, 'a name', has the value of 251, the number of VRIHL,<sup>34</sup> the magical Force associated with the 'Coming Race'. It is the formula of Magical Force *par excellence*. It is also the number of Uriel, an angel (or entity from 'outside') whose name is inscribed upon the Lamen worn by the magician who performs the Operation of the Sacred Magic of Abramelin the Mage. VRIHL is very suggestive of the word HRILIV, which denotes orgasm, perhaps 'a new kind of orgasm—the polyphase orgasm', Leary has called it. *The Ascent of the Serpent* is the traditional Hindu metaphor for this neurological explo-

<sup>34</sup> A consecrated talisman bearing this name VRIHL was found among Crowley's effects at the time of his death.

sion.<sup>35</sup> This Hriliu is then the Magical Force or VRIHL set in motion by orgasm for the purpose of invoking beings or entities from Outside. This suggestion is confirmed by the fact that 251 (the number of VRIHL) is also the number of *Annedotus*, 'the Repulsive or Abhorrent One' referred, in ancient texts, to Oannes and the Deep Ones. It is here that *Onoma* (251) links up with the *Necronomicon*, *The Book of Dead Names*, which is the grimoire of their vitalization and evocation.

*The Book of the Forgotten Ones* may be considered a fragment of this grimoire in so far as it also contains the keys to their evocation. Andahadna describes both the Book and Allen Holub's comment on it, as follows:

In it, and the accompanying Commentary, he presents and expounds upon certain Words of Power used for invoking the Elder Gods or Forgotten Ones. I've performed rituals with him [i.e. Holub] wherein he used these Words. They do have the power of shattering 'normal' reality and giving access to the Between Place. They sound like a tape recorder playing backwards.

The Forgotten Ones are a means of 'bowstring impetus' to Maatian consciousness. Just another aspect of Atavistic Resurgence<sup>36</sup>, and a completely effective one . . . Holub is proving it to my satisfaction since he's in touch with an entity he calls the Golden One. From his description, it's a unit of the Children of Maat; this description is congruous with my own experiences, and to those of Dr. Bertiaux recorded from time-travel experiments<sup>37</sup>. All of which means to me that Holub has been playing with the Forgotten Ones long enough to have built a charge that has given him true touch with Maat.<sup>38</sup>

The Great Old Ones are evoked when the honey is generated during the sex-magical working:

The Honey of Maat not only contains the complete essences of the combined human *kalas*, but it is thoroughly charged with the extra-terrestrial and extra-temporal energies of Shaitan-Maat.

<sup>35</sup> R. A. Wilson, *Cosmic Trigger*, p. 58. See remarks on *hriliu* in chapter 10 *supra*.

<sup>36</sup> The reference is to Austin Spare's formula.

<sup>37</sup> See 'Course in Esoteric Voudoo', by Michael Bertiaux, 1977. 1st series: *Lessons in the 'Points-chauds'*.

<sup>38</sup> Private communication, dated 1977.

Both Bee and Flower<sup>39</sup> obtain a balance of the *kalas* in the consumption of the *talam*, and are (made) thereby true Gynanders. They become the twinned Magical Children of their own Working, and constitute the nucleus of a seed-gestalt. Through a series of Masses, additional strength and manifestation-tendency is given to this seed.

It will be seen that the *Balance*—the symbol of Maat as Goddess of Truth and Justice—is the key to the perfect Gynander, and to the perfection of the son and daughter aspect of the Tetragrammaton formula. The attainment of Solar Consciousness, being the next step in the evolution of humanity, will bring about the full flowering of the Aeon of Horus (the Son/Sun). Its achievement, however, places man face to face with the ordeal of the Abyss which yawns between himself and Kether (Yuggoth), from which ultimate Gate he leaves behind him forever the known Universe, and enters another star-system. In terms of the Tree of Life, the animal/instinctual/automatic consciousness of Yesod is exalted to the full waking consciousness of Tiphereth.<sup>40</sup> The Light of Consciousness (LVX) in which objects appear to arise, is then broken up into spectral *kalas* (colours) which then form a concentrate of Darkness (NOX), the negation of Light, at the Place of the Abyss (Daäth). At this Place, Thoth-Anubis guides the lightless and blind soul through the Desert of Set.

The Guide instructs the traveller in the use of the Dead or Secret Names, and entry into Universe 'B' is effected between the twin pylons—Chokmah-Binah—which guard the ultimate Gate of Yuggoth through which the traveller is catapulted outside the Circles of Time.

The Circles of Time are the aeons or essences of Kali. Beyond these are the Trees of Eternity which form the forest of Nuit's hair (Sirius), in which 'there is no blood'.<sup>41</sup> There is no flesh (human life) in Sirius—the Star of Set—which is a dimension inhabited by non-human *kalas*<sup>42</sup> that may be

<sup>39</sup> In terms of the Aeon of Horus, these are the Eagle and the Lion.

<sup>40</sup> The Malkuth-aspect is the bodily component, or base of this Operation.

<sup>41</sup> AL.I.59.

<sup>42</sup> Such as 'Colours out of Space'.

'seen' only during the evocations of magick, when the Priestess manifests the truth (Maat), or essences of the dimensions beyond the known Universe. As the dimensions of the known Universe are typified by the Son (Horus), so those other dimensions are typified by the Daughter (Maat). The act of incest at which the ancients hinted darkly<sup>43</sup> (particularly the Egyptians), related precisely to this fusion of the aeons.

The evocations of Andahadna and Allen Holub therefore manifest the ongoing or evolutive phase of the process in a truly bi-sexual or co-sexual Working—the Mass of Maat—during which the honey, or base of the Perfume of Maat, is distilled by the daughter and absorbed by the same mouth, Ipsos, that utters the Word in the Aeon of Horus: the Word that no one heard because it was the unutterable Word of Nuit, the 'word not known',<sup>44</sup> which will manifest in that far distant aeon which is present NOW in some mysterious fashion inexplicable to man.

## 18

*The Incoming Current*

IN THE now obsolete Golden Dawn system of attainment which pertained to the Aeon of Osiris, the power-zone Tiphereth was the place of meeting between Man and his Angel, and—through his Angel—with the Bright Gods of the Dayside of the Tree of Life. On the Nightside, however, which is the dark mirror wherein the future aeons cast their spectral vectors of force, Tiphereth is the place of the Black Sun which casts into the Outer Universe the essences or rays (*kalas*) of the Black Flame that burns behind the Sun.

It is, of course, absolutely essential that the Dayside Union with the Angel should have occurred before the Nightside Nuptials are essayed, for the dark entity that is born of that congress is the daughter of Tetragrammaton, and the Gateway to the dimensionless voids beyond Yuggoth. By merging Maat and Horus into the Double Current

one can create a vortex with an 'extended lease' . . . This not only ensures the duration of the vortex well into the Aeon of Maat, but also adds the increased intensity of supplemental power from the future. The vortices created now by the Double Current are being used and maintained by the Maatian priesthoods 'down when' in the Time Stream. These even include the power-places on present

<sup>43</sup> J. K. Huysmans received an occult intimation of this formula. He described it in *La Bâs* as 'a new sin', a unique blasphemy'.

<sup>44</sup> AL.III.2.

coastlines that will be submerged in the Aeon of Maat by seismic activity and other geological forces.<sup>1</sup>

Owing to humanity's exclusive traffic with dayside phenomena, and the use of the front of the Tree by initiates of the Aeons of Isis and Osiris, a lopsided situation has arisen which may be corrected only by a systematic invocation of the *qliphoth*, or the nightside equivalents of the power-zones, cosmic and mundane. This is the reason for so much attention being directed by initiates today to the subconsciousness in the human being, and to extra-dimensional consciousness in the planetary and cosmic organism. The invocation of the *qliphoth* is therefore incumbent upon those who, after having aligned themselves in consciousness with the vectors of ongoing force emanating from their Angel, attempt to leap through the vortices, the 'black holes', and emerge in the Maat Aeon fully enlightened or awakened.

The awakening process is likely to be violent, somewhat destructive, certainly purgative. Demons will scurry from every facet of the self. Ethics demand that Silence and the (magical) Circle be strictly employed by Magicians during personal invocation of the Forgotten Ones, so that none may encounter his demons except himself.<sup>2</sup>

In the same paper, Andahadna warns the magician that

To employ IX<sup>o</sup> Workings<sup>3</sup> as the source of the manifestation-substance for the invoked Forgotten Ones is exceedingly dangerous and potentially harmful, unless both partners are of equal mastery, and the Working is undertaken as a dual invocation. To engage in the Work with an uninitiate, or one of lesser grade, would be exposing him or her to forces beyond his comprehension or control. Generally speaking, it were wiser to operate VIII<sup>o</sup><sup>4</sup>, invoking Maat during the initial phase and imbuing the Elixir with Her essence of Balance and Truth.

<sup>1</sup> Soror Andahadna, in a paper on the Double Current.

<sup>2</sup> Andahadna in a paper on the Double Current.

<sup>3</sup> Sexual magick with an objectivized *shakti*.

<sup>4</sup> Sexual magick with a *shadow-shakti*.

In a magical writing dictated by N'Aton, Andahadna explains that the magician can call upon the existence of certain 'astral allies' who are working with the Double Current. They can help in many ways but care has to be taken to identify them before entering into compact with them:

Their spectrum of operational fields begins in the Sphere of Foundation [Yesod] and extends its natural expanse to a trans-Kether of its own Universe. Their Tree is thus shifted up a plane, and although their are congruencies in the upper Spheres, our Astral Allies can only interact effectively with us in Yesod, which is their Malkuth.

Further on in the same writing is given

A simple method of 'field analysis' to determine the nature of an astral entity. The procedure is, to radiate the essence of the Sun of the Hawk and the negative radiance of the Black Flame. The allies will match the radiance in tonal or harmonic frequencies; alien entities will flee, or be rendered immobile. The radiance may be engendered by visualizing a sun-sphere bearing the Eye of Horus, and a black flame speckled with stars. Vibrate the *mantram Lutis Nitra*, and your astral body will emit the envisioned radiance.

The *gematria* of the *mantram* is 359, which is half 718, and the number of Shaitan as the Ophidian complement of the Double Current (Set-Maat). It is also the number of ShTIM, the 'Sacred Wind'<sup>5</sup> upon which the allies ride; the Typhonian Wind that is represented by the seventh Head of the Beast, called by the Sumerians the 'Angel of the Fatal Wind'.<sup>6</sup> This is the breath of fire 'hissing to come forth and turn back; seeing by night and bringing by day'.

The allies are discreted elements of the magicians' psyche. At the psychological level they may be compared with the 'cast off orgasm reflexes' of Reichian psychology. The allies are astral embodiments of the most powerful atavisms in nature, and their resurgence is accompanied with great dan-

<sup>5</sup> See *The Second Ring of Power* (Castaneda).

<sup>6</sup> *Nightside of Eden*, pp. 61, 62.

ger to the magician who is not properly *en rapport* with his Angel.

By finding them and using their power, consciousness is propelled in a quantum-leap to the level of a native of the beginning of the Aeon of Maat. This is not an entirely safe method<sup>7</sup>, in that it is possible to identify the consciousness of the magician with the survival-lusts of our ancestral selves and become trapped in pre-human consciousness.

While it is relatively safe to invoke them on the Astral Planes in strictly controlled physical Workings, one should not employ their energies beyond these spheres.<sup>8</sup>

Although the Forgotten Ones are akin to man, having assisted in his evolution from marine to mundane existence, they are no longer on the direct line of man's evolution and the magician is warned against forming any alliance with them over and beyond the limits of the immediate Work for which he enlists their aid. The reason for this warning is that

for a certain span of our unrecorded history, our survival-force was controlled and employed by entities from 'beyond' our Universe. Known as the Elder Gods, these beings attempted to extend their sphere of influence beyond their own environs, and they selected pre-Man as a potential instrument for their purpose. Alien beyond human imagining, they cannot be construed as 'evil'. Their main purpose is to devour, and since their structure is incompatible with 'our' Universe's physics they can but eat by means of the life-forms native to our Universe.

Their attempted employment of the proto-race constituted a conflict with the development of Man's autonomy; they were therefore escorted back to their own realm, and the Gateway was sealed. Since the Manhattan Project<sup>9</sup>, however, the seal was dissolved. These alien entities are presently preparing for another attempt on 'our'

<sup>7</sup> I.e., the formula of Atavistic Resurgence.

<sup>8</sup> Andahadna.

<sup>9</sup> A top-secret crash programme of research and development leading to the first American atomic bomb. Headed by Dr. Enrico Fermi at Columbia University in 1941, the Project was moved to the University of Chicago in 1942.

Universe. They have not forgotten the keys to the Forgotten Ones; indeed, they have periodically managed an occasional breach in the fabric of space-time before the Gateway re-opened<sup>10</sup>.

The Elder Gods exist outside our Tree, and the Gateway is in the non-Sphere of Daäth. There is a type of hidden connection between Yesod and Daäth, and therefore there exists some danger of an Elder God/Forgotten Ones tie being reactivated. Maatian gestalt-consciousness is able to prevent such tie-reactivation, but the degree of such consciousness available *via* the Forgotten Ones' Working, alone, is not sufficient to re-seal the Gateway<sup>11</sup>.

It might be helpful at this point to summarize the information supplied by Andahadna concerning the production of *Liber Pennae Praenumbra* and the incoming tide of the Aeon of Maat.

The Mass of Maat (see chapter 12) was directed towards attaining *rapport* with the energies of the future Aeon. The Working was successful, and *Liber Pennae Praenumbra* was one of its tangible results. It is, like its predecessor, *The Book of the Law*

a thing quite beyond the sphere of the mind. Past and future are NOW, and the most distant point in the cosmos is simply HERE.

Both Soror Andahadna and the 'Shadow' have been assured of a continuation of the guidance they receive from Maatian entities (*via* the Mass of Maat) for the remainder of their current incarnations.

Frater Lugis Thor<sup>12</sup> was the Adept who perceived, with Andahadna, the subtle presence of a Magus from the Aeon of Maat. It has already been shown<sup>13</sup> that this Magus is

<sup>10</sup> See the works of H. P. Lovecraft *et al.* (Note by Andahadna). The esoteric cannibalism implied in Andahadna's statements has been hinted at by Lovecraft in connection with the 'abominable rites' associated with the Plateau of Lèng, in central Asia. There are also, however, certain considerations pertaining to the VIII<sup>th</sup> of the O.T.O., involving the 18th. Kala. See *schema* on p. 205 of *Nightside of Eden*.

<sup>11</sup> Andahadna, in a paper on the Forgotten Ones.

<sup>12</sup> He presided over the 'Atlantean Working'; see chapter 12.

<sup>13</sup> See chapter 12.

identical with the entity LAM—the concentration of *malat* and *talam*—who appeared to Aleister Crowley during a Working in Greenwich Village around 1918. The Magus directed the writing of *Liber Pennae Praenumbra*; he also directed Soror Andahadna to send a copy of the *Liber* to the present author in his capacity as Frater Aossic-Aiwass, the Outer Head of the *Ordo Templi Orientis*. The present book is, in part, a result of Andahadna's action. It forms the first published message or radiation of the Double Current of Horus-maat (93–696), although some information has already been released in *Nightside of Eden*.

According to Andahadna 'the Tarot Trump that seems to be the most pertinent to the Maat energies is Atu VIII: *Adjustment*. 'This formula, ascribed to Saturn and Venus, is linked to the Sun in a manner that is comprehensible only with reference to the nightside tarot which underlies it.'<sup>14</sup>

The Guardian of the Tunnel underlying the 22nd Path (to which Atu VIII is ascribed) is Lafcursiax, whose number is 671, the number of Adonai, *the Lord* (i.e. of the Sun, Tiphereth). Beneath the path, Adonai becomes Aidoneus, a form of Had—Hades—Lord of Hell. Aidoneus is therefore a form of the Plutonian Current that rules the Abyss. The magical power attributed to the adept who can use this Current is 'ability to balance upon the treacherous and funambulatory way that leads from the negative to the positive in the realm of creative chaos.' It enables the magician to spin a web across the gulf of the Abyss. The zoötype of this formula is the spider. The orthodox attribution of Path 22 associates it with Maat, and it is easy to recognize in the tunnel that underlies it a distortion of Maat's symbols: the balance (Libra), the feather (wing, or *genitalia*), and sword (emblem of the Scarlet Woman).<sup>15</sup> In the sigil of Lafcursiax,<sup>16</sup> the Cross of Equilibrium is awry and the Scales upset:

<sup>14</sup> See *Nightside of Eden*, Pt. II, chapter 12, and a prospectus by Soror Andahadna entitled 'A Tarot of the Qliphoth', published in *Mezla*, No. 12.

<sup>15</sup> See Aleister Crowley & the Hidden God, pp. 183, 225.

<sup>16</sup> This is given in *Nightside of Eden* at page 213.

The 'Ruler of the Balance' has been put down as the Lord of the Abyss opens the Gate of the Dark Goddess and brings forth fantastic beings that haunt this tunnel in the form of ravenous birds with the faces of women who snatch away the souls of the living from their mortal clay.<sup>17</sup>

But these considerations are limited in their meaning and application. We should recall Crowley's words in *The Book of Thoth* (p. 86):

In the greatest symbolism of all . . . the symbolism beyond all planetary and Zodiacial considerations, this card [Atu VIII] is the feminine complement of the Fool<sup>18</sup>, for the letters Aleph Lamed constitute the secret key of the Book of the Law, and this is the basis of a complete qabalistic system of greater depth and sublimity than any other. *The details of this system have not yet been revealed.* (Italics added).

The reference is to the Aeon of Maat which, pertaining as it does to the perfection or ultimation of the Aeon of Horus, lay beyond Crowley's work. It was Frater Achad who assumed the work of revelation, but he left it unfinished. Since Andahadna's receipt of *Liber Pennae Praenumbra*, however, the work has again progressed.

Crowley correctly assessed the nature of the woman-goddess, Maat, when he described her (*Thoth*, p. 87) as:

the ultimate illusion which is manifestation; . . . the dance, many-coloured<sup>19</sup>, many-wiled, of Life itself.

If the word 'manifestation' is considered in the light of previous remarks on the subject<sup>20</sup> it will become apparent that Achad had correctly defined the Word of Ma-Ion (i.e. of Maat). The nature of Venus<sup>21</sup> is the essence of womanhood; and the nature of Saturn<sup>22</sup> is of the essence of Time, which is

<sup>17</sup> *Nightside*, p. 214.

<sup>18</sup> To Atu I, the Fool, is ascribed the letter *Aleph*; to Atu VIII, *Adjustment*, the letter *Lamed*.

<sup>19</sup> Or many-*kala*-ed.

<sup>20</sup> See chapter 9 *supra*.

<sup>21</sup> She rules Libra/Lamed.

<sup>22</sup> Saturn is exalted in Libra.

the manifestation through woman of the eternal illusion of Being and Becoming, of Moving, of *Going*. Saturn is therefore the Lord of the *Kalas* of the many-coloured dance. Atu VIII thus resumes the formula of Set (or the Beast) and the Scarlet Woman, as identical with the magical formula of the IX<sup>o</sup> O.T.O.; the formula of 'love under will'.

Immediately after the reception of *Liber Pennae Praenumbra*, Sr. Andahadna became the vehicle of the entity whose portrait she painted while in a state of semi trance, in which she also produced similar writings. Like Crowley,<sup>23</sup> Andahadna is emphatic in her denial that these writings were in any sense 'automatic'. They proceeded from a discrete entity having a personality and an individual identity distinct from her own.<sup>24</sup> At various stages of her work she alludes to her 'three geometrical friends'—Rosarion, Rotat, and Navhem:

Some of the 'regulars' that work through me are our Lodge-angel, Terikon; an Adena medicine chief named Bear Claw; a priest of Saturn I know only as the Dream-Master of Tarion; and my three geometrical friends: Rosarion is a crimson sphere of light, Rotat is a Qabalistic Cross of salmon-pink and light blue, and Navhem is a dark blue five-pointed star.<sup>25</sup>

There are also darker 'geometrical friends' such as those seen by Spare in a curious form of trance, dreaded by practitioners of dream control, when the dream disintegrates and breaks away from control, carrying the dreamer into terrifying alien dimensions where circles speak and angles sharpen into dizzy spires from the finials of which the dreamer dives in a black ecstasy of creative vertigo. Much of Spare's work was accomplished after waking from such trances.

Andahadna's geometrical friends waited for her on one occasion in the Temple of Babalon on the upper astral levels of consciousness, at a place she calls the Desert of Stars and which she describes as 'a convenient central location with

<sup>23</sup> See *The Equinox of the Gods* (Crowley) O.T.O. London, 1936.

<sup>24</sup> Cf. Austin Spare's 'familiar', Black Eagle, who was an emissary of the Great Old Ones. His portrait appears in *The Magical Revival*.

<sup>25</sup> Private communication dated 1977.

multiple access to many useful places'. It was from regions such as these that *Liber Pennae Praenumbra*, and other writings, emanated. Andahadna relates that on January 14th., 1975

as I began an entry in my diary, *Liber Pennae Praenumbra* began writing itself non-stop. I later typed several copies, giving one to Frater Nemo<sup>26</sup> and one to Frater Ariel<sup>27</sup>. They both advised me to keep the matter quiet, until the Current should provide a suitable occasion to release it. When A(lle) H(olub) mailed me his bundle of correspondence to be placed in the Archives, I obtained your address<sup>28</sup>. I hadn't intended to disturb you with any communication, but an unquestionable directive came . . .

Andahadna's communication (i.e. *Liber P.P.*) disclosed notable similarities between her work and the abandoned Amalantrah Working, which ended—it will be remembered—with a cryptic reference to an egg. Frater Achad, who was present with Crowley and others at various stages of the Amalantrah Working, continued where Crowley left off. I have shown in *Cults of the Shadow* the stages the Work reached under Achad's direction, but the conclusive fact that Andahadna had taken up the thread became apparent only after my discovery that the word IPSOS, which is declared in *Liber Pennae Praenumbra* to be the Word of the Aeon of Maat, is qabalistically identical with RPSTOVAL, a secret cypher contained in AL.<sup>29</sup> One number of these two words is 456; another is 696. During correspondence with Andahadna, and without informing her of the special significance of either of these numbers, I asked her to analyse them. In answer to my query, she wrote:

The numbers you provide have no meaning to my conscious mind, since it is unlearned, as I have said, in the science of Gematria. However, the numbers are living beings and serve as keys to meaning for me by some intuitive process I cannot describe.

456 evokes the image of the two Towers of Heru and Maat. There

<sup>26</sup> This Brother has been referred to elsewhere as 'the Shadow'.

<sup>27</sup> A magician working with Andahadna at that time.

<sup>28</sup> I.e., the address of the present writer.

<sup>29</sup> See *Nightside of Eden*, p. 119.

is an endless desert, reaching far. No sun in view, yet light suffuses all the sky. Beneath the sand lies buried a vast form, in hibernative sleep, ready to awaken at a call. The priest who is to waken it approaches. He stands midway between the Towers and lifts a ram's-horn trumpet to his mouth. By the same mouth that sounds the wakening-note of Arumbah,<sup>30</sup> is the blood of nations drunk as sacrament . . .

696 is the inner synthesis of the Mass of Maat. It is the process by which the Gestalt is born. It is a break-through, a sideways path that short-cuts Nature's evolution programme. It is the Will to Nothingness, the self-annihilation sacrifice that must be done before the Vessel is pure.

It empties out and purges by black fire; Khephra and Maut, the trump card *The Moon*. It is a cycle, touching Earth, then again ascending . . .

The massed force of the Watchers hover near, awaiting the next phase of the Work to begin. It awaits the word of Will, in this new aspect. *The Egg within the Egg must break its shell*; Heru-Pa Kraath must speak, and Tahuti assume silence. We hover on the wings of Time, and wait.

All men are of Omné<sup>31</sup> if they but knew. Omné's Task is to eat the souls of Men, incorporating them within the Gestalt with full consent of the 'individual' Will.<sup>32</sup>

Andahadna enclosed a talisman in her letter, with the observation:

The Talisman will aid you as a key to *Liber Pennae Praenumbra*. It is also a key to the Dream Master's presence; if used according to instructions, he will manifest to you according to your individual means of perception.

Consider the words italicized and the remarks concerning RPSTOVAL, which contains the 'egg within the egg'; the egg that appeared to Crowley in the Amalantrah Working. Con-

<sup>30</sup> Note that the number of Arumbah is 364, which is the number of Satan, according to *Sepher Sephiroth*.

<sup>31</sup> The Gestalt (see chapter 12).

<sup>32</sup> Private communication dated May 28, 1975. (Italics added).

sider also that Andahadna was unaware of the special significance of the numbers she was asked to analyze, and of the fact that RPSTOVAL and IPSOS are qabalistically identical, and it will surely be accounted as proof that her Work continues that of Therion (Crowley) and Achad, *via* Aossic. Note also the reference to the vast form buried beneath the sand, which recalls the desert and the palm tree of the Amalantrah Working. The desert is the domain of Set, whose name (ST) appears with the egg (OVAL) in the word RPSTOVAL, as does AL<sup>33</sup>, *The Book of the Law*, and RP, the number of which is 280. This is a number of Ipsos, and of the squares on the side of the Vault of the Adepts wherein lies buried the 'vast form'. 280 is also the number of KMNPTz, 'Justice', or 'Adjustment' (Maat).

The egg is the feminine repository of life. Its vital *kalas* are absorbed by the mouth of the priest with the (ram's) horn that awakens the form buried in the desert.

Another factor that gained special significance (some time after Andahadna had established contact with the O.T.O.) is that of the number of her magical name. This was first communicated to her by the transmitting Intelligence, as 71. In a letter explaining her magical name, she wrote:

The name is Andahadna, the number—124. 71 was [originally] 'given', and forcibly so, but its significance *has yet to be encountered*. It came with Nahada, whose numeration is 62. So 71 was shelved until further data be acquired. Adahan drifted in as the mirror-shadow of Nahada, and as such took the same numeration of 62. The 'twins' combined as Andaahhaadna (= 124), then contracted by dropping the superfluous letters, to Andadhana, but it kept the numeration of the expanded form<sup>34</sup>.

71, as shown elsewhere, is the number of Lam, the Intelligence with whom Crowley was in contact while in America. It is highly probable that this Intelligence dominated the Amalantrah Working, which Crowley performed with Achad

<sup>33</sup> Note that AL means 'ancient', 'mighty', and is therefore a synonym of the Great Old One.

<sup>34</sup> Italics added.

and others around 1915. The face of this entity is egg-shaped. Andahadna, unaware of this, took up the symbolism of the egg in her designation of the *Talam* and *Malat* and their relation to the white and red 'egg' of the Mass of Maat. The number 71 is also the number of the Latin word *vagina*, the nest, and the gate of birth, and of ALIL, 'the Image of Nothingness and Silence which is a fulfilment of the aspiration'.<sup>35</sup> The aspiration is symbolized by the aspirate *Hé*, the female; in this case, the Daughter of the Tetragrammaton formula. 71 is also the number of the Dove, the primal Typhonian bird symbolic of the vagina. The Word of the Dove is HRILIU.<sup>36</sup> It is the creative word vibrated in Silence<sup>37</sup> and in the 'shrill scream of orgasm'.<sup>38</sup>

62, another number associated with Andahadna, is the number of NAVH, 'the ark', 'womb', or 'navel'. The vagina is the ark of the egg, and, in another sense, the cosmic space capsule, the Vessel of the Void, that conveys the Word—to Man—from the Voice of the Silence. The silence here implied is that which Crowley stigmatized as 'a number of Sin (Restriction); the wrong kind of Silence; that of the Black Brothers'.<sup>39</sup> But this is a typically Solarite interpretation of the Mysteries of the Moon Goddess (Sin), and of GVP (89), the closing of the womb and the destruction of the egg by the waters.<sup>40</sup> The Atlantean designation of the Lunar Current was the word Zin. One of its numbers, 67, is that of the word *Zain*, which is associated with the Nameless Aeon at which Crowley hinted with trepidation (see chapter 6). Another of its numbers is 717, which is one less than a phrase meaning 'Into Desolation through the Unspeakable', which is also suggestive of the Wordless Aeon. 717 is also a form of Aossic, the name of a Great Old One whose connection with that

<sup>35</sup> *Sepher Sephiroth*.

<sup>36</sup> This word has been analyzed in chapters 10 and 17.

<sup>37</sup> Crowley used his portrait of Lam (71) as a frontispiece to Madame Blavatsky's *The Voice of the Silence*, in *The Equinox*, Vol. III. No. 1.

<sup>38</sup> Suggestive of the cosmic 'background-hiss' of creation.

<sup>39</sup> *Liber 777 Revised* (List of Primes).

<sup>40</sup> This formula is allegorized in many versions of the 'deluge' myth.

Aeon is not yet fully understood. All these ideas are related to the concept of Silence. Note that DM means 'blood', and DMMH (89) means 'silence', thus showing unequivocally the primal identity of blood and silence, and of the Voice (or Vâch) of the Silence, the Vâch from whose outrance issues the blood of manifestation.

Rosarion, the Crimson Light, gave Andahadna a glimpse of various post-human evolutionary 'choices'; 'one such choice is to become a star in the HPK<sup>41</sup> Universe, taking "our" Universe as a photographic negative'. She experienced existence as such a star, knowing that she had a 'twin' existing here.<sup>42</sup> From this she deduces that the nature of Maat is analogous to that of a neutron star:

When stars have acquired enough evolutionary experience in their stellar form, they must 'die', hence supernova or neutron star-singularity . . . The neutron-star state is a necessary step in their 'going through'<sup>43</sup>—it is a condition, a way of being for the star to transcend itself. And such is Maat. She is a doorway, but any who would pass must first become Her.

In the same communication, Andahadna amplifies the analogy with the neutron-star:

As a neutron star retains and even absorbs light, it might be said that it radiates darkness. So does the Black Flame.<sup>44</sup> Maat is shadow and twin to Nuit; she is also the relationship between her sister and herself.

Maat is also, as we have seen, the daughter-aspect of the formula of Tetragrammaton but in a manner not envisaged by the ancient qabalists.<sup>45</sup>

In answer to the inevitable question as to how Maat can function before her Aeon is supposed to have dawned, Andahadna replies:

<sup>41</sup> I.e. Hoor-paar-Kraat; here denoting Universe 'B'.

<sup>42</sup> Her mundane personality in Universe 'A', the 'known' Universe.

<sup>43</sup> To the 'other side' of the Tree of Life.

<sup>44</sup> I.e., Maat.

<sup>45</sup> See chapter 7.

By helping to keep the balance in a time of Martial energies,<sup>46</sup> of tremendous change. There are so many 'stuck' and defeated people, slaves who could achieve great evolutionary strides were they to have a proper sense of balance.

This is a warning against confusing the planes, or at least the symbols of one plane for those of another, a defect against which Crowley never tired of warning aspirants. This defect has unseated more would-be magicians than any baleful influence from Outside.

To the question as to whether Maat assists the balance by relieving the burdens of suffering souls, Andahadna replies:

Hardly! She twins the pressure within their HPK Universe, or shadow-side, making it impossible to bear; then the egg cracks, and they're . . . elsewhere! No one can experience this against his will. Success in this invocation is marked by 'cracking the egg' and the realization that one *has always been* Maat (or Tao, or Brahman, or No-Thing, etc., names don't really apply).

The practical value of Maat is that once one realizes that one IS balanced ongoingness, then one is free to become a totally protean channel for the mirror-force that allows 'others' to perceive their true Self.

Using Maat's Word of Power (IPSOS) as *mantram*, invariably brings the Black Flame into perception. Internally, she manifests as a 'tangible roar' coupled with an almost irresistible impulse to shoot up out of the body through the top of the head. Externally, the manifestations vary. Once, the sofa I was sitting on vibrated itself about half way across the room, and on another occasion, my daughter said my aura turned a brilliant white and 'looked like a fountain'.

Andahadna had no intention of publishing *The Book of the Forgotten Ones*, even after the second part had been received. On the contrary, she almost succumbed to an impulse to 'rip it into shreds'. Furthermore, she made no attempt to analyze the Words of Power because of a reluctance to play with the

<sup>46</sup> I.e., the energies unleashed during the present Aeon of Horus, wherein Horus assumes the form of 'a god of War and of Vengeance'. (AL.III.3).

names in any way at all. She knew that—like the Abramelin Squares which Crowley warned against handling idly—the Names have a dynamic life of their own that is all too easily awakened. On one occasion, while working with Holub in the subterranean Temple of No', she saw the owner of one of the names; she saw

No' emerge from his topaz-coloured cocoon of light and settle around my skull like a helmet, sinking his fangs into my brain . . . I was even idiot enough to invoke him in ritual with the Shadow and Nomaed<sup>47</sup>—and then watched him stalk the two of them around the Circle, in my body, drawn knife, flesh hunger, intent on butchery, and all. They [the *Forgotten Ones*] are 'real' enough!

Holub, on the other hand, plays quite fearlessly with these names and—so far—with impunity. He has a particular leaning towards the Great Old Ones, and, according to Andahadna, his work with Them is highly effectual.

It was during a joint Working that Holub had the vision of the Golden One, the feminine analogue of N'Aton. Holub is thus an efficient channel of the Double Current in its Maatian form.

N'Aton has stated, in a communication received by Andahadna, that

all pertinent data<sup>48</sup> is presently available to us, and that the translation of it in terms intelligible to the present state of initiated consciousness is a vital exercise that will effect the establishment of the Maat-consciousness in (a) the translator(s), (b) the 'ripe and ready' readership/audience, and (c) the planetary aura.

She adds, ominously:

If the race is not awakened it will blast itself into radioactive slag. If it does wake up, it has to be in absolute sanity of balance and truth—Maat, in short.

She also warns that it is not simply a matter of 'globally

<sup>47</sup> Gary Straw and Allen Holub.

<sup>48</sup> Concerning the Aeon of Maat and the Maatian Current generally.

unleasing the *Forgotten Ones* in the Dayside', i.e., on the hither side of the Tree of Life. This would almost certainly result in massive panic. Man must achieve the mutational leap on the Nightside. It is the task of Initiates to draw out the consciousness of humanity much as the ancient Egyptians drew out of the skull the brain of the deceased. A delicate operation that is possible only if the ego is quite dead.

A similar note of caution was sounded by Crowley when speaking about the work of the Comment on AL. He realized that if it were not executed exactly according to the instructions given in the Book itself, years—even centuries—of devastating havoc might blast the planet in *lieu* of the spiritual enlightenment for which it is the purpose of AL to prepare mankind.

The Children of Maat are the elemental and instrumental factors in the initiation of humanity at the present stage of its development. They will provide the initiations, *via* the Ordeals that will accelerate evolution by means of a mutational leap. In connection with this event, it is significant that the image of the Frog appeared to Andahadna at about the time *Liber Pennae Praenumbra* was being transmitted. She then had a vision of the Twenty-third Trump of the Tarot! She supposed this trump to be outside the Tree of Life, reckoning the Twenty-second path as the last. Atu 23 included the image of a frog among its symbols. As previously explained the frog is the symbol of those Adepts who use the formula of the *Voltigeurs*<sup>49</sup> which involves a method of transcending the paths on the nightside of the Tree. When this formula was pointed out to Andahadna she had a fleeting but vivid vision

of a dark amphibious form, limned in phosphorescent green, holding a wand. The wand was clearly visible, emitting its own light—a trident in the form of a *Shin*<sup>50</sup>. What a Fire/Spirit symbol like *shin* was doing in such surroundings, I've no idea<sup>51</sup>. He [i.e. the am-

<sup>49</sup> The formula is used by votaries of the Cult of the Black Snake, directed by Michael Bertiau. It has been explained in *Cults of the Shadow* (q.v.)

<sup>50</sup> The triple-tongued letter of Fire and Spirit.

<sup>51</sup> Andahadna here has doubts because the 23rd Path comports essentially 'watery' associations.

phibious form] reminded me about the 23rd Trump [which contained the images of]—a ballerina, a winged eye, a clown, and a frog.

The number 23 is of especial importance in the Aeon of Horus-Maat,<sup>52</sup> but here we are concerned with the image of the frog as the symbol of leaping from one aeon to another on the 'funambulatory pathway' of which the ballerina and the clown are symbols. The winged eye, on the other hand, is the symbol of Iannu,<sup>53</sup> the formula, according to Holub, for 'grounding forces of all times into the present aeon'.

The symbolism of the frog is, however, a little more complex than at first appears. The following jottings from Andahadna's *Magical Record* are illuminating:

Frog: Cthulhu's totem. Tadpoles like spermatozoa grown large. Marvellous mouth, with the tongue anchored in backwards. Attached at lower jaw and lying in a groove toward the back of the throat. When prey comes along, it flicks forward like a spear-throwing-stick, lightning quick, snaring the helpless fly with its adhesive and slightly bifurcate tip. The Frog represents Mercury-Sagittarius as well as the Elder Gods. Frog-eggs are laid in a frothy glutinous mass.

The functions of the mouth and the tongue are stressed. The name of the frog is Hekt, from which Egyptian original the Greek Hecate derived. The frog-headed goddess is one of the major totems of the Draconian Cult. It is not only the symbol of transformation from watery (astral) existence to earth, or flesh,<sup>54</sup> it is also the symbol of the leapers who 'jump' the paths on the reverse side of the Tree of Life. But, most important of all, Hecate is the equivalent of the number 100, *qoph*, the glyph of sexual magick in its lunar phase,<sup>55</sup> and of *koph*, the daughter who reifies by means of the secret eye of her sexual moon. The frog goddess is thus a glyph of *Coph*

<sup>52</sup> See R. A. Wilson's *Cosmic Trigger*, and Frater Teloch's paper, *Vigintitresology: The Web of 23*.

<sup>53</sup> See chapter 17.

<sup>54</sup> thus reifying the dream-state (*swapna*) in the waking-state (*jagrata*).

<sup>55</sup> Of reification/manifestation.

*Nia*, the Eye of Manifestation of the Backward Paths, and, as such, an embodiment of the Ma Ion or the Aeon of Maat adumbrated in *The Book of the Law*.

It is noteworthy in this connection that a certain magical Word recently published in a book<sup>56</sup> purporting to issue from alien sources, proves at least the genuineness of those sources, if not the validity of the particular interpretation of the message proceeding from them. The word is Orissor, and it is defined as Soul Substance. Its number is 542 (VRISSVR), which is qabalistically identical with the MQBTh, the foramen or small hole in the Heart which is identical with the Void (*Sûnyâtâ*) that is the base and substance of all things. 542 is also *MShBR*, the *Os Matricis, ruptura uteri*: The mouth or matrix or mother; the breaking or opening of the womb. It is thus a number of Maat, and the Daughter of Maat, and of the process of breaking open, represented by the horn of the Beast as it accomplishes the Great Work. This process is demonstrated gemetrically by the sum of the initials of the two great Orders—the A. A. and the O.T.O.—which typify the Great Actives and Passives, the Beast and the Mother, for OTO + AA also equals 542.

Furthermore, when the Beast, 666, and the Great Work, 418, are in the phase of direct functioning, their number becomes 1084, which is twice times 542. Thus, the O.T.O. and the A. A. generate the Soul Substance known as Orissor, which power informs the Double Current of Horus and Maat. Here we have another demonstration of the identity of man's origins in Space.

According to the few descriptions given in Phillips' book, Orissor is a being of another Order, another world, a Great Old One like Aiwass, Amalantrah, Aossic, Abuldiz, and others. Note the similarity of the word Orissor to the African word Orisha or Oricha, which means 'fetish', 'oracle' or 'divine word'. Farrow refers to good and bad orishas 'and others, who cannot be traced back to any human origin'.<sup>57</sup> According

<sup>56</sup> *My Universe was Invaded* (J. B. Phillips), 1978.

<sup>57</sup> Stephen Farrow, *Faith, Fancies and Fetich*, p. 22

to Farrow: 'under the term 'Orisha' are included many gods, stated by the priests generally to be 401 in number...'.<sup>58</sup> 401 was the original estimate, later accretions bringing the total up to 600, if not more. The number 401 is that of ATh, 'essence', a precise definition of Orissor and a synonym for Azoth, 'the sum and essence of all, conceived as one'. 400 is the number of full manifestation.<sup>59</sup>

401 is the manifestation of all, in Unity. It is one less than OKBISh, 'spider', the supreme totem of one of the earliest cults known to man. ATh, 'essence', also means 'out of', from the Egyptian UT, the 'uterus' or outrance of soul into manifestation. One of the numbers of Orisha is 581, which is that of Pan and Horus (by Latin *gematria*), and of OThIQA, 'the Ancient One', again identifying the concept with Orissor.

It is evident that concepts pertaining to the Orisha-s are relevant also to Orissor, and a qabalistic analysis of the two words helps us to understand the Power behind them.

The book by Phillips is of particular interest here because it refers to the secretions and excretions that are used in sexual magick involving invocations of the Great Old Ones, or of the Forgotten ones. Whether Orissor pertains to the former or to the latter class makes very little difference. The book advocates the use of these elixirs and draws attention to them as invaluable means, possibly the only means, whereby man may avert the catastrophes attendant upon their abuse and misuse, because—through sheer ignorance—they have been allowed to go to waste.

In ancient Egypt these vital *kalas* or elixirs were represented by the beetle, which was a symbol of the Light in Darkness, the Sun at midnight. The beetle, Khepra, was also emblematic of the coprophagous deity, 'the eater of dung in the Day of Be-With-Us'. In the Aeon of Maat, the representative of this type is the bee that hides its sweetness in darkness, for this insect fabricates its honeycomb out of its own excreta. The Light is the male moon; the Sweetness is the female

<sup>58</sup> Ibid, P. 34.

<sup>59</sup> *Tau*, ascribed to earth, has the value of 400.

moon. Together they form the Honeymoon that is a glyph of the *Kalas* of Maat (Mother)<sup>60</sup> and the Daughter, or Ma-ion. Hence the emphasis on the bee in Andahadna's writings.

She describes the Comity of the Stars as 'an inter-galactic Brotherhood', and observes that it is

engaged in bringing to planetary unity various sentient races within its sphere of influence, and performing the equivalent function with those life forms which manifest neither race nor planet. Man, as a unified planetary person, is vital to the becoming of this super-gestalt. As a seed, Man is not really native to Earth, he was 'planted' by the Comity, long ago, by means of DNA manipulation, into the racial stock of the then dominant primate species, [thus] tasting of the fruit of the Tree of Knowledge of Good and Evil.

But there was a point of choice:

A prototype anthropoid nuclear group was bred with 'human' consciousness and was given the option of production or sterility. The Comity has maintained a close watch ever since, intervening in our 'history' by means of human agents, by myth and legend, by directing the Racial Unconscious on the astral [plane] by focussing the increasingly subtle sequence of the Magickal Current into the developing individual consciousness, and, at last, giving guidance to N'Aton so that he can complete the job of his own Awakening.<sup>61</sup>

Andahadna suggests, no doubt correctly, that

one reason why the *Forgotten Ones* are so difficult to work with is that they derive from the 'parent stock' of primates upon whose chromosomes we were impressed.

Andahadna has no hesitation in declaring that the seed of man was 'planted' on this planet by alien Intelligence. I have suggested in previous writings that the teachings relevant to man's spiritual initiations issue from the A.: A.:, which I have identified with the Star of Set, known astronomically as

<sup>60</sup> It is significant that the number of the Mother (by Greek qabalah) is 456, which is also the number of HR HMVR, The Mountain of Myrrh celebrated in Canticles (IV.6.) It is also a number of the mysterious cypher in AL, RPSTOVAL, and of Ipsos, the Word of the Aeon of Maat.

<sup>61</sup> Private communication dated 1977.

Sirius. It should be remembered, however, that Sirius is but a symbol and a focus of extra-cosmic influences.<sup>62</sup>

This fact of man's alien origins is concealed in the name Orissor, one number of which is 810, the number of *semen*, i.e. seed. It is also the number of LShPTh, meaning *Ad labium*, 'at the lip'; and of the Greek Cypris, a name of Venus, showing—in this context—the sexual nature of the lip, or mouth, and its double function—sucking (absorbing), and uttering (the Word).

Similarly, the word Orisha, when valued at 650, contains reference to the LShOIRM, or *Daemonibus hirsutis*, the hairy, goatish deities (worshipped in Egypt), sacred to Sirius.<sup>63</sup> Arabian lore mentions these creatures and identifies them with a class of Jinn. The author of *The Undiscovered Country*<sup>64</sup> (p. 178) comments as follows:

'One is instantly reminded of the Highland *glaistig*, half goat, half woman . . . *The Flying Saucer Review* has reports of entities of this kind.

The Jinns were also covered in hair and 'affected animal shapes'.<sup>65</sup> These may be equated with 'the Almass, the haunter of the Gobi desert',<sup>66</sup> a version of whose name appears in an invocation of the Great Old Ones, in a story by H. P. Lovecraft.<sup>67</sup> The invocation is based on a ritual preserved by Eliphas Lévi, who renders the name as Almousin.<sup>68</sup> The number of Almass is 192, which is that of the ZLOPH, or simoom, the poisonous wind associated with the Desert of Set, thus connecting the formula with the LShOIRM.

Of particular interest is the formula of magical cannibalism described by Andahadna in a paper entitled 'Feast of the

<sup>62</sup> See chapter 12.

<sup>63</sup> See *Nightside of Eden*, p. 118, where the identity of hair and Sirius is explained.

<sup>64</sup> *The Undiscovered Country* by Stephen Jenkins.

<sup>65</sup> *Ibid.* p. 178.

<sup>66</sup> *Ibid.* p. 179 fn.

<sup>67</sup> *The Case of Charles Dexter Ward*.

<sup>68</sup> *Ritual of Transcendental Magic* (Lévi), chapter XV.

Hive',<sup>69</sup> a rite at which Lovecraft hints in connection with the 'abominable plateau of Lêng' which comports a magical formula involving necrophilia. This element, however, does not here apply. The feasting described by Andahadna is on *living* substances, the *kalas* themselves, the honey previously mentioned. This is the Rite of the Hive, the Bee being the emblem of Maat in her aeonic avatar.

The endocrine system contains such a concentration of *kalas* that—as Andahadna observes—Adepts alone can sustain their ingestion with impunity. When successfully accomplished the result is an accumulation of 'endocrine prana' that will, at the appointed time, assist Planetary Man<sup>70</sup> to make the leap to non-corporeal existence in concert with the rest of the Comity.

#### The Adepts of this rite

feed on the genitals, as well as on the adrenals, pancreas, thyroid, pituitary and pineal glands. But this happens only when the Adepts involved decide that it is time to disorporate.<sup>71</sup>

Whereas the Rite of the Beetle is coprophagous in so far as it involves menstrual and other *kalas*, the Rite of the Bee is so only in the sense that it is concerned with *kalas* beyond the sphere of the Moon and outside the circles of time.

However, one aspect of the necrophilia rite is emphatically Maatian in that it involves the imbibition of fragrances from the flowers of the dead; from the *suwasinis* who exist in the cremation-ground in the form of a 'honey bank', maintained in the void by magicians travelling to and from the various worlds and spaces beyond Kether (Yuggoth). That these 'spaces' are not merely imaginary locations, but actually inhabitable and inhabited regions, is maintained by Andahadna who—alluding to the sylphs of Amprodias mentioned in *Nightside of Eden*—has this experience to relate:

I am in the habit of just hanging out in a void of sorts, whenever

<sup>69</sup> *Journal of Ceremonial Magick*, vol. I. No. 3.

<sup>70</sup> I.e., the entire 'racial gestalt'.

<sup>71</sup> Private communication dated Oct. 1977.

the rare chance to do so presents itself. A few years ago I was a bit startled to observe that I wasn't alone in that no-place. There was, not a bubble, but a semi-transparent brownish pod, complete with traces of veining and a stem. Observing a form moving inside it I approached and saw a man, about in his early forties, swarthy and with a carefully trimmed beard, and dressed in what seemed to be the garb of the Italian Renaissance. He was screaming and beating on the walls of the pod with his fists, but I could hear no sound. I had no idea how to free him, and a vague instinct warned me not even to make an attempt to do so. He seemed to perceive me and plead for release, but when I decided to heed the hunch not to interfere, his eyes unfocussed and I assume I disappeared for him. I put a pentagram of light around the pod, at 90° to its long axis, and let it drift off. I'd forgotten all about the poor fellow until I read the Amprodias chapter in *Nightside of Eden*.<sup>72</sup>

These space-zones are exclusive to the types of entity that normally haunt the Tunnels of Set. There are a number of ways of gaining access to these Tunnels, from the curious nervous cough described by George MacDonald in *Lilith*, to the elaborate dances devised by Andahadna for gaining entrance to the Tunnels and the Paths. She notes that the dizziness induced by the dances enables the magician to enjoy a dissociation of perception that may be akin to Austin Spare's formula of Creative Vertigo.<sup>73</sup>

Each individual magician should discover his own peculiar modes of access.<sup>74</sup> These cannot be contrived artificially for they are suggested directly from the subconsciousness by chance occurrences of nervous stimulation<sup>75</sup> which engender the atmosphere necessary for creative work in any sphere. Rimbaud's science of stimulation by the formula 'dérèglement de tous les sens' has already been discussed.<sup>76</sup> Crowley and

<sup>72</sup> Private communication from Andahadna, dated 1977.

<sup>73</sup> Private communication. A probationer of the O.T.O., has achieved a similar state of dissociation by means of sky-diving which, she claims, induces in her a state of 'creative vertigo'. (Ms. Gail Shelton, private communication, 1978).

<sup>74</sup> *Nightside of Eden*, Part 2 gives various magical methods of entry.

<sup>75</sup> Cf. Proust's theory of unconscious or involuntary memory awakened by chance sensation. See *Time Regained*, vol. 12 of *À la Recherche du Temps Perdu*.

<sup>76</sup> Chapter 1.

others attempted to induce the state artificially by means of drugs, alcohol, and/or 'nightside-sex'. The degree of success achieved by these means may be assessed by the quality of 'outsideness' or 'otherness' characteristic of the work produced. Crowley, Spare, Dali, Tanguy, and others, used the formula successfully, but many artists, although inducing the required state of hypersensitivity, fail to bring through and mould in the flesh of their respective *media* the influences that flow through them. When this failure is constant—as unfortunately occurs in so many cases—a short circuiting results, and the psycho-physical machinery fuses and burns itself out.

The magical ability of the artist depends very largely upon the acuity of his sensitivity. This is something more than the sensitivity of psychic or spiritist mediumship, which is a form of passive creativity; rather is it the active hyperaesthesia of the occultist in an inspired and oracular phase exemplified—in the present case—by Soror Andahadna.

This artist-priestess, whose powerfully magical and artistic work is becoming increasingly sought after in the United States, combined initiated insight with a comprehensive grasp of the present critical world situation. She wishes to conceal her mundane identity and, after deciding to appear in this book under the name in which she is known in the O.T.O., she wrote:

I had considered suggesting the use of N'Aton's name as author<sup>77</sup>, but he wants no part in it—at least in terms of the XXth century. It's not that he is a future chauvinist, but he wishes that the clarity of distinction of Aeons be maintained, lest Frater Achad's error<sup>78</sup> be repeated, and the Work of the Aeon of Horus be thereby slighted. He recommends that each of us working the Maat Current be fully prepared to accept responsibility for its manifestation as individuals and guides. Otherwise, those whose consciousness responds to the Maat Energy may find it difficult, if not impossible, to gain access to it for themselves. IPSOS will open the necessary portals, but the effects of the initial contact usually act as a means of disorientation.

<sup>77</sup> I.e., of *Liber Pennae Praenumbra*, and *The Book of the Forgotten Ones*.

<sup>78</sup> See *Cults of the Shadow*, chapter 8.

This passage raises an interesting and vitally important point. I had written in *Cults of the Shadow* that Frater Achad was premature in announcing the incoming of the Aeon of Maat (which he did in 1948), because there were no signs—upon our planet—of the dawning of an Age of Truth and Justice. However, Andahadna's work has made it possible to view this matter in a somewhat different light, as I hope I have shown in the present book. There seemed little doubt at the time that Achad was premature with his optimism; but that the Aeon of Horus will endure for the span of an aeon, as normally gauged,<sup>79</sup> is now somewhat doubtful. What emerges directly from Andahadna's writings, and indirectly from Achad's, is that the Work of the Aeon of Horus consists specifically in paving the way for the advent of 'the Eighties'<sup>80</sup>, with all the implications of that number,<sup>81</sup> and of the remainder of verse 46 (chapter 3) with its augury of man's supreme abasement as he stands now—in time—literally upon the brink of the 'eighties'.

46 is the number of MV, the 'Voice of the Vulture', and it is interesting to note in this connection the correspondence with Maat of the three stages of the Primal Fire (*Kundalini*) in the human organism. The *sakti*, or *sekht*, is the fire-force at the Earth Centre,<sup>82</sup> where as Sekhmet she is the Sun (lion) in the South. At the lunar centre—Yesod—she is Sekhmaut, typified by the Vulture, the bird associated with the mummified 'dead' symbolic of the entranced priestess exploring the Amenta (the subconscious). At the highest centre, she becomes Sekhmaat who utters the Word of Truth from the mouth of hell.<sup>83</sup> Allusion has already been made<sup>84</sup> to a most significant confirmation of the mouth symbolism in connection with the Daughter-aspect of Ma-Ion.

<sup>79</sup> For a period of approximately two thousand years.

<sup>80</sup> AL.III.46.

<sup>81</sup> 80 = Pé, a Mouth; the magical instrument whereby Ipsos, the Word of the Aeon of Maat, is vibrated.

<sup>82</sup> Malkuth.

<sup>83</sup> I.e. Daäth, the Place of the Word of Power (Sekht) and of Truth (Maat).

<sup>84</sup> See chapter 12.

We have here, then, three major concepts that demonstrate a connection—between Death<sup>85</sup>, the Mouth (*Pê*), and the sexual energies of the lunar current typified by *Qoph*. The formula of Love and Death is thus resumed beneath the image of the necrophagous scorpion. Ralston Skinner<sup>86</sup> notes that Scorpio “borders on Libra, the scales, whose sign is ☽, which is that of the ancient pillow on which the back of the head to the ears rested . . .”

Also, “the badge of . . . Scorpio is death-life in the symbol ☽.”

Libra is the astronomical glyph of Maat and it is here represented upside down, as if to emphasize the essentially Venusian nature of the formula, for Isis Muth (Maat or Maut) signifies Venus in Libra. Furthermore, the sun and moon are conjoined in Libra, the moon representing the *qoph*, or *koph*<sup>87</sup> that is the magical image of Ma-ion.

Libra is the sign of the fall—the sunset of the year—and, symbolically, of the ‘fall of the Great Equinox; when Hrumachis shall arise and the double-wanded one assume my throne and place.’ (AL.III.34). Hrumachis means ‘Son (Heru) of the Star’, which star I have identified<sup>88</sup> with Sirius, Sothis, or Set-An (Satan). It is the Star of Isis, and the name Hrumachis contains the names of the Son (Heru/Horus) and of the Daughter (Ma), thus showing the dual nature of the Double Current and the interrelation of the *Double Aeon* of Horus-Maat.

Horus as Hrumachis is known also as Herakhaty, Lord of the Balance (i.e. Lord of Maat), the Balance of the Double Horizon astronomically represented by the two equinoxes, as Set is the Lord of the Double Solstice.

Hrumachis is beyond the present aeon, as Sirius is beyond the Sun. As suggested in *The Magical Revival*:

it is probable that in this concept Crowley saw an adumbration of

<sup>85</sup> Daäth, Place of the Crossing.

<sup>86</sup> Quoted in *The Secret Doctrine*, vol. III, p. 156.

<sup>87</sup> The ‘daughter-eye’, Coph Nia.

<sup>88</sup> See Aleister Crowley & the Hidden God.

the Hidden God who will not therefore *eventually* ‘assume my throne and place’, as is written in *The Book of the Law*, but who is already throned, has been, and will be, forever.

And what are we to make of the later revelations contained in the Qabalahs of Besquil?

*There are Thrones underground . . .*

This is surely without meaning unless applied to the Tunnels of Set, and their Guardian-Kings whose thrones are beneath the Paths, and lie on the Nightside of Eden?

The name Hrumachis contains the Daughter-Star within it, and in his form of Herakhaty, or Lord of the Two Horizons, he is the vehicle of the Double Current of Horus-Maat. Maat, Goddess of the Two Truths,<sup>89</sup> is the Way of the Balance, the ‘funambulatory pathway’, that induces a peculiar and creative vertigo in those that tread the precarious web slung across the gulfs of Space. She is also the Way of the Plume, Feather, Quill, Pen or Penis, that etches the Mysteries of Mu on the vellum of the void. She is also the vulture, the necrophagous haunter of the burning-ground and of the ‘abominable plateau of Lêng’. Lêng has the value of 88, the number of *Khabs*, the ‘Star’ in the *Khu*, or Magical Power. Worship of the *Khu* releases a down-shower of the Light of Aiwass.<sup>90</sup> The *khu* terminates the name Hormakhu, and is the magical power of the son (Hor) and Daughter (Ma) combined. Their union is Maat whose Word is Truth. 88 is also the number of ChSK, the ‘Darkness’ through which the light (of truth) shines; and of NChL, ‘seething’, ‘burning’. It also implies ‘the Secret Glory’, for 88 is the number of IMAHBI, ‘for them that love me’ (AL.I.60). Taking the terminal of Lêng (i.e. *ng*) as the Primordial Sound itself (*Aing* or *Ayin*, 70), and adding it to ‘Le’, produces 105, the number of TzIH, ‘desert land’. This desert land as the plateau of Lêng is the Earth of Netzach ruled by Venus, who irrigates it with MIMH, ‘her waters’,

<sup>89</sup> See the works of Gerald Massey for the typology of the Two Truths.

<sup>90</sup> A direct reference to the invocation of trans-cosmic Intelligence. See AL.I.8, 9.

also 105.<sup>91</sup> But the key meaning of 105 in this context is HPK, which means 'to subvert', 'to change', and this change is the death that furnishes the Feast of Abomination. Finally, 105 is the sum of the numbers from 1 to 14, 14 denoting the sexual aspect of *shakti* (power), and the number of the Door leading to the inner spaces.

The number of Léng, as 88, includes also the symbolism of the Tower<sup>92</sup> and the Chalice. The number of the Tower is Pé, 80; of the Chalice, *cheth* or 8. The function of Mars in the Tower symbolism here refers not to warfare, but to the shedding of the blood of the mouth (Pé means a mouth) of the Virgin priestess, and to the implied sexual onslaught. The priestess is virgin because unawakened,<sup>93</sup> hence the symbolism of the 'dead' and the apparent contradiction of a 'living mortuary feast'.

The number of Hrumachis as 570 is that of ShOR, the Door to the inner spaces and dimensions of Maat as the Daughter, i.e. as the virgin or entranced priestess. Again, as 582, Hrumachis is identical with the Orisha/Orissor complex, thus demonstrating the infinitely subtle inter-relation of these magical cross-currents.

Andahadna, the Virgin Priestess of Maat has formulated her Will, which is 'That Tao may flow; that Dayside and Darkside may unite within Consciousness to produce the Synthesis, the Children, the Daughter-state of Maat'.

She initiated this Current by publishing the *grimoire* of Maatian Rites up to and including the Sphere of Tiphereth. These rites include the Maat Banishment Ritual, the Invocation of Maat with Feather and Flame, a Rite for contacting the *Forgotten Ones*, and the full Mass of Maat, which pertains to Netzach and the Venusian power-zone. The latter is balanced in the Sphere of Hod, or Mercurial power-zone, by the *schema* for the Dance of the Masks in relation to the Double Tree, obverse and reverse.

<sup>91</sup> The word Lust also has this value. In the Tarot, Lust is the formula of Babalon, the Scarlet Woman. See Atu XI.

<sup>92</sup> See chapter 14.

<sup>93</sup> She is submerged in a magical sleep.

The Double Tree forms the Elevenfold Cross and its reflection (twice eleven) in the Double Wanded One (11).

One number of the word 'mask' is 121, or eleven squared. It is the number of Nocturnal Vision and implies the functioning of the Priestess on the nightside (of the Tree). It is also the number of HGLGLIM, 'of whirling motions', suggesting the Dance as a creative vortex funnelling the *kalas* of the *Suvasini*. It may also be significant that 121 ( $11 \times 11$ ) is a number of Satan. Taking the final letter of *mask* at the value of *qoph*, the number 201 is obtained, and this is the number of AR, the Chaldaean word for 'Light', the 'Light which is concealed as a child in the womb of its mother', thus the perfect talisman<sup>94</sup> of Maat.

The child (daughter) is the manifestation of the Mother (Maat).

Toward the end of his life, while performing the twice yearly rite of obtaining a Word for the Equinox, Crowley's magick ring touched upon the word 'manifestation', at the end of the first chapter of AL. The exact date is unknown, but it was shortly after my first meeting with him in 1944. And so, as the egg in the Amalantrah Vision broke and gave birth to Achad's work, so this oracle of *Manifestation* seems to point directly to the Ma-ion which Soror Andahadna is now bringing to birth.

<sup>94</sup> The value of the word talisman is also 201.

# Appendix

## A Note on the Tetragrammaton (IHVH) and Its Relation To The Aeons

WHILE WRITING this book the author has received letters from readers of his previous books which make it apparent that the deeper significance of the Tetragrammaton—with special reference to the sequence of aeons—has not yet been properly clarified. Hence this appendix.

The Tetragrammaton or Fourfold Name (IHVH) conceals the formula of the succession of the aeons, as well as indicating the stages of their evolution.

The initial letter *Yod* (1) typifies the Father, which is a cypher for the Great Old Ones who bore the Seed of consciousness<sup>1</sup> to the Mother, represented by the second letter of the Name, i.e. *Hé*. *Hé* represents the feminine and liquid source of life (i.e. blood) typified by Water. This Water is ‘breathed upon’ by the Son, represented by the third letter of the Name, *Vau*. His is the vivifying breath of Air or Space which is the *menstruum* of the Old Ones.

The fusion of these principles produces Manifestation in

<sup>1</sup> Fire or light; the LVX of the Gnostics.

Matter, in the Earth, represented by the Daughter—the final *Hé* of Tetragrammaton.

In terms of the succession of Aeons: *Yod* symbolizes the Great Old Ones who, having sown the Seed of Consciousness on this planet, initiated the Ophidian Current which attained its apotheosis in the Aeon of Isis.<sup>2</sup> This evolved into the Cult of the Undead, typified by the Mummy in Egypt and by the religions of death and resurrection in the Aeon of Osiris, the patriarchal institutions of which were distorted reflexes of the dimly remembered and primal Cult of the Great Old Ones.

The Aeon of Osiris broke down because the representatives placed in positions of power on earth fell into conflict with one another and neglected the service of the Old Ones who therefore were no longer able to maintain direct contact with earth. Therefore, when the next auspicious alignment of stars returned<sup>3</sup> They inaugurated the Aeon of the Son (*Har* or *Horus*) who would avenge his Father (the Old Ones) and restore the Ophidian Current so that the Way could be paved for the Aeon of Maat, typified by the Daughter.

In the Aeon of Maat the full materialization of the Great Old Ones upon earth will be effected. The materialism of the present Aeon of Horus is but an adumbration of the *materialization* or full manifestation on earth of the *Yod* of Tetragrammaton.

The Christians misunderstood the Unspeakable Name (IHVH) and supposed that by causing a rift between the Old Ones and the life-wave on earth they could ‘save’ mankind, and incidentally (of course!) gain total mystery of the planet. They therefore interpolated between IH and VH the *Sh* of Spirit, so that the Name became IHShVH, *Jeheshua* or *Jesus*. They then identified this Name with a specific human being who, as Gerald Massey has conclusively demonstrated, could only have been—in an historic sense—*Joseph ben Pandira*.<sup>4</sup>

But the letter *Sh* represents the triple-tongued flame of the

<sup>2</sup> See Aleister Crowley & the Hidden God, schema on p. 58.

<sup>3</sup> Indicating the dawn of a New Aeon.

<sup>4</sup> See Gerald Massey's Lectures: The Historical Jesus and the Mythical Christ.

Great Old Ones, whose supreme concentration—Choronzon—exhibits the triple Firetongue in the number 333. Reflected or manifested via the Daughter<sup>5</sup> this number becomes 666, the Number of the Beast who is the Son of Typhon and therefore identical with Set, or Satan, the anti-Christ.

Set's planetary representative is Saturn; his stellar representative is Sirius, the Silver Star symbolic of the A. A. (Argenteum Astrum) and the source of the mystical *kalas* or emanations of the Great White Brotherhood, the reflex of which upon earth is the Great Black Lodge.

Crowley established contact with the Great White Brotherhood when he identified himself with the Beast 666, and with Set or Shaitan, after MacGregor Mathers had failed to do so. Mathers alluded to the Old Ones naïvely but accurately as the 'Secret Chiefs', and Crowley perpetuated this designation.

But having officiated as the High Priest at the inauguration of the Aeon of Horus, Crowley was unable further to follow the Mysteries of the Aeons, a disability which was provided for in *Liber AL*. It was Frater Achad who took up the threads and—after him—Frater Aossic and Soror Andahadna.

The present book, therefore, is an attempt to trace and unravel the ramifications of the patterns produced to date.

<sup>5</sup> The final *Hé* of Tetragrammaton.

## Glossary

(Note: Many of the following terms are defined with specific reference to the Typhonian Tradition and to the Aeon of Maat).

Af.: African term

Ar.: Arabic

Eg.: Ancient Egyptian

Gn.: Gnostic

Heb.: Hebrew/Chaldaean

Ma.: Maatian

Skt.: Sanskrit

Th.: Thelemic

Voo.: Voodoo

A. A. (Argenteum Astrum): The Silver Star. The teachings of the Order of the Silver Star derive from the Star of Set (i.e. Sirius). The A. A. emerged from the débris of the Hermetic Order of the Golden Dawn around 1904, when Crowley established contact with Aiwass (q.v.)

A'ano'nin (Heb.): Name of the Guardian of the 26th Tunnel of Set.

Aat (Eg): House, cell, division. See *Atu*.

*Abait* (Eg): A bird-fly equated with the bee. An emblem of Lower Egypt as the land of honey. It is the symbol of Sekhet.

*Abrahadabra* (Th.): The Key of the Rituals. The restored form—according to the *Book of the Law*—of the Gnostic masterspell, *Abracadabra*. *Abrahadabra* is the formula of the Great Work of the Aeon of Horus.

*Abyss*: The Great Gulf that exists between the phenomenal world and its noumenal source; that is, between manifestation and non-manifestation.

*Abyss, Ordeal of the*: The most critical experience of the spiritual life which, if successfully transcended, confers cosmic consciousness upon man.

*Adena Indians*: A prehistoric tribe which inhabited Ohio, U.S.A., between 1000 B.C. and 700 A.D. The probable originators of Serpent Mound, one of three mounds in Ohio and the largest Ophidian effigy in the world.

*Aeon* (Gn.): A cycle of time denoting a period of approximately 2000 years. There have been three such aeons within historic times: The Aeon of Isis, the Aeon of Osiris, and the Aeon of Horus, the present aeon.

*Agapé* (Th.): a Greek word meaning 'love'. It is one of the three key words of the Aeon of Horus, the other two being Aiwaz (q.v.) and Thelema (q.v.) The numeration in each case is 93. (See *Current*, 93).

*Aidoneus*: The Greek form of the Lord in the Underworld (cf. Hades). The reflex of Adoni (the Lord of the Upper World) and a form of the Plutonian Current that rules the Abyss.

*Ain* (Heb.): 0 Nothing

*Ain Soph*: 00 Infinity

*Ain Soph Aur*: 000 Limitless Light

*Ajna chakra* (Skt.): The occult circle of power (chakra) usually referred to as the Third Eye. Its *locus* in the human organism is between the two eyes.

*Aiwass* (Th.): Technically, the 'minister of *Hoor-paar-Kraat*' (q.v.) *Aiwass* (or *Aiwaz*) is the praeter-human entity that transmitted the *Book of the Law* (AL) to Aleister Crowley in 1904. The number of *Aiwass* is 418, the number of *Abra-*

*hadabra* (q.v.). In the present Aeon of Horus, *Aiwass* is one of the few open channels between humanity and the Great Old Ones.

*Aiwaz* (Th.): A variant spelling of *Aiwass* (q.v.) It yields the number 93 which is a Key number in Thelema.

*Akasha* (Skt.): The astral ether symbolized in the Hindu Tat-twa System by the Black Egg of Spirit.

*AL* (Heb): God; the Most Ancient One; the Great Old One. The title of *Liber AL* (the *Book of the Law*) may therefore be interpreted as the Book of the Law of the Great Old Ones; it is the *grimoire* containing the keys to mans' intercourse with Them.

*Al Azif* (Ar.): The original title of *The Necronomicon* (q.v.)

*Allala*: A magical word vibrated by Frater Achad in 1926. It means 'God is not Not', and is the word of the Great or Perfect Aeon (Perfect-ion). Its number is 93.

*Allalia*: A variant reading of *Allala* (q.v.) Its number, 103, equates it with *Almala* (q.v.)

*Almala*: 'The Soul of Not', a motto of Aossic in the O.T.O. It may be compared with the Greek *hallomai*, meaning 'to leap upon', which connects it with the formula of the *Voltigeurs* (q.v.)

*Almass* (Ar.): 'The Haunter of the Gobi Desert'.

*Almousin*: One of the barbarous or aliens names of evocation which appears in a ritual preserved by Eliphas Lévi.

*Amenta* (Eg.): The Underworld; Place of the Dead or Forgotten Ones, i.e. the subconsciousness.

*Amrita* (Skt.): Ambrosia, nectar, honey, the elixir of immortality, the wine of paradise (Cf. *vinum Sabbati*).

*Anansi* (Af.): The Spider. Supreme totem of the Obeah Cult. Var. *Onse*.

*Andromeda*: Together with Sirius, this is the most important constellation in the Horus-Maat gnosis.

*Annedoti*: The repulsive or abhorrent ones, Name given by Berosus to the Great Old Ones in amphibious form.

*Androgyn*: The Double Current (q.v.) typified by the male magician, or priest. (See *Gynander*)

*Aossic*: The name of a magical entity acting as an intermediary

between the Great Old Ones and the O.T.O., the present Head of which Order has adopted the name, in combination with that of Aiwass (q.v.) to consolidate the link between humanity and the Great Old Ones. See *Aossic-Aiwass*.

*Aossic-Aiwass*: The magical name of the present O.H.O., or Outer Head of the *Ordo Templi Orientis* (O.T.O.)

*Apep* (Eg.): The Serpent symbolic of the Ophidian Current. It is also a symbol of the Draconian Tradition and has been adopted by present-day cultists as denoting the Typhonian Current.

*Aquarius, Age of*: The Age or Aeon that follows that of Pisces. Said by Frater Achad to have commenced on April 2nd., 1948.

*Arachne*: The Spider. According to Vogh, The Thirteenth Sign of the Zodiac. It is related to *Zain*, and the *Aeon of Zain*, through the twins of the Gemini complex. Arachne is of great significance in the Draconian Cults.

*Atu* (Eg.): House or Cell. Used chiefly in connection with the houses of Thoth. See *Tarot*.

*Atum* (Eg.): The red deity; the setting sun of the day, and of the year (as *Autumn*). The origin of the Hebrew word *Adam*, the red earth, the clay. Cf. *Atem*, Goddess of periodicity; the red clay.

*Aub* (Heb.): See *Ob*.

*Aud* (Heb.): See *Od*.

*Azathoth* (Gn.): *Aza* is 'the evil mother of all demons'; Thoth is the god of magick. Azathoth is also the name of a god in the Necronomicon mythos, where the synonymity of Thoth and Daäth is emphasized.

*Azyn*: A Gateway to the Abyss, and, ultimately, to Universe 'B'. It is a form of *Azain*, the Aeon of *Zain* (q.v.), and it comports the use of formulae of that Wordless Aeon. The number of *Azyn* is 718 which connects it with the Stélé of Revealing (q.v.) and with *Aossic Aiwass*, a Great Old One who is presently *en rapport* (via the O.T.O.) with the planet earth. (Cf. *Dzyan*).

*Ba* (Eg.): The mystical symbol of the soul; the magical symbol of the male generative essence.

*Babalon* (Th.): The Gateway (*Babel*) of the Sun (*On*) A title of the Scarlet Woman who is the symbolic gateway of the *Ba* (q.v.) of the Sun. The repetition of the *Ba* (in *Babalon*) denotes the Double Wanded One, and the Wielder of the Double Current (q.v.), hence the change from Babylon to Babalon, the new orthography having been given in *Liber 418* (See bibliography, under *Crowley*).

*Bahlasti*: A curse (See AL.III.54).

*Bahti*: 'Hideous gnomes'.

*Bath-Kol* (Heb.): Daughter of the Voice. A priestess in her oracular phase. (Cf. *Besql*).

*Behemoth* (Heb.): Beast of the Deep, typified by the hippopotamus symbolic of Ta-Urt, or Tarot, the Mother of Revolutions or Circles of Time.

*Bes*, or *Besz* (Eg.): The dwarf god-beast who presides over childbirth, which, in the magical language, signifies the reproduction of images. In other words, *Besz* is the god of *manifestation* with all the implications which that word has in the Cult of Maat. *Besz*, or *Vesz*, equates with Aivaz, the minister of Hoor-paar-Kraat, the Kraat or Dwarf that is the infinitely small and atomic point (*bindu*) typified by Hadit or Set. *Besz* is therefore the type of Universe 'B' represented by the Beast. (See *Bes-na-Maut*).

*Bes-na-Maut* (Eg.): The manifestation of the *Besz*-beast as the vulture of Maut, devouring the images he projects as Hadit (*Ra-Hoor-Khuit*, q.v.) in the mortuary feast of Hoor-paar-Kraat (q.v.), thus reducing the Infinitely Great to the infinitely Small (dwarf avatar).

*Besql*: A magical term denoting a subsidiary branch of the Tunnel of Qulielfi (q.v.).

*Bija Mantra* (Skt): Root or Seed Vibration. The most celebrated of all *bija mantras* is the *pranava*, Om.

*Binah* (Heb.): Title of the Third Cosmic Power-Zone on the Tree of Life. Binah means 'understanding', which is possible only beyond the Veil of the Abyss. Binah is attributed to Saturn, the planetary representative of Set.

*Bindu* (Skt.): The infinitely atomic point or seed. It equates with Hadit in the Cult of Thelema.

*Black Flame, The* (Ma.): A title of Maat as the twin of Nuit; Nuit being the stars, and Maat the spaces between them.

*Carrefour, Baron* (Voo.): Lord of the Crossroads, or Four Ways. Identical with Carfax. The point of intersection between Matter and Spirit, or Matter and Anti-Matter: Universe 'A' and Universe 'B'. (See also *Cimitière, Baron*, and *Samedhi, Baron*).

*Cerberus*: The hound of hell. He was the brother of Orthrus (i.e. Sirius).

*Chela* (Skt): Disciple, follower, devotee.

*Chesed* (Heb.): The Fourth Cosmic Power-zone or *sephira* on the Tree of Life. Its planetary representative is Jupiter.

*Chintamani* (Skt): The Wish-fulfilling Gem, or Mani Stone.

*Chokmah* (Heb.): The Second Cosmic Power-Zone or Sephira of the Tree of Life. It is the occult *locus* of the Starry Wisdom Temple. Its planetary representative is Neptune.

*Choronzon*: The Guardian of the Abyss. Choronzon was described by Sir Edward Kelly as 'that mighty devil', and Crowley described it 'as the first and deadliest of all the powers of evil.' Its number, 333, is equal to Shugal, 333, and when magically united these Forces become the Beast 666.

*Chozzar*: The God of Atlantean Magic. Choronzon (q.v.), is a variant form of this name.

*Cthonos* (Ma.): The substrate of Matter/Energy. (See *Ychronos*).

*Cimitière, Baron* (Voo.): See *Carrefour, Baron*. Lord of the Dead.

*Cthulhu*: In the Necronomicon Mythos, Cthulhu is the Hidden God or Great Old One who lies sleeping beneath the waves in the sunken City of R'lyeh.

*Current, Draconian*: The most ancient occult tradition is that of the Draconian Tradition of ancient Khem (Egypt). Named after Draco, the 'son' of Typhon the primeval Mother who gave her name to the Tarot (TaUrt) as the Mother (or womb) of Revolutions, from which the Circles of Time

originally emanated. These Circles or Chakras are the eleven Power-Zones or Sephiroth of the Tree of Life.

*Current, Double*: The Horus-Maat Current transmitted by Set, the Double-Wanded One, the Diable or Devil. Its implications form the subject of the present book.

*Current, Maatian*: The influx of the Maatian aspect of the Double Current (Horus-Maat) which unites past and future in a conscious experience of such intensity that Time is transcended, the Abyss 'crossed', and translation into Universe 'B' becomes rebirth or resurrection in a totally new and different order of 'reality'.

*Current, Ophidian*: The Magical Current of the Fire Snake or Serpent Power. The Magick Current *par excellence*. It embraces all the Currents here defined and represents the *mode* of magick employed in re-activating all past and future states of consciousness. It is known to Thelemic and Maat Cultists as the 93 Current because of its association with the Great Old Ones (Aiwas), and because the magical formulae used in Their evocation are Love and Will (*Agapé* and *Thelema*), which, like Aiwas, add up to 93.

*Current, Typhonian*: The Primeval Cult of the Mother (Time) from whose womb all vibrations (currents) emanate.

*Current 93*: The specific Current of the Aeon of Horus inaugurated by Aleister Crowley. The formula of its Working is 'love under will' (*agapé* = 93; *thelema* = 93), which evokes the Great Old Ones (Aiwas = 93).

*Daäth* (Heb.): The so-called 'false' sephira or Eleventh Power-Zone on the Tree of Life. It is the sole gate of access to Universe 'B'. Its planetary representative is Uranus.

*Dagon* (Heb.): The God of the Deep whose number, 777, relates to the Venusian Current *via* the fish, symbolic of Water (the astral plane), especially in its more positive form of red fluid, or lunar blood.

*Darshan* (Skt.): Vision or Direct Experience of Spiritual Energies and Forces.

*Deva-s* (Skt.): God, the Gods. Literally, the Shining Ones. (Cf. the word 'divine').

*Elder Gods: See Great Old Ones, The*

*Forgotten Ones, The* (Ma.): The Elder Gods or Great Old Ones (q.v.)

*Geburah*: (Heb.): The Fifth Cosmic Power-Zone or Sephira on the Tree of Life. Its planetary representative is Mars which typifies the power that energizes the magical vortex of the bloody Goddess Kali; hence its association with the Scarlet Woman who drains the blood of the Saints in to her chalice.

*Gēh* (Heb.): The earth-form of Lilith, the supreme Succuba or female phantom of the night.

*Gematria*: A qabalistic mode of exegesis based on the assumption that words and names of equal or similar numerical value, have occult affinities.

*Golden One, The* (Ma.): A form of the Goddess Maat and the feminine reflex of *N'Aton* (q.v.)

*Goth, Aeon of*: The literal translation of Yug-Goth, whose astronomical representative is Pluto. It is a term used in the Necronomicon Mythos. (See *Yog-Sothoth*).

*Great Old Ones, The*: A term used in the *Necronomicon* to designate the Forces from Outside that are seeking to establish Their thrones upon Earth. They are the Elder Gods, or Maatians who, when manifesting as the Ophidian Current are known as the Great Old Ones.

*Great White Brotherhood, The*: The A. : A. : (q.v.) The focus of its influence is located in Yuggoth, the First Cosmic Power-Zone and the farthest outpost of the known Universe. Through this Gate are transmitted the influences of the Silver Star (A. : A. :), or Nu-Isis. Its dark reflex is in Daäth, the Centre of Pestilence known as the 'Black Lodge'.

*Gynander* (Ma.): The Double Current (q.v.) when used by the priestess. (See *Androgynie*). The word seems first to have been used by the French occultist Joséphin Péladan, though not in the sense in which the Maatians use it.

*Hadit* (Th.): The infinitely small and atomic point, or *bindu*, that is the seed of manifestation. The Cult of Hadit has therefore been called the Cult of the Spermatozoon.

*Hai* (Ma.): The name of one of the *Forgotten Ones*. It signifies completion, creation, birth.

*Hastur*: A Great Old One who manifests as mighty rushings of air; the Ultimate Wind. He guards the Eastern Gate.

*Hod* (Heb.): The Eighth Cosmic Power-Zone of the Tree of Life. Its planetary representative is Mercury.

*Hoor-paar-Kraat* (Eg.) The dark and silent twin of Ra-Hoor-Khuit (q.v.). His representative is Aiwass. Hoor-paar-Kraat equates with Set, with Sirius 'B'; he is also known as the Blind Horus, the Dwarf or crippled Deity, all of which concepts indicate his connection with the hidden realms of Amenta and with Universe 'B'.

*Hormakhu* (Eg.): Lit. Horus of the Star. The Star is the *Silver Star* (of Set).

*Horus* (Eg.): The twin of Set. Horus is split into two halves—the light and the dark—represented by Ra-Hoor-Khuit (q.v.) and Hoor-paar-Kraat (q.v.). He is the Heru or Hero of the Solar Cults, but his earliest form was as the son of the Mother, and thus a type of the original Draconian Tradition which Crowley revived through *Liber AL*.

*Horus, Aeon of*: The technical name of the present Aeon in the Cult of Thelema. It began in 1904 when Crowley received the *Book of the Law* (*Liber AL*) from Aiwass. It will be superseded by the Aeon of Maat some 2000 years hence. Some occultists claim that this supercession has already occurred.

*Horus-Maat* (Eg.): The Double Current—93 and 696—which fuses the Aeons of Horus and Maat thus opening the Gate for the return of the Great Old Ones.

*Horus-Maat-Lodge*: A Lodge founded in 1979 by Soror Andhadna for the purpose of earthing the Double Current. The lodge is a cell of the O.T.O.

*Hot-Points* (Voo.): See *Points-Chauds*.

*Hriliu*: The Cry or Word of the Dove symbolic of the metaphysical ecstasy experienced by human consciousness in communion with its cosmic counterpart.

*Hrumachis* (Eg.): The Greek form of Hormakhu (q.v.)

*Hûm* (Skt.): A *bija* mantra associated with the root-vibration

or hum of Cosmic Forces. The proximity of the Great Old Ones, the presence of UFOs.; etc., are said to emit a form of this vibration which is sometimes audible even to the physical organ of hearing. In the *Tantras*, *Hûm* is the *bija-mantra* of Shiva, the Indian form of Set.

*Iannu* (Ma.): The name of a Great Old One embodying the forces of the present aeon extended both ways in time. (Cf. Janus).

*Ignaiye* (Ma.): The force that invokes and evokes the Great Old Ones in a Cult of the *Forgotten Ones*, thus equating it directly with the 93 Current.

*Ignator* (Ma.): The Word of Initiation in the Cult of the *Forgotten Ones*.

*Ion*: See *Aeon*. In Egyptian, the name of the Ape, thus linking it with the god Thoth and with Daäth. Another meaning is 'an howling animal of the desert', which links it with Set.

*Ipsissimus*: Lit. 'His own very Self', the Atman of the Hindus. This, the highest grade of spiritual development which it is possible to realize, is ascribed to the First Cosmic Power-Zone, Kether (Yuggoth). (See *Magick*, by Aleister Crowley, pp. 329-330, RKP edn). The Grade in the Great White Brotherhood (A. A. A.) approximating to Kether/Yuggoth. It is important to note that one having attained to this Aeon (i.e. the Yug-goth) has no Will in any direction, which signifies release from the conditions of embodied existence. The *Ipsissimus* is thus always disembodied and yet Un-dead.

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

*Iposlam*: The Maatian mantra for invoking *Lam* (q.v.)

*Ixaxaar*: The 'secret unspeakable name' of the *Hexeontalitho* or Sixtystone. It is the 'barbarous' or alien formula for invoking the *Qliphoth*. Its number is 333, the number of Choronzon (q.v.)

*Jagrat* (Skt.): Human consciousness in the wakeful state, i.e. the state of projecting images which it regards as actual or tangible entities.

*Kaaba* (Ar.): A form of *Kef*, *Keb*, or *Qaba*, the Great Mother.

*Kadath*: The Cold Waste. A term from the Necronomicon Mythos which denotes the sheer cold whiteness symbolic of Yuggoth, the transplutonic focus of the Forces from Outside the known Universe. It is to the Macrocosm what *Hadath* (*Hadit*, q.v.) is to the Microcosm.

*Kala-s* (Skt.): Time, essence, ray, division, digit. A term used in the *tantras* to denote the essence or fragrance of the *Suvasini* (q.v.). In its sense of time, our word Calendar derives from *kala*; in its sense of essence or vibration, our word colour. Hence, the 'flowers of the Goddess' are Her *kalas*. The china rose or blood red hibiscus is the symbol of Kali whose *kalas* manifest as the colours in the alchemical processes of transmutation and in the distillation of the elixir of life, or the *Vinum Sabbati* (q.v.).

*Kalpa* (Skt.): An age.

*Karezza*: A method of sexual magick advocated in the West by Thomas Lake Harris (1823-1906) who adapted the formula from certain Tantric practices of building up magical energy by erotic stimulation and by suppressing its expression on the physical plane in order to create astral entities or magical mannikins on the astral plane.

*Khem* (Eg.): Lit. Black. The ancient name for Egypt as the black or red land.

*Koth*: In the Necronomicon mythos, the name of a dream-tower which stands sentinel to the Tunnels of Set. Koth is also the 'Hollow One' as the ultimate female, or Void.

*Kundalini* (Skt.): The Fire Snake or Serpent Power; the Ophidian Current in the human organism and the root of all mystical and magical powers.

*Lafcursiax* (Heb.): Guardian of the 22nd Tunnel of Set.

*Lam*: An extra-terrestrial entity with whom contact was established by Crowley, c. 1919. Since that time, various members of the O.T.O. have had magical intercourse with *Lam*. *Lam* is a link between the star systems of Sirius and Andromeda.

*Lamal*: A palindrome that reveals the true nature of the Cult

of *Lam* as the transmitter to AL (Universe 'A') of, or from, LA (Universe 'B'), via MA (the daughter), (q.v.).

*Lambika Yoga* (Skt.): A form of union (*yog*) via the 'higher cunnilinctus', a tantric practice employed to extract the *kalas* (q.v.) of the Goddess.

*Lamipos*: The reverse formula for invoking *Lam* (q.v.) (See *Ipsoslam*).

*Left Hand Path*: See *Vama Marg*.

*Lêng, Abominable Plateau of*: Its astral situation is in Central Asia. Roerich and Lovecraft were privy to its Mysteries.

*Lîla* (Skt.): Play, sport, *masque*. A term used to denote the eternal play of energy and desire between *Siva* and *Sakti*. The eternal play of Consciousness (*Krishna*) with the objects of consciousness (*Râdhâ*).

*Loroo* (Ma.): one of the *Forgotten Ones* described as the 'space between stars'.

*Lutis Nitra* (Ma.): A *mantra* used in the Maat Cult to influence the astral body.

*Lux* (Gn.): The Light of Consciousness or Pure Being (Cf. *Nox*, the Darkness of Unconsciousness or Unbeing, i.e. the Un-dead).

*Ma* (Ma): The Daughter of Maat which designates the Lesser Circle or Aeon of Maat, i.e. *Ma-ion*.

*Maion* (Ma.): See *Ma*.

*Maat* (Ma.): The ancient Egyptian goddess of Truth and Justice represented by the Balance of the Equinox (♎) and of the Double Current (q.v.). In the Cult of Thelema, Maat denotes the Master of the Temple of the A.· A.·. (q.v.)

*Maat, Aeon of*: The Aeon that is to supersede the present Aeon of Horus. Frater Achad announced its inauguration on April 2nd., 1948.

*Maatians*: Those who partake already of the type of consciousness pertaining to, or typical of, the Aeon of Maat. Technically speaking, the Elder Gods are the Maatians who, when manifesting as the Ophidian Current are known as the Great Old Ones (q.v.)

*Magus*: The *Octinomos*, i.e., one who has reached the *height* of

Magical Consciousness and who declares an aeonic 'Word'. The Grade of *Logos*, or *Magus*, pertains to the Second Cosmic Power-zone on the Tree of Life. It is the secret centre of the Cult of Starry Wisdom, *Chokmah*, Sphere of the Stars that never set.

*Mahakalpa* (Skt.): *Maha* great; *kalpa*, age or aeon. It has a connation similar to *Mahayuga*.

*Maha-Yuga* (Skt.): *Maha*, great; *Yuga*, aeon.

*Ma-Ion*: The Aeon of *Ma* (daughter-aspect of Maat). The Lesser Cycle relating to the Daughter Darkness. As Set is to the Aeon of Horus, so is *Ma* to the Aeon of Maat, or the aeon of Full *Manifestation*, i.e. materialism or Materialisation at its height.

*Malatan* (Ma.): Blood. See *Talam*.

*Malkah* (Heb.): The Bride. A term denoting the Tenth Cosmic Power-Zone, Malkuth. It represents the earth, or Waking State of consciousness wherein the dream becomes 'fixed' in matter.

*Mandala* (Skt.): Circle. The fully projected circle of one's magical universe. Everything of which one is conscious forms a part of one's *mandala*.

*Manifestation* (Ma.): The 'Word' of the Ma-Ion: the ultimate of materialism or materialization *on the verge of dematerializing*. The letters *Ma ion* begins and end the word *Manifestation*.

*Mani Stone*: See *Chintamani*.

*Marma* (Skt.): A point of intersecting lines on the *Sriyantra* denoting the *locus* of an erogenous zone in the human organism. This term has significance in the science of the Gnosis, *Srî Vidya*, in respect of the *kalas* (q.v.) of the Goddess.

*Maya* (Skt.): The ultimate illusion. The Mayic or Magic Play of Consciousness (Light) and Unconsciousness (Darkness)—*Lux* and *Nox*.

*Megor-Marduk* (Ma.): One of the *Forgotten Ones*.

*Meon*: A term used by members of the Cult of *La Couleuvre*. *Noire* to denote Universe 'B'. It is a form of *Mu-Ayon*, *Mo-Ayin*, or *Ma-Ion*.

*Mirroir Fantastique*: The reflex of the Dayside of the Tree of Life, showing the shadow-graphs and inverse images of Universe 'A'.

*Mnar, Stone of*: In the Necronomicon Mythos, the name of a talisman affording protection against uncontrolled invasions of the Great Old Ones.

*Mo-Ayon*: A term used by Black Snake Cultists to denote the 'Dark Doctrine'. See *Meon*.

*Mounam* (Skt.): Silence. To 'take' *mounam* is to take a vow of silence.

*Mu*: The Cry or 'Word' of the Vulture of Maat. The formula of the Fire Snake, or Ophidian Current, at the *locus* of the Ninth Cosmic Power-Zone, where Maat manifests as *Maut* (the vulture).

*Musarus*: An abomination. Term applied by Berosus to the messengers from Sirius, or Great Old Ones, in amphibious form. See *Annedoti*.

*Nagrikshamish* (Ma.): A name of one of the *Forgotten Ones*.

*Necronomicon*: See *Al Azif. The Book of the Law of Dead Names*. Its existence was drawn to the attention of earth dwellers by H. P. Lovecraft (1890–1937). It forms the basis of the Cult of the Great Old Ones (q.v.)

*Neither-Neither*: A term used by Austin Osman Spare (1886–1956) to denote the *meon* (q.v.)

*Nema*: The magical motto under which Soror Andahadna channelled, in 1974, *Liber Pennae Praenumbra*, or the *Book of Maat*.

*Netzach* (Heb.): The Seventh Cosmic Power-Zone of the Tree of Life. Venus is its planetary representative.

*Nexhagus* (Ma.): A name found in the *Book of the Forgotten Ones*.

*Nia*: The reflex of *Ain* (Heb.), meaning Nothing, the determinative of which is an Eye. It denotes the secret Gateway of the Daughter (*Coph*) which opens on to Universe 'B'.

*No* (Ma.): A name appearing in the *Book of the Forgotten Ones*. (See chapter 17 of the present volume).

*Nodens*: The great god of the Deep, or of the Abyss (i.e. the

subconsciousness). It was the magical name assumed by Frater Aossic as Head of New Isis Lodge.

*Nox* (Gn.): See *Lux*.

*Nu* (Eg.): The star-lit heaven.

*Nu-Isis*: The star-lit earth, i.e. the earth open to, or receptive of, the stellar influences from outside (Sirius, etc.)

*Nu-Maat*: The twinned Nuit-Maat complex fusing the magical currents of the Aeons of Horus and Maat.

*Nuit* (Eg.): The Goddess of 'Infinite Space and the Infinite Stars thereof'. The initials of the phrase spell out the name of ISIS.

*Nyarlathotep*: In the Necronomicon Mythos, the Faceless or Headless God. He is described as the 'crawling Chaos that howls beyond the Stars'. He is said to be surrounded by 'idiot flute players'.

*Ob* (Heb.): *Aub*, a serpent. *Aub* = 9, indicating the lunar nature of the Current implied.

*Obeah* (Voo.): *Ob* (q.v.) is the root of Obeah, the science or art of causing the spirits to *Obey*.

*Od* (Heb.): *Aud*, Light. *Aud* = 11, indicating the magical nature of the Light (i.e. the astral light) which is the Odic or Vodic force utilized in the rites of Voodoo.

*Odudua* (Af.): The supreme goddess or Harlot in the African Cult of the Fetish Priests. At her earthly power-zone, at the City of Ado, was established a Temple of Prostitution.

*Omkara* (Skt.): The *bija-mantra* Om, the root-mantra of creation. *Omkara* also denotes the letter M or Ma, which typifies the daughter and the agent of manifestation in the Aeon of Maat (as also in the Hebrew *Tetragrammaton*, q.v.)

*Omné* (Ma.): The gestalt concerned with preparing humanity for Maatian consciousness.

*Ompedha* (Th.): A great curse appearing in the *Book of the Law* (*Liber AL*) Note: *Om* (Ma) *péh* (mouth) *da* (earth), which may be interpreted as 'earth-mouth of the daughter', a particularly vile and blasphemous insult.

*Onse* (Af.): See *Anansi*.

*Ordo Templi Orientis* (O.T.O.) The Order of the Temple of the

East, or the Order of the Temple of the Rising Star, Sirius. Its present Head in the Outer is Aossic-Aiwass 718, who succeeded the Master Therion (Aleister Crowley) in this capacity shortly after the latter's death in 1947. The O.T.O. is an occult Gateway for the influx of magical power from the A.. A.. (q.v.), and of the Great Old Ones.

*Orisha* (Af.): Variant, *Oricha*. A fetish or talisman for embodying a 'spirit' or non-human intelligence.

*Orissor*: 'Soul Substance'.

*Orthrus*: The twin of Cerberus, the dog of Set and hound of hell.

*O.T.O.*: See *Ordo Templi Orientis*.

*Paramahamsa* (Skt.): An Order of Spiritual Attainment in Hinduism corresponding to Cosmic Consciousness represented in the Western system of occultism by the Grade of *Ipsissimus* (q.v.).

*Paroketh* (Heb.): The Veil of Paroketh is the division, on the Tree of Life, between the lower or infernal triad of cosmic power-zones and *Tiphereth* (q.v.), the centre, or sun of the system represented by the Son. Thus is the daughter-zone (moon) divided from that of the son-zone (Sun). *Paro-koth*, lit. beyond the 'Hollow One', or daughter. Paroketh is thus a veil of the Secret Gateway to Universe 'B' typified by the daughter.

*Pé* (or *péh*) (Heb.): A mouth. The seventeenth letter of the Chaldaean alphabet. It is attributed to *Atu XVI*, The Tower. It plays an important part in the symbolism of the Maat Cult.

*Peh* (Eg.): The tail or thigh of the lioness which typifies the Great Magical Power and the *locus* of its operation. See *Sekhet*.

*Points-Chauds*: The 'hot-points' or *marmas* (q.v.) mapped by Michael Bertiaux in connection with the *kalas* (q.v.) and *venoms* of the Goddess worshipped in the Cults of the Black and of the Red Snake (*Couleuvre Noire et Couleuvre Rouge*). (See chapter 7 of the present volume).

*Qabalah* (Heb.): 'Received Tradition'; anciently supposed to

have been received from 'angels'; today we might say that it is a Tradition received from 'Outside'.

*Qliphoth* (Heb.): Lit. 'shells', 'cortices', the 'shades' of the dead whose names appear in the books of *Dzyan*, or *Thoth*, of the *Necronomicon*, of *AL*, and similar *grimoires* of the 'forbidden' Wisdom. We are only now beginning to understand that these names contain formulae of immense magical and scientific potency.

*Qoph* (Heb.): This letter of the Magical Alphabet has the value of one hundred, which is the number of Hecate (whose name means 'an hundred'). *Qoph* means the 'back of the head', the complement of the next letter of the Alphabet, *Resh*, which means 'the head'. *Qoph* refers to the moon; *Resh*, to the sun. This fact gives a clue to the formula of reification *via* the lunar current which manifests, in the waking state, as the illusory world of the senses which surrounds us and which forms our *mandala* (q.v.). The back of the head is the occult seat or centre of the sexual energies in the human organism.

*Qulielfi* (Heb.): The name of the Guardian of the 29th Tunnel of Set.

*Ra-Hoor-Khuit* (Eg.): The Active form of Horus. Horus as the 'Enterer' or Projector of Force. His formula is speech, the Word. His reflex is *Hoor-paar-Kraat* (q.v.)—the Silence.

*Resh* (Heb.): Lit. Head. This letter of the Magical Alphabet is attributed to the Sun, as its reflex, *Qoph*, is attributed to the Moon. *Resh* denotes the manifestation in the light of the sun (dayside, or waking consciousness) of the forces set in motion in the dream-state (astral) by the light of the moon. (See *Qoph*).

*R'lyeh*: In the *Necronomicon* Mythos, *R'lyeh* is the sunken City in which 'dead' Cthulhu lies dreaming. *R'lyeh* is therefore a type of the Subconsciousness, the Abode of the *Forgotten Ones*.

*Ru* (Eg.): The emanating mouth; the womb; the origin of all images.

*Sadhaka* (Skt.): One who follows a specific form of *Sadhana* (q.v.).

*Sadhana* (Skt.): A Way or Path of spiritual or mystical culture.

*Sagala* (Af.): The immensely heavy metal of which the dwarf twin of Sirius (Sirius 'B') is compacted. Its number is 333, which aligns it with the Mysteries of Choronzon and of Set.

*Sakti* (or *Shakti*) (Skt.): Power. In the *Tantras* it is frequently symbolized in the form of the human female.

*Samedhi, Baron* (Voo.): Doctor Saturday; Lord of the Tombs. (See *Carrefour, Baron*, etc.)

*Sandhi* (Skt.) The *loci* of the *kalas* (q.v.) are determined by the intersection or crossing of two lines on the *Sri-Yantra* (or *Sri Chakra*, as it is sometimes called). These crossings are known as *sandhis*.

*Sat-Sangh* (Skt.): To seek *Sat-Sangh* is to seek the Company (*sangh*) of the Self (*Sat*), Being, Pure Consciousness, through *sadhana*. It is considered highly meritorious and is popularly interpreted as seeking the company of Holy Men and Women, those who have realized the true nature of the Self.

*Satan*: The Adversary; the adverse or contrary of Being (*Sat*) is *Asat* (Non Being). In Egyptian, Satan is represented by the god Set and by the star-system of Sothis (Sirius); his planetary representative is Saturn which links this concept with the Third Cosmic Power-Zone, *Binah*, which is attributed to the Great Mother, or Supreme *Shakti*.

*Scarlet Woman, The* (Th.): The embodiment in the human female of the Supreme *Kala* (or colour). She is the consort of the Beast who unites with her to unseal the Gateway for the influx of alien or non-human forces. (see *Babalon*).

*Sefekh* (Eg.): 'The place of execution' which symbolizes the spilling of blood in a sexual sense, i.e. as the lunar *kala* (q.v.) of the priestess represented by the moon (*qoph*, q.v.); or as the solar seed of the priest when his 'head' (*resh*, q.v.) is 'cut off'. *Sefekh* means, literally, to pour out blood.

*Sekhet* (Eg.): The lioness-headed goddess typical of the fierce heat of the South, the place of Set; of sexual heat and of fermented liquor. In this sense she is the goddess of sexual

pleasure and strong drink. One of her major symbols is the bee, drunk on the nectar of flowers (i.e. *kalas*, q.v.). From the word *Sekhet* is derived the Sanskrit *Sakti*, connoting power, especially of a sexual nature. (See chapter 15 of the present book).

*Sekhet-Aaru*: (Eg.): The Fields of Blood. A reference to the magnetic fields of *Sekhet* or *Sakti*.

*Sekhmaat* (Ma.): *Sekhet*, or Power, at the Place of Maat. This may be located either at *Yuggoth*, where supreme Balance (Maat) is attained, or at Daäth, the Place of the Word of Power.

*Sekhmet* (Eg.): See *Sekhmaat*.

*Sekhmaut* (Ma.): *Sekhet* at the Ninth or Yesodic Power-Zone, where she is typified as the Vulture. The Mysteries of the Dead and of the Sexuality are here implied.

*Sephira* (pl. *sephiroth* (Heb.): The Ten Cosmic Power-Zones or Emanations of Light (Supreme Consciousness) represented by the Circles or *chakras* of the Tree of Life. (See Diagram of Tree). Daäth, the eleventh power-zone, is illusory from the viewpoint of the hither side of the Tree, and is the Tunnel of Transition from Universe 'A' to Universe 'B'.

*Serau* (Ar.): The long-haired goat associated with the symbolism of Sirius, the Star of Set.

*Set*, (Eg.): The son of Typhon; the dark twin of Horus. Set is the prototypical Satan of the post-Draconian traditions. In astronomical terms he represents Sirius 'B' to Horus's Sirius 'A'. The Silver Star (A.·. A.·., q.v.) is that of Set or Sirius.

*Set, Desert of*: The Abyss of Stars of which Sirius 'A' is the brightest, as Horus, and Sirius 'B' is the darkest, as Set.

*Set-An* (Eg.): The composite Set-Anubis that is the origin of the word Satan (q.v.). Anubis is the golden dog; Set the black. Note again the connection with the dog of Sirius. One of Satan's symbols is the black dog.

*Set-Hulhu*: This is probably the earlier form of *Cthulhu* (q.v.) It shows clearly the Draconian origin of a Great Old One, or Deep One, who plays an important part in the Necronomicon Mythos.

*Shaitan*: The Chaldaean form of Set. The Cult of Shaitan was established in Sumer by the prophet Yezid who preceded Mahomet by several centuries. Crowley, who was a reincarnation of Yezid, revived the Cult of Shaitan or Set, and the *Book of the Law* (*Liber AL*) was the fulfilment of the promise made in Yezid's time of 'a book written from eternity', i.e. from an extra-terrestrial source. Shaitan-Aiwass fulfilled this promise with the transmission of AL.

*Shaitan-Aiwass*: The Supreme focus of the Thelemic Cult, which channels the Energies of Sirius (Shaitan) through the 'ministry' of Aiwass.

*Shakti* (Skt.): See *Sakti*.

*Shemhamphorasch* (Heb.): The Divided Name; a famous Word of Power formed of three times seventy-two letters which represent the names of Angels or extra-terrestrial entities. Note that 216 ( $3 \times 72$ ) is a number of IPSOS (q.v.); also of DBIR ( $6 \times 6 \times 6$ ), 'The Holy of Holies'.

*Shin* (Heb.): The letter of Spirit represented by a triple tongue of flame, and by the number 300. It is the triple Fire-Tongue typical of Chozzar or Choronzon (q.v.). It is the Trident of Shiva, the triple prong of the Deep One—Neptune or Nodens, and the three phases of the Assyrian Moon-god, *Sin*. (See *Appendix*).

*Shub-Niggurath*: This entity features in the Necronomicon Myths as 'the Goat with a Thousand Young'. She is the consort of Yog-Sothoth (q.v.) together with whom she bred the monstrous twins Nug and Yeb.

*Shugal* (Heb.): The fox or jackal typical of Set. Its number is 333 which links it with Choronzon (q.v.), in congress with which it becomes the Beast 666. Cf. *Sagala*, where the Set symbolism is confirmed.

*Sin*: The Assyrian Moon god. According to AL 'The word of Sin is Restriction', i.e., as applied to the 'closed period' in connection with the lunar cycle of the female. (See *Shin*, *Zain*, *Zin*).

*Sirius*: See A. A., Set, etc.

*Sixystone*: See *Ixaxaar*.

*Sothis*: The Greek form of Sirius which is the Star of Set and

the Silver Star whose influence informs the A. A. or Great White Brotherhood.

*Sothoth*: See *Yog-Sothoth*.

*Spanda* (Skt.): *Vibration*.

*Srichakra* (Skt.): The *Mandala* (q.v.) of Tripurasundari, the Supreme Goddess of the *Tantras*. The *Srichakra* contains in its lines and angles a complete *résumé* of the *Srividya* or Science of the *Kalas* (q.v.) in respect of cosmic and magical creation, as embodied in the fully initiated or awakened priestess.

*Srividya* (Skt.): The Supreme Science or Gnosis. It is the oriental counterpart of the Alchemical tradition in the West. It has special reference to the *kalas* (q.v.), colours, metals, flowers, or essences (*tattvas*).

*Sriyantra* (Skt.): See *Srichakra*. A *Yantra* is a linear representation of occult forces, such as sound (*mantra*) and magical invocation (*tantra*). The *Sri* (or Supreme) *Yantra* is therefore the *Srichakra*, or Circle of the Goddess in human form.

*Stars, Comity of* (Ma.): Another name for the Great White Brotherhood, or A. A.:

*Stèle of Revealing, The*: See Plate opposite p. 116 in *The Magical Revival* (Grant). The mortuary stèle of Ankh-af-na-Khonsu. It adumbrated in the XXVIth. Dynasty of ancient Egypt the tenets peculiar to the present Aeon of Horus inaugurated in 1904 when Aleister Crowley (a reincarnation of Ankh-af-na-Khonsu) received *Liber AL*: The Book of the Great Old One, whose name is Aiwass. The Stèle of Revealing is known as 'The Abominable of Desolation'. Its number, 718, is the number of Azyn (q.v.), the Gateway to the Abominable, 'Unspeakable', or Wordless Aeon of *Zain* (q.v.).

*Sunyâtâ* (Skt.): The Void; Emptiness; the Abyss; Chaos. The essentially void nature of phenomena (the world of appearances) is realized only when its noumenal source (non-being, or the world of dis-appearances) is experienced as the source of Being.

*Susupti* (Skt.): The state of deep and dreamless sleep wherein

no thing is experienced by consciousness; no thing but the Self.

*Suvasini* (Skt.): Lit. Sweet smelling lady. The woman chosen for magical and/or tantric rituals because of a certain fragrance of flowers (*kalas*, q.v.) that qualifies her for the rôle of priestess or Scarlet Woman (q.v.).

*Swapna* (Skt.): The state of dreaming, wherein 'things' are experienced by the mind in the light of consciousness alone.

*Talam* (Ma.): A peculiar kind of honey. (See chapters 12 and 17).

*Tanith* (Heb.): The Dragon of the Deep that is the primal form of Babalon (q.v.). That form of the Ophidian Current which is activated by the fusion of the twin Currents, 93 (Horus) and 696 (Maat). This produces 789, the number of Tanith. Like Babalon, Tanith is an 'office', not a *persona*.

*Tantra* (Skt.): A method, magical or mystical, of evoking or invoking a particular deity or force. The Hindu and Buddhist *Tantras* are *grimoires* replete with such techniques. See in particular the works of Sir John Woodroffe (Arthur Avalon).

*Tara* (Skt.): The Saviouress. The goddess who is the *Taru* (door or gateway) to other and higher modes of being. There is a White Tara and a Green Tara, and a *Taradra-vamayi*, or 'Saviouress in liquid form' who is an embodiment of the *kalas* (q.v.) and the supreme goddess of the Tantrics, and of the Gnostics who worshipped her as *Charis*, the charismatic one, the pre-Christian Christ in female form.

*Tarot* (E.g.): See *Ta-Urt*. The word has come to be associated with the 78 Cards of magical and mystical designs that are said to constitute the *Book of Thoth*. The only pack relevant to the present and future aeons is that designed by Aleister Crowley and executed by Frieda, Lady Harris. (See bibliography).

*Ta-Urt* (Eg.): The Mother of Set (q.v.) whom the Greeks called Typhon. She is the prototype of the wheel, chakra, womb, or circle of eternal revolutions; hence the Tarot (q.v.) is the Book of the Mysteries of Celestial Influences;

Rota, is the Wheel, Thora, is the Law; and Athor, is the goddess Hathor whose name means the womb (At, or Hat) of Hor, i.e. Horus. All these derive from *Ta-Urt*.

*Tetragrammaton* (Heb.): IHVH, the Holy Fourfold Name composed of I (attributed to Fire), H (attributed to Water), V (attributed to Air), H—final (attributed to Earth). I represents the Father (the phallus/semen), H represents the Mother (womb/blood), V represents the Son (*copula*), H (final) represents the Daughter (manifestation or birth into Matter/Maat). See *Appendix* for a discussion of this formula in connection with aeonic succession.

*Thelema* (Th.): Will. Together with Love, *Agapé* (q.v.), *Thelema* completes the formula of 'Love under will' which evokes/invokes the energies of Horus to manifest and create a vortex which earths the Maatian Current.

*Thoth*: The Egyptian god of Magick, or illusion. He is identified with the eleventh Cosmic Power-Zone, Daäth (q.v.). The magick of Thoth is the main subject of the present volume.

*Tiphereth* (Heb.): The Sixth Cosmic Power-Zone on the Tree of Life. It is the heart or solar centre of the Tree and the focus of illuminated human consciousness.

*True Will* (Th.): The vital difference between the will and the True Will is not always easy to determine. The lack of proper discrimination between the two is the cause of ninety percent of the wrecks that litter the Magical Path. The True Will is the vital and creative current of energy which uses a specific vehicle for the furtherance of the Cosmic plan, bringing to birth in human consciousness the realization of its ultimate destiny. The personal will, or ego, is usually—and by virtue of its alliance with desire—instrumental in vitiating, if only temporarily, this destiny.

*Typhon*: The Greek form of the Egyptian name *Ta-Urt* (q.v.). She gives her name to the Typhonian Tradition continued today in the O.T.O. (q.v.).

*Tzaddi* (Heb.): This is the only letter of the magical alphabet that appears in its original form in the *Book of the Law*; it is doubtless, therefore, that it is of extreme importance to

the present Aeon of Horus and also, perhaps, to the Aeon of Maat.

*Tzaddi* means a 'fish hook', which may explain its connection with the Deep Ones, and with the Net of Nuit, for in past aeons *Tzaddi* was associated with Aquarius which typifies the Double Current and refers to the Star of Set (Sirius).

'Umr At-Tawil (Ar.): 'He who guardeth the Gateway; the most Ancient One . . .' (Necronomicon Mythos).

V.V.V.V.V.: Crowley's motto as a Master of the Temple of A.: A.:, was *Vi Veri Vniversum Vivus Vici* ('By the power of Truth, I, while living, have conquered the Universe'). The initials of the motto have been likened to the 'footprints of a camel', the ship of the desert (of Set). Five Vs symbolize the full extension of the Pentagram or Five Pointed Star of Set; (Note that 'the power of Truth' may be read as 'the *shakti* of Maat').

*Vama* (Skt.): That which is thrown out (Cf. the English 'vomit'). The word also means 'Left', 'Woman', 'Excrement'. (See *Vama Marg*).

*Vama Marg* (Skt.): *Vama*, left; *Marg*, Path: the Left Hand Path; so called because it involves the use of Woman and/or certain organic substances that are usually regarded with abhorrence.

*Vess* (Af.): See *Besz*; Cf. *Aivasz*.

*Never*(Voo): The Voodoo form of the Yantra (q.v.). A linear representation of a *loa*, law, or 'god'.

*Vhril*: A term used by Sir Bulwer-Lytton in connection with the 'Coming Race'. It very probably has affinity with the word *hriliu* (q.v.). See also, *Vrihl*, and chapter 17 of this book.

*Vinum Sabbati*: Wine of the Sabbath. This particular wine is distilled in the Tunnel of *A'ano'nin* (q.v.) and it bestows upon its imbibers the vision peculiar to that Tunnel.

*Viparita maithuna* (Skt.): *Viparita*, upside-down or topsy-turvy; *maithuna*, coupling, intercourse. The upside-down form of sexual intercourse is a magical formula symbolizing the

reversion of the senses. The bat is the supreme zoötype of this reversion which admits the magician to the magical sleep or trance in which he communes with the Outside from the deeps within.

*Visuddha Cakra* (Skt.): The microcosmic power-zone situated at the region of the throat, the Place of the Word—Daäth. It is typified by a 16-petalled lotus-flower which, in turn, typifies the 8 power-zones of the male doubled or reflected in those of the female partner, or *shakti*.

*Voltigeurs*: The Leapers or Jumpers. A term used in the Cult of the Black Snake to denote the peculiar method of vaulting the secret pathways on the nightside of the Tree of Life.

*Vrihl*: The name of an Angel or extra-terrestrial entity. (See *Vhril*). Crowley carried upon his person a square of parchment having this name inscribed upon it, which suggests that he was in communion with such an entity. (See *hriliu*).

*Ychronos* (Ma.): See *Chthonos*). The *substrate* of Time, which operates conjointly with *chthonos*.

*Yesod* (Heb.): The Ninth Cosmic Power-Zone of the Tree of Life. *Yesod* means 'foundation'. It is the sexual centre of astro-magical forces and the secret zone of the Cult of the Yezidi, the so called 'devil' worshippers. (See *Shaitan*).

*Yezidi*: The votaries of Shaitan (q.v.) whom they worship under the form of the Snake and the Peacock, symbolic of the Ophidian Current (snake) and the multi-dimensional Magical Vision (thousand eyes of the peacock) which the worship of Shaitan confers. (The peacock symbolism is implicit in the secret name of the A.: A.: See *The Magical Revival*, p. 75).

*Yig*: The lunar serpent associated with the ninth Cosmic Power-Zone, *Yesod*.(q.v.).

*Yod* (Heb.): Lit. 'a hand'. It typifies the womb as the first 'hold', and the dual nature of woman (double 5). Its identification as the masculine creative fire indicates the later, post-stellar phases of the Mythos. As such, *Yod* typifies the Cult of the Serpent, not as the lunar current but as the

spermatozoon. *Yod* then equates with the *bindu* or Hadit-principle.

*Yog-Sothoth*: In the Necronomicon Mythos this entity embodies the Supreme and ultimate blasphemy in the form of the Aeon (*yog* or *yuga*) of *Set* (*Sothoth* = *Set* + *Thoth*) which H. P. Lovecraft described as 'the noxious *Yog-Sothoth* who froths as primal slime in nuclear chaos beyond the nethermost outposts of space and time!'

*Yug, Yuga* (Skt.): Age or Aeon.

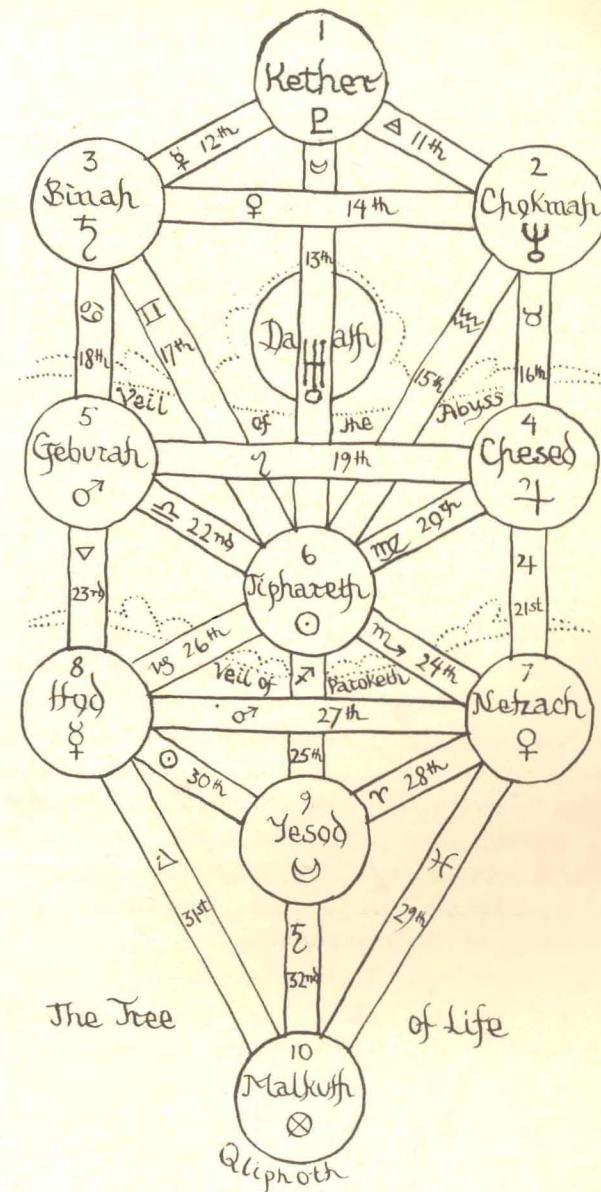
*Yuggoth*: Lit. the Aeon of Goth or Guth. In the Necronomicon Mythos *Yuggoth* is the secret name of Pluto, the planet ascribed to the First Cosmic Power-Zone, *Kether*. *Yuggoth* is the dark side of *Kether*, whose pure whiteness suggests the ultimate snows connected with the last outpost of the known Universe. *Goth* = 409, which is the number of the 'Holy Ones' and of the Place of the Skull. Cf. *Golgotha*.

*Zain* (Heb.): The seventh letter of the Magical Alphabet. It is attributed to the twin forces (the Double Current) of *Z*, the Serpent, and *Ain*, the Void or Abyss symbolized by the Eye (*ayin* = *ain* = *yoni*). The Mysteries of the Aeon of *Zain* form the main substance of the present book.

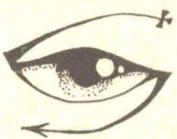
*Zin*: The Moon was known to the magicians of Atlantis by this name, which the Assyrians later worshipped as *Sin* (q.v.). See *Azyn*.

*Zombie* (Voo.): The Undead. The word derives from the Egyptian *zem-zem* which denoted a secret process of reanimating the corpse or mummy: 'Inexplicable is the *zem-zem*; it is the greatest of all secrets'. (*Book of the Dead*. ch. XV.)

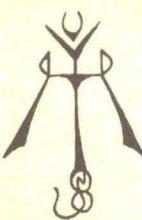
*Zos Kia Cultus*: A Cult founded c.1952 by Austin Osman Spare and Kenneth Grant for the cultivation of artistic genius with the purpose of establishing contact with the denizens of other worlds or dimensions. ZOS is the 'body considered as a whole'; KIA is the 'Neither-Neither' (q.v.), the vision of inbetweenness that unseals the Gateways to other dimensions *via* the back of the Tree of Life.



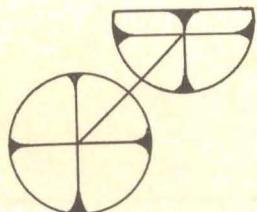
The Tree of Life, showing Planetary, Zodiacal, & Elemental Attributions, by Steffi Grant



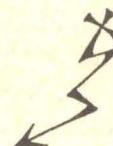
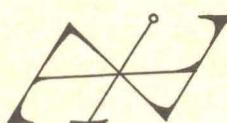
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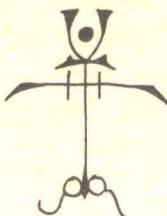
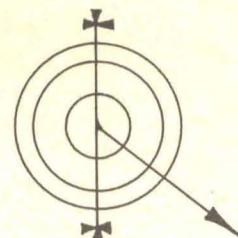
2. No\*.



3. Megor-Marduk. Ignaiye.



4. Nexhagus. Nagrikshamish.



5. Loroo.

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