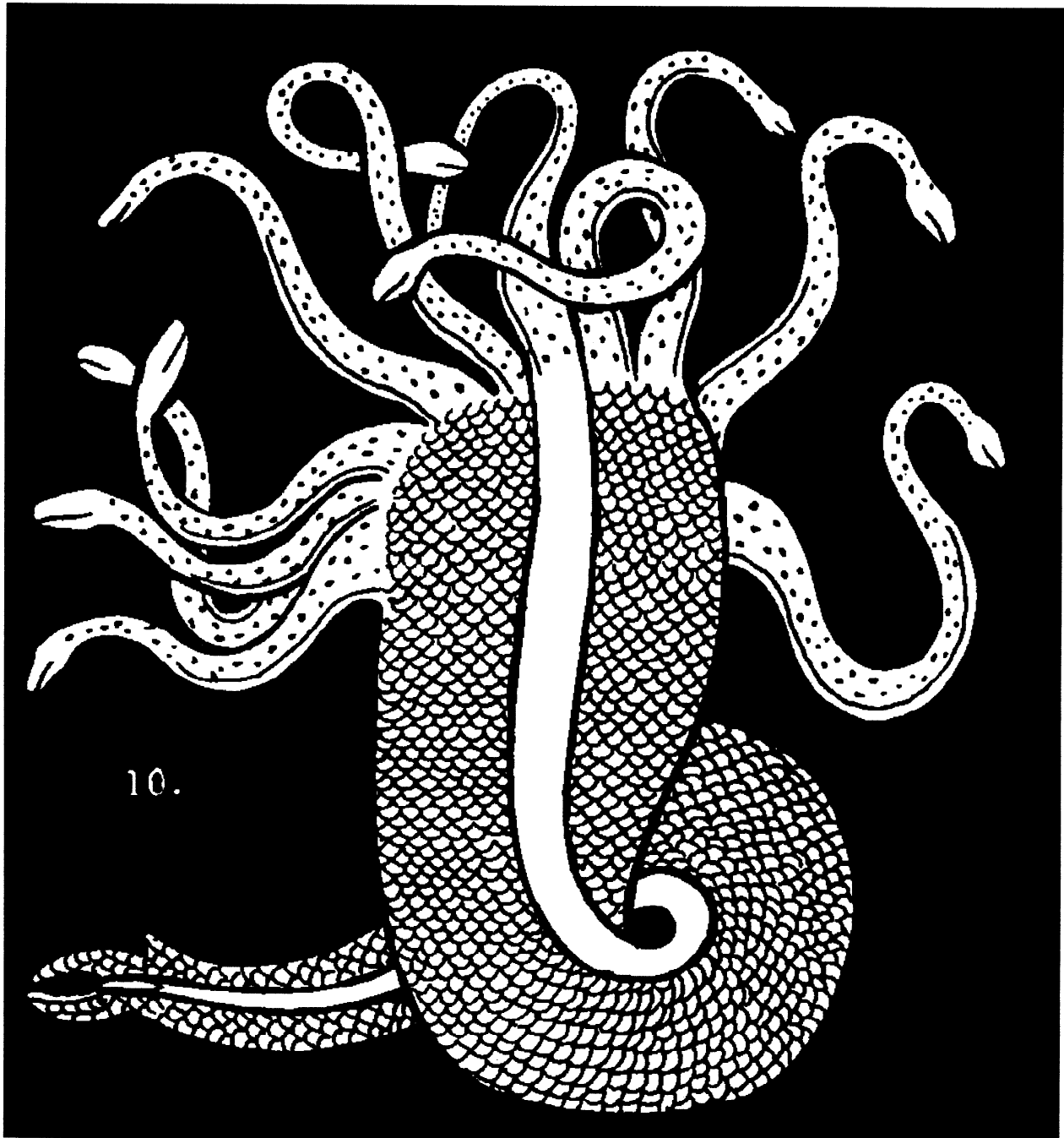


# Kallisti Catalyst

Autumnal Equinox 1994

A quarterly Journal of the AutonomatriX, A guild of Chaos



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# LIBER CCC - CHAOS, CARROLL AND CROWLEY

- Fran Nowve

As a Thelemite and member of OTO, I was first attracted to Chaos Magic by the many surface signs of similarity I saw between the two "systems." Certain catch phrases used by Chaotes, such as "lust of result" and "Greater Feast," are right out of the Book of the Law. Both Carroll and Crowley named many of their books "Liber This or Liber That," for example. And in the OTO Gnostic Mass, the Credo names "Chaos" as "one secret and ineffable LORD...of whose fire we are created, and to which we shall return.. .." The Credo goes on to name "Babalon," the "Earth" and "Womb". "Temple Babel," whose poster in Curios and Candles proclaimed, "Do what thou wilt is our law," turned out to be a temple of Chaos Magic. The third name of the Credo, "Baphomet," also has an honored place in Carroll's writing.

Upon further study, I found deeper similarities and, of course, differences as well. Like Crowley, Carroll wanted to demystify magick and make it the subject of scientific scrutiny. Defining magick as "the Science and Art of causing Change to occur in conformity with Will."<sup>1</sup> Crowley further postulated,

"ANY required Change may be effected by the application of the proper kind of degree of Force in the proper manner through the proper medium to the proper object."

If you do it right, it will work. Carroll continued Crowley's work, applying magical principles to the science of our times, Quantum Physics.

Crowley was always working at further understanding his consciousness and discovering the roots of knowledge as well as the parameters of what is unknown. He

fostered a healthy skepticism as, for example, in his work on developing a magical memory. One such method involves learning to think backwards and to use this ability to "remember" before one's birth to previous incarnations. But he constantly cautioned the magician to check his findings against known "objective" details and even so,

"The Master Therion does not care a scrap of yesterday's newspaper whether he was Marius de Aquila, or whether there ever was such a person, or whether the Universe itself is anything more than a nightmare created by his own imprudence in the matter of rum and water."<sup>2</sup>

Crowley prescribed a rigorous regime of yoga (Book IV) to still the mind and body, enabling one to concentrate and focus energy. He created A A to further these goals. Carroll called his order, IOT, "the magical heirs to...A A" and prescribed the same courses of discipline (*Liber MMM*) to develop the magical self.

Both had a penchant for analyzing history in terms of successive aeons. Crowley divided history into the Aeons of Isis, Osiris and Horus, representing Matriarchy, Patriarchy and the present time in which equality of the sexes (the "Crowned and Conquering Child"). Carroll developed a more complex analysis of history. He named four Aeons: Shamanic, Religious, Rationalist and Pandemon. Each of these is divided into two "sub-aeons," Animist/Spiritist, Pagan/Monotheist, Atheistic/Nihilist and Chaoist/?.<sup>3</sup> Elsewhere, he divides history into five Aeons, Shamanism, Paganism, Monotheism, Atheism and Chaoism (a return to the first aeon but in a higher form).<sup>4</sup>

While Carroll doesn't put as much emphasis on Qabalah and alchemy as Crowley, and downright debunks Astrology, he devised a system in *Liber NOX*<sup>5</sup> which has elements of all three. Mercury, Sulfur and Salt/Earth, alchemical principles, could be seen to correspond to the Cardinal, Fixed and Mutable signs in Astrology. These alchemical principles are juxtaposed against a system of duality, Coagula and Solve, also alchemical principles (of coherence and dissolution) which also appear on Levi's Baphomet. He lists five pairs of opposite emotions and charts them with the three alchemical principles to create a complex system of glyphs which he suggests can be equated to "Trumps of the Tarot."<sup>6</sup> Then he puts them on a traditional Qabalistic Tree of Life with correspondences that are quite correct in terms of orthodox tradition.<sup>7</sup> His system of color magic also corresponds to the traditional Qabalah. It is interesting how well rooted Carroll is in magical tradition, original though he is.

Of all the areas in which Carroll and Crowley can be compared, the most interesting is in the concept of True Will and the Great Work (the "knowledge and conversation" of one's "Holy Guardian Angel"). In some places, Carroll speaks of these things in much the same terms Crowley did. In *Liber LUX*, Augoeides,<sup>8</sup> he writes,

"The magician's most important invocation is that of his Genius, Dæmon, True Will, or Augoeides. This operation is traditionally known as attaining the Knowledge and Conversation of the Holy Guardian Angel.. or Great Work,"

and "A person doing his true will is assisted by the momentum of the universe..." He goes on to describe what Crowley called the Oath of the Abyss,

"He takes complete responsibility for his present incarnation and must consider every experience, thing or piece of information which assails him from any source, as a reflection of the way he is conducting his existence."

Crowley wrote, "the Oath of the Master of the Temple is 'I swear to interpret every phenomenon as a particular dealing of God with my soul.'"<sup>9</sup> Also, in *Psychonaut*, the Demon Choronzon, Carroll bids the magician to "invoke the real HGA or Kia. Firstly the ego can be put in its place by deliberately seeking union with anything one has rejected."<sup>10</sup> Crowley:

"such a practice will consist in training the mind and the body to confront things which cause fear, pain, disgust, shame and the like. He must learn to endure them, then to become indifferent to them, then to analyze them until they give pleasure and instruction, and finally to appreciate them for their own sake."<sup>11</sup>

On the other hand, Carroll also speaks, in other places, as if True Will doesn't exist. In *Liber KKK*,<sup>12</sup> Conjunction 15,

"If a true will is presumed to exist, then the conjuration must be directed toward its discovery and implementation. I...have observed the process go spectacularly wrong in numerous cases."

And in the *Demon Choronzon*,<sup>13</sup>

"Most mystics...claim that their ego has been obliterated and merged into union with the godhead... They have merely employed some form of gnostic exaltation to inflate their own ego into an immense version of god that they have been carefully cultivating. The process differs not one whit from that

employed by the black magician who also inflates his ego to cosmic dimensions...the same thing happens when a magician attempts to invoke his Holy Guardian Angel.”

And

“A curious error has entered into many systems of occult thought. This is the notion of some higher self or true will which has been misappropriated from the monotheistic religions.”<sup>14</sup>

Finally,

“There is no sovereign sanctuary within ourselves which represents our real nature.”<sup>15</sup>

Professor Sidney Hook used to tell our philosophy class, “Don’t agree with me unless you can’t help it.” Sometimes, Peter Carroll seems to be saying the same thing to his readers. He contradicts himself (or appears to) as a statement against the notion of “absolute truth.” He slides into different paradigms as he finds useful. To emerge oneself in such a mindset(s) is to truly “cross the abyss” and enter a realm where everything is both true and untrue simultaneously. Or, as

Carroll expressed it, “Chaoist magic is characterized by its cavalier attitude to metaphysics...”

#### Notes

1 *Magick in Theory and Practice*, Magical Childe Publishing, Inc., New York, P. XII.

2 *ibid.*, p. XIII.

3 *ibid.*, p. 58.

4 *Liber Kaos*, Samuel Weiser, Inc., Main, p. 62.

5 *Liber Null & Psychonaut*, Samuel Weiser, Inc., Maine, *Liber Null*, *Liber Nox*, *The Millennium*, pp. 88-89.

6 *ibid.*, *The Alphabet of Desire*, pp. 76-87.

7 Carroll did not suggest this correspondence. I must take responsibility for this idea.

8 Actually this last idea does not correspond to the traditional Tarot in which trumps correspond to the Tree of Life, not the spheres. His system corresponds more closely to the numbered Tarot cards but here, too, it differs in that there would be only three “suits” instead of the usual four.

9 *ibid.*, p. 86.

10 *ibid.*, pp. 49-51.

11 *MTP*, p. 59.

12 p. 167.

13 *MTP*, p. 339.

14 *Liber Kaos*, p. 177.

15 *Liber Psychonaut*, p. 165.

16 *Psychonaut*, p. 164.

17 *ibid.*

18 *Liber Kaos*, p. 191.

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Write to: Heretic.000  
1169 Market, #601  
San Francisco, CA 94110

## WHY GOD NEVER RECEIVED TENURE AT ANY UNIVERSITY

1. He had only one major publication.
2. It had no references.
3. It wasn't published in a refereed journal.
4. Some even doubt he wrote it himself.
5. It may be true that he created the world, but what has he done since then?
6. His cooperative efforts have been quite limited.
7. The scientific community has had a hard time replicating his results.
8. He never applied to the Ethics Board for permission to use human subjects.
9. When one experiment went awry he tried to cover it up by drowning the subjects.
10. When subjects didn't behave as predicted, he deleted them from the sample.
11. He rarely came to class, just told students to read the Book.
12. Some say he had his son teach the class.
13. He expelled his first two students for learning.
14. Although there were only ten requirements, most students failed his tests.
15. His office hours were infrequent and usually held on a mountain top.

“Running in place at the speed of light, we defensively cling to our unexamined notion of categories, our dilapidated signposts in a bleak landscape. They make things simple again. Reflections of control, they reassure us that there's a time and a place for everything. Declaring what's right and wrong, they can strengthen stereotypes and murmur the false humilities of “common sense.” Glowing with a veneer of studied connoisseurship, they can grow nostalgic over times that never were. They are easy systems. Use them but doubt them. They are the rules of the game, but perhaps no longer the one being played.”

Barbara Kruger, Remote Control: Power, Cultures, and the World of Appearances. The MIT Press, 1993, page 6

# THE MIRROR MASK - Roy K. Axul

## Introduction

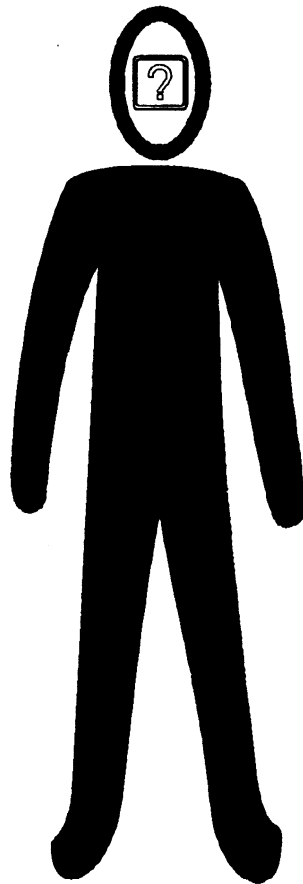
The demon LUBULODD (loo-byu-loathe) appears as a mannequin with a mirrored mask, carrying a pen and a pad of paper upon which roles and scripts are written. In the Latinized version of this old Dracian myth, “Deo Lubbuloed” (god of the mirrored mask) is called upon to dispel illusion and grant insight into the expression of one’s “spirit” or personality. Like the VITRIOL acronym of the Alchemists, she emerges from the “core of the earth”, carrying “keys” which unlock the deepest receptacles of the Self in others. Collectively, these keys are called the “fates” or destinies of the human souls they belong to, in the misleading context of a single key to a specific individual. In the sense used in this game, we each have the potential for a myriad of “destinies” to unfold before us at every moment.

The idea of destiny, of a singular life pattern, is a convenience; False Evidence Appearing Real. No one’s “destiny” helped them in accomplishing their goals, as we often only become aware of a pattern in our lives in hindsight. It was perseverance and creativity, circumstance and perception, will and imagination that molded the reality-plastic.

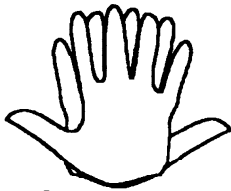
Remember, there’s more information in actually doing something than can be received by just thinking about it. This game may be adapted for solo use by employing a consecrated ‘Mirror Jar’ within which are roles/adjectives on slips of paper. The primary benefit comes from the

examination and experience derived from acting out a contrived or one-sided persona. By the playing of the following game, each participant is given the opportunity to investigate these “patterns” of character and ritually “play them out”. In this way the adjectives of self can be harnessed and enable (by a greater understanding of the role) the sorcerer to present the self she sees within him or her to others with more ease and confidence. A “played-out” role no longer exerts the same power to control and take over as it did when it had free, reactive, reign upon the dominant personality whenever the opportunity presented itself.

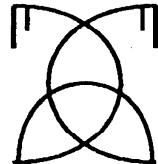
The mudra, or gesture, used to call the *dæmon* is formed by one’s hands held before you, palms facing inward and fingers interlaced, with the thumbs of both hands pointing to each opposite side. The sigil of LUBULODD is drawn upon the mirror’s face, and used



to align or connect the consciousness of the Invocateur (INV) to that of the Dæmon's.



The MUDRA



The SIGIL

0. There are no light sources in the working area for the following experiment, except what may be provided by the moon and/or streetlight. However, during the invocation phase of the rite, a strobe light or candle is used within the tent. It is turned off or extinguished before the INV emerges from the tent in the form of LUBULODD.

All participants are hooded and wear black. The INV is provided with a small mirror, a pen and a pad of paper.

A short, fifteen minute meditation is suggested for participants before play begins. During this meditation period, each participant examines his or her own feelings about him- or herself and makes a mental note of short phrases which seem relevant to or descriptive of their dominant and sub-dominant personalities. This phase is called "The Roster."

A tent is erected in the working area by everyone except the one who is to invoke the dæmon. SHe is in another room and will be called when the tent is erected.

Whatever banishing is to be done commences.

### 1. Statement of Intent is said by all.

(Suggested form: "We call upon the Mirror Mask to experience the illusions we create of ourselves to ourselves and others.")

### 2. Consecration of the INV for the assumption of the dæmon-form.

The INV stands in the middle of a circle made of the assembled participants.

INV: "You really want the Mirrored Mask to appear?"

All: "Become the Mirrored Mask!"

### 3. Confirmation of Play.

One by one, the INV approaches each participant. The participant raises hir hands to shoulder level, palms facing out.

INV: "Is it your will to be shown what you may be to others and what you may not know about yourself?"

Participant: "It is my will."

The INV slaps their hands (as in patty-cake) and the participant makes the gesture of LUBULODD with the hands in front of their face, hiding their features. They remain in this posture until all assume it and the INV enters the tent, zipping it closed.

A resinous incense is put upon charcoals so that a thick smoke fills the working area, and the INV starts the strobe or lights the candle within the tent.

### 4. A. The Circumnambulation.

All participants begin a skipping circumnambulation of the tent while whispering to themselves what they think are



their respective strong (good) and weak (bad) points and the roles they see themselves cast in. examples might be “Honesty...Insecurity...Dutiful Son and Magnificent Lover, etc.” When each participant reaches the front of the tent (where the door is) she stops, give the gesture of LUBULODD and calls “Come, LUBULODD, Come!”

#### 4. B. The Invocation of LUBULODD.

The INV begins the Invocation of LUBULODD while staring into his or her own eyes in a small mirror. : The following maybe repeated any number of times, culminating in the final statement:

“I call upon the Mirrored  
Mask  
Come, LUBULODD, come!  
Liar and flatterer  
Shrewd Judge of character  
and Slanderer  
You are the Informer of the  
Veil and the Ego.  
I call upon the Mirrored Mask  
Come, LUBULODD, come!”

*(when shift occurs)*

“I...AM...LUBULODD!”

#### 5. The Appearance of LUBULODD.

She emerges from the tent and proceeds to deliver to each participant a script, a list of roles (usually two is sufficient), or adjectives. The dæmon may write simple adjectives like “handsome/vain” and “sarcastic/honest” or may opt for more ambitious observations. These are delivered to each participant whose hands lay palms up, in the mudra of LUBULODD, and whose faces are downturned.

#### 6. The Mirror Shatters

After all have been handed their scripts.

INV: “These are keys. Unlock the powers of self-observation with them. But remember that all these are as accessories to the Self. Arbitrary. Temporary. Often Unnecessary. Master the use of them and learn to enjoy your Selves!”

The INV bellows “THE END!” and disconnects his consciousness with that of the dæmon. All participants may aid the INV in this step.

#### 7. The Final Statement.

**All:** “I am capable of showing the “me” I want others to meet. I am a magician/sorcerer/chameleon/etc., my roles are not limited to what I think I am.

#### 7. Later.

Each participant performs these roles (the adjectives of character) in a ritual environment within one week after the game is played for best results. At the completion, an illumination into the meaning being the result, she burns the note written by LUBULODD. An external key is no longer needed as the sorcerer may now open this aspect fully, with conscious intent, or discard it, by their own discretion.

***Brought to you by Roy K. Axul & ANON Games, a subsidiary of ANON Faction, Inc. Comments/Questions? Call PAN ANON (206.726.2666) or write ANON-MM1, POST OFFICE BOX 16035, SEATTLE, WA 98116***

## summer-may rain

summer is falling  
summer is calling  
to You  
to You

summer went walking  
summer keep talking  
turn to light  
this light

are you watching the tide rise  
are you counting the days  
come to us  
eyes of summer days

dark angel dancing  
dark shapes are passing  
they dream  
awake  
we dream

summer is coming  
and it just might rain  
all things buried soon will rise again  
we rise on angel's wings

are you watching the tide rise  
are you counting the days  
come to us  
shape of ancient days

summer in time  
summer i bind you  
to wake  
to life

summer is hidden  
summer is forbidden  
of life  
this life

are you watching the tide rise  
are you counting the days  
come to us  
eyes of summer days

## (sumer may reign)

falling in the rain  
calling out the same  
Take me through

walking through the years  
see how our tears  
strange light

we call you

dancing on the deep  
through us while we sleep

we call you

time is the door  
in the oldest war  
the past

hidden in the lines  
here is the wine  
strange life

we call you

- Mothra, 1994

## NON-SEQUITUR 940729

### *@Rites of the Invisible Sun in The Big Basin Redwood Meadow Shaped by the Autonomatrix*

Non-Sequitur is a game wherein the participants randomly generate questions and answers and see what comes up. The rules are simple:

All participants sit in a circle. The person to go first (spokesperson) announces that s/he wants a who/what/where/why/or how question. All write such a question on a piece of paper. The spokesperson then tells everyone to pass their paper x times to the right/left - whatever. While not looking at the answer, each recipient of a question sheet writes out an answer. When everyone is ready the spokesperson indicates how the paper should be circulated next (*x times to the... get the picture?*). Everyone takes a turn reading the question and then the answer out loud. After that, the next person takes on the role of spokesperson and the game proceeds until all have a turn. Below are the results of non-sequitur played at teh Rites of the Invisible Sun.

**What are we getting out of a simple psychic game?** Get into it deeply and find out.

**How does one invoke the Ubermensch?** With consideration of your health.

**Why did I manifest it this way?** Necessity demands its due.

**Who should we look to provide inspiration?** The man in the moon.

**How have we all ended up here together?** By making the body a temple for the bluejays.

**What will we be like when we are 45 years old?** It is always behind you.

**Why be here?** It is the most sacred.

**Who defines/defies reality?** YOU.

**How does one achieve bliss?** By starting off right when you wake up.

**What is it when I'm alone?** One of them is smaller than the other and they both attack with forepaws.

**Why do we assume the validity of mathematics?** Because you know we'll never hold down real jobs.

**Who do we think we are anyway?** Amnesty.

**How do I maximize creative productivity and minimize inertia?** By seeking always bliss.

**What is my true form? A chicken with all his eggs in different baskets.**

**Why do mosquitoes distract me from the great work?** Propaganda/Government.

**Who will control Media Advertising in 15 years?** You, of course.

**How can we be most fully alive and perceptive to all movements?** If you betray someone it is you who bears betrayal, not that someone.

**What's up with the FCC?** Wood resins used to sweeten the air.

**Why are we free thinkers numbered so few?** Because I said so.

**Who am I when I'm not looking?** The lice on your head.

**How does society keep tolerating extreme righteousness?** By pulling teeth out of a mountain.

**What is the meaning of T15?** The hairs on your head.

**Why do the mosquitoes drink blood?** The minions of the Gods demand it.

**Who calls us to this place?** The one who looks within, within... and looks without, without.

**How are we to measure our success?** With a grain of salt.

**What is the Magus' tool?** Practice.

**Why do people get caught up in what others think?** Because only Chinese rice eaters really care about the cost of rice in China.

**Who is going to show me how to live forever in Ecstasy?** He who wears a crown of leaves...The Lord of the Wood with Seven horns.

**How may I find my way home?** Time brings all to Naught.

**What is the nature of our desires?** The Name of The Rose.

**Why ask Why?** Because every answer has two sides.

**Who will usher in the Pandemonaeon?** Yoda, or someone who bears a remarkable resemblance to Yoda.

## FAN MAIL

Although I am not involved in a chaos group right now I get a lot of benefits from my lover being involved. We do workings together in a Vortex which are very successful. The poem I wrote about the Vortex (see below) came from that experience, I've also experienced vortexes and chaos before, for growth etc....working magically with it is incredible!

I realize the folly of clinging to ideas and words as absolute truths. In the end I think it is a big cheech (a bronx cheer sound made by a small parakeet)!

Recently I was with ceremonial magicians who became more and more inflated about their knowledge and magick every moment. Suddenly I wanted to wave a wand and have them talk gibberish and nursery rhymes instead. It would be a hoot! I do ceremonial magick too but try not to take it, or myself so seriously.

I am a scribe for poetry that comes from flashes of experience written in Gnosis.

I love chaos magicians being around. It reminds me to lighten up, and not take myself so seriously, put my court jester's hat on, be fluid and creative in magick and my journey through life...thanks for creating yourselves and the Autnomatrix.

- Firebird

*Vortex Spinning Seeds of Change*  
*Blinding Light and icey Rage*  
*lowers Crackle in the Fire*  
*Jump the Wind Whirling higher*

# Invocation of a Muse

- Merlot



Historically, those involved in creative pursuits have often turned to their “muse” for inspiration and support. Although the concept of a muse developed from ancient Greek literature, the muse has come to be more of an abstract concept, which is just as well since the traditional Greek muses leave a lot to be desired. They are for reference:

Calliope: Muse of epic poetry  
Clio: Muse of history  
Euterpe: Muse of lyric poetry & music  
Terpsichore: Muse of choral dance&song  
Eratp: Muse of erotic poetry & the mime  
Melpomene: Muse of tragedy  
Thalia: Muse of comedy  
Polyhymnia: Muse of the sacred hymn  
Urania: Muse of astronomy

Creative pursuits in the modern day encompass so many more things. Why not a Muse of Programming? Or a Muse of Industrial Music? The traditional muses were useful in ancient Greece, but obviously, there has been some Evolution of the Arts since ancient Greek days. (If you have your doubts just look at dear sweet Erato’s purview of **musehood** — who would think today of grouping together erotic poetry and mimes?!?)

If the traditional muses just don’t inspire you to fly to the pinnacle of your creative endeavors, why not invoke and create your own muse? The following rite is written for a group working, but it could easily be adapted for a solo working.

The rite consists of the following elements:

0. Pre-Ritual Preparation
- I. Statement of Intent
- II. Birth of the Muse: Thunder and Scrying
- III. Naming of the Muse
- IV. Recording the names, forms, and functions of the new muses
- v. A follow-up a few weeks after the Muse's "birth"

## 0. Pre-Ritual Preparation

Materials needed:

- A Scrying Instrument for each participant
- Three sets of the Consonants of the Alphabet cut into pieces and put in a box or bag
- A twelve or twenty-sided dice
- Items to produce thunder noises (*such as drums and especially cymbal crashing. If instruments are not available, stomping feet and pounding hands against ground will do*).

Before the ritual, the group discusses and agrees on which muses they will invoke. Each participant picks a topic they would like some creative inspiration on. Because it is possible two participants may desire inspiration in the same realm, discussion is necessary to prevent two muses being created for the same topics. Topics should be fairly specific, as it would be ideal to end up with, after many workings, an entire stable of muses in the true ancient Greek tradition of overkill. After the initial "birthing/nurturing" period, muses may be called upon by anyone who is aware of their existence.

The room for the ritual is prepared in advance. Candles and incense should be lit, and all items to be used during the ritual brought into the room. Paper and pens will be necessary as well as the other materials mentioned.

An opening rite, preferably the Vortex, is performed.

## I. Statement of Intent

After the opening rite, the MO states the opening statement of intent:

*It is our will to invoke these # (however many you're invoking) muses who will inspire and support us in all of our creative endeavors*

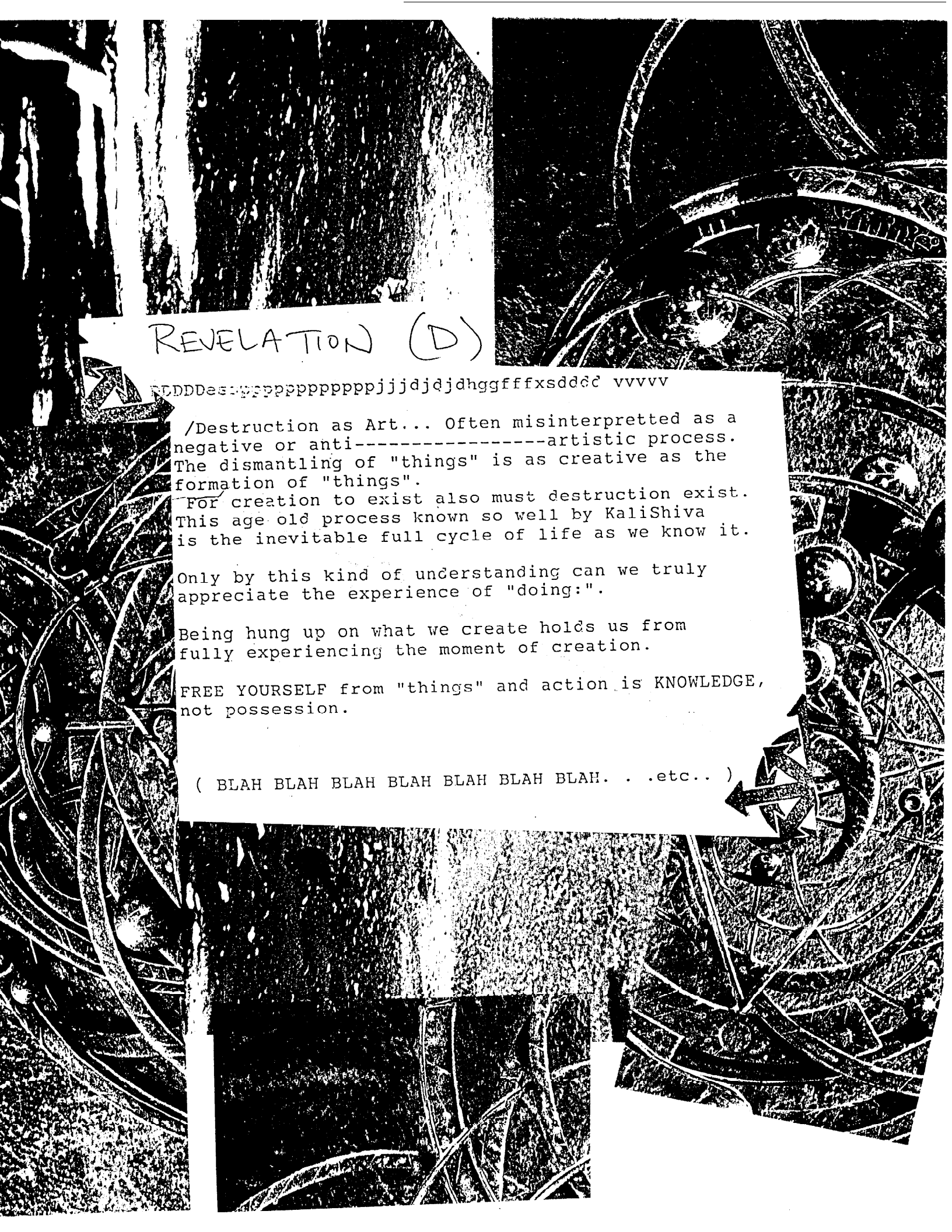
The other repeat this after the MO.

Starting with the MO, each participant makes a statement of intent about the particular muse they are invoking. The MO starts and then the participant to the MO's left makes the statement of intent and so on towards the left.

*It is our will to invoke a Muse of (topic)*

## II. Birth of the Muse: Thunder and Scrying

The traditional muses were the daughters of Mnemosyne (the personification of Memory) and Zeus (the personification of Testosterone). To bring new muses into the world, thunder and scrying will be used to recreate that union. After the statement of intent has been made, participants begin simulating Zeus's thunder by such things as banging on drums, pounding and/or stomping on the floor, yelling (either non-sensical yelling and/or yelling Macho Deity things impersonating Zeus). Keep up the thunder for a few minutes until you feel you're done with Zeus then drop to a comfortable position on the floor as the receptive Mnemosyne and begin scrying. While making the transition from thunder to scrying, chant the name "Mnemosyne" softly as you scry until you feel the scrying beginning to start in earnest. Let the images flow through you. You are looking for your muse's form. It can be anything: animal, vegetable or mineral, but it must be something you can concretely describe



# REVELATION (D)

DDDDesppppppppppppppjjjdjdjdhggfffxsddcc vvvvv

/Destruction as Art... Often misinterpreted as a negative or anti-----artistic process. The dismantling of "things" is as creative as the formation of "things".

FOR creation to exist also must destruction exist. This age old process known so well by KaliShiva is the inevitable full cycle of life as we know it.

Only by this kind of understanding can we truly appreciate the experience of "doing:".

Being hung up on what we create holds us from fully experiencing the moment of creation.

FREE YOURSELF from "things" and action is KNOWLEDGE, not possession.

( BLAH BLAH BLAH BLAH BLAH BLAH BLAH. . .etc.. )

to others. Once you've found your muse's form and are satisfied with the amount of detail your scrying has revealed to you, stop, and go onto the next step. You may do this (but quietly) even if the others are still scrying.

### III. Naming of the Muse

**You have** the form and responsibilities of your Muse. Now you need a name. Roll the dice (twelve-sided is recommended). The number that comes up are the amount of letters you will pull out of the box containing the letters. Write down the letters as you pull them from the box. Put letters back in box for next participant. Add vowels at whim.

### IV. Recording

After everyone has finished forming and naming their muse, close the Vortex. Then record the new muses on paper and keep for a month.

### v. Follow-Up

Each participant should actively pay homage to the muse they invoked after the ritual and report feedback to the group approximately a month after the ritual. At this time, any pertinent information regarding the muse should be added to the Temple's record of muses. For instance, if one found out the muse responded particularly well to orange candles or the sacrifice of a cup of coffee, this should be recorded. Perhaps the Muse only "speaks" to its applicant in dreams or in the shower. Whatever idiosyncrasy or method of invocation is discovered for that particular muse, record it. The Temple will now have a record of its own muses, available for any and all to call upon whenever inspiration may flag.

# Fifteen Muses

- Nisus

The following Muses were birthed of/by the Zetetic Alliance with Jack Boots. It is the current main objective of the Zetetic Alliance Project to birth Muses - those interested in this endeavor should contact Nisus at the Zetetic Alliance Project.

Birthed on February 27th, 1994 around 6:30 p.m. was the Muse of Ritual Invocations "**Cojug Lacefivy**."\* **Cojug is drawn** to cold and is herself (and yes, she is female) a rather icy looking figure. She is light blue tinted and her body appears to be covered in a thin film of icy frost. She is of a very calm personality and appears somewhat sad. She is soft spoken and generally does not look one directly in the eye, but keeps her eyes downcast. She appreciates offerings which involve cold (ice, for instance) and responds very well to workings in which both male and female participants are calling upon her.

*\* Additional note: Upon invoking Cojug Lacefivy for the purpose of creating a ritual invocation, one of the participants realized that she may be particularly fond of violet flowers.*

The two following Muses were birthed March 4th, 1994 around 10:30 p.m. The Muse of Scientific Research "**Vorqucaf Vidodaclab**" is a sexless form with butterfly wings of gold and blue. It is somewhat identified as feminine, though it is sexless, and its face is a smiling mask of red clay.

The Muse of Philosophy "**Bo q**." **He is seen** as a slim male figure standing on his head with a white bow tie around his neck. He has some inclinations toward madness and is sometimes known to combine such with the subject of his Musedom, Philosophy, to become the Muse of Philosophical Mad-



ness. Unfortunately, one can never tell when he is going to do this, as his nature is somewhat erratic. He appreciates sacrificial offerings and is particularly prone to frequently initiations of any sort. He is fond of inspiring Philosophical thought via dream.

On March 13, 1994 at about 5:00 p.m. the following three Muses were born. The Muse of Active Imagination "Vihockaveja" is a chameleon being of flesh who appears as a constantly shifting human being - one minute the eyes are gray, the next they are brown, one minute the hair is brown, the next minute is blue, etc.... Vihockaveja gives the appearance of youth, smiles a lot, and dances in an improvisational style, in this way communicating conversation along with speech. It shifts in and out of visibility, invisibility, and partial visibility. It inhabits daydreams and idle musing.

The Muse of Perseverance "Cozargec" is a child made of granite or sometimes flesh. The Muse is found when looking at clouds or rock outcroppings. It likes deserts and railroad tracks and lives in a rock which is actually its castle. This muse is male.

The Muse of Creative Vengeance and Revenge "Domuv" is a graceful figure with four arms and an extended neck which constantly is looking to the sky. The figure has very **colorful** wings and is constantly in a position of being poised for flight. This is a beautiful, delicate and gentle seeming creature with a very subtle nature. Domuv must always be invoked at night, as it hates daylight. It may sometimes appear as a very light green mist. It does not appear female or male, but has a somewhat masculine bearing.

On 5/20/94, at a significantly late hour and with an import from Temple Anaki, the following Muses were born:

"Guzuzi" is the name of the Muse of Awakening Old Gods. The form which this Muse takes is either reptilian or that of a personal fear. Guzuzi is best invoked utilizing tribal instruments, drums, animal parts, and acting out absurd thoughts.

The name of the Muse of Creative Questionings is "Nar." Nar appears as the ghostly gray outline of an eyeless figure with its lips sewn together. She has a childlike feel, yet a pensive and serious attitude. This Muse, who is hermaphroditic, is best invoked by covering the eyes of the participants and utilizing bodily fluids, particularly saliva.

The Muse of Patience is "Brokofamokogarozagop" (*one needs patience to pronounce her name*). She appears as a gray stone pregnant woman or as a rich young tart holding a rose.

"Pokiki Famiowas Boqruwoo" is the Muse of Creative Solutions. This Muse at times appears as a bright oblong light and is crowned in silver with concentric waves of energy emanating outward. When taking human form, it holds in one hand a broad headed pike with owl feathers. The hair is tri-colored, long, and flowing. The Muse enjoys hearing the prayer of "Why, How, What..." during invocation and appears with a greenish complexion and blue lips.

The Muse of Transition, which was created in conjunction by all present, is called "Mazyciz." She often takes a form familiar to the invoker, such as a close friend or family member; or she may appear in a form conducive to cloudy, stone like aspects. She may be described as a sly female who is often disguised as something from the past. The best way to invoke her is by the utilization of repetitious physical work in which the hands are involved (such as grinding corn, hammering nails,

etc...). She will sometimes manifest as dust and often unexpectedly in this form. Her invocations require the hope of positive change, for she necessitates a positive outlook on transition rather than the yearning for negative cathartic transformation.

On June 17, 1994, at a meeting of Temple Anaki with Zetetic imports, three Muses were birthed. The Muse of Neptune was birthed in conjunction by all participating for use in group dream work. The name of the Muse is "Pawohazizi," and it prefers to live underground, for it likes shadow and darkness and is very attracted to the concepts of "going down" and descent. Pawohazizi can be brought into light and seen there, but only fleetingly. It is a very fiery red being with great black wings and radiant blue eyes with which it has a tendency to stare. Correspondent to Pawohazizi is a four petaled flower glyph, such as that which Persephone saw when she was dragged into the underworld. Pawohazizi has no particular gender.

The Muse of Public Performance, "Yirhinx Valentyr Cekon" manifests as a very wise, bearded, elderly man with long white hair. He has eyes which mirror his soul. At times, he may appear as a peacock. He is particularly fond of water places and it is best to invoke him around water.

The Muse of Musical Creation, whose name is "Dyksor **Fugen** Jix," is a green, white winged hermaphroditic creature which is constantly smiling. It quite enjoys flying and is attracted to warmth, being a solar entity. It is best to invoke this Muse in full sunlight. It likes brandy and children's cherry nyquil.

The Muse of Inspiration for the Creation of Magical Workings, named "**Vavuyay**," was born of the Z.A.P. on July 21, 1994 at around 10 p.m. This Muse appears as a small, dark, young girl holding a sword crossed in front of her belly. She has brown

hair and eyes. She looks quite American Indian except for her eyes, which are like Egyptian drawings of the Eye of Horus and, as a result, look more than somewhat unreal. Vavuyay is fond of running water and bright, shiny, delicate, pretty things (such as flowers - particularly roses - and shiny gemstones and rocks). She is taken to high drama and responds exceptionally well to excessive praise. She enjoys showing off and may be given to unexpected dramatic appearances when not specifically invoked.





# INTO THE ABYSS

-Cipher

Magick, as I understand it, is commonly performed by a Magician who, by use of ritual or other means, sets up a potential field or etheric pattern that (hopefully) attracts the energy necessary to bring whatever the pattern expresses into being.

I believe a radical step could be added after the etheric pattern has been set up. If the Magician can “go around” to the side of incoming possibility, he might effect the course of desired potential and direct it towards his magickal construct. By abandoning himself to the Abyss, he can operate from the “inside”, so to speak. He can direct energy towards his Will from outside of himself.

But abandoning himself includes abandoning the rational properties of mind that bind her to objective reality. Insanity is a powerful tool; look at any Great Magician. Can you name one that really strikes you as being “sane”?

The realm of magick, the Abyss, is contingent upon our reality and each effects the other, producing “Magick”. The Abyss is infinite unmanifest potential made up of infinite unmanifest *particular* potentials. The particular potentials that are most compatible with this universe are the ones that naturally manifest here. Compatibility potential with this universe is known as “possibility”. Possibility allows less specific particular potentials into the Universe and these potentials are called “probability” (probability is subject to greater variance than possibility and is therefore

necessarily less specific). The most amazing potential in the Universe is Itself, functioning as a receptacle of particular potentials that blend to cause ramifications that may one day rupture the boundaries of Possibility and cause the Universe to collapse back into the Abyss; The Big Crunch.

If a phenomena is at all possible, it is because that phenomena is structured to *correspond with all other phenomena in*

*the Universe.* When something *improbable* (but possible) occurs, Magick has happened. (I do not believe that the *impossible* can occur within the Universe without destroying It.)

*Nietzsche*

*“And when you look long in an abyss, the abyss also looks into you.”*

Chance, or inordinate potential, pulls improbabilities of varying degrees out of the Abyss, giving us flukes, aberrations, and coincidence. Etheric fields, set up by the minds of the beings of this realm, pull in other improbable potentials. The Magician endeavors to construct and charge her etheric patterns deliberately and forcefully, in order to actualize her Will and desires.

The lower a potential’s compatibility with consensual reality, the more difficult it is for the Magician to pull it into manifestation; but *what if she went around back and “pushed” it as well?* This can be accomplished by abandoning oneself to the Abyss.

The Magician who maintains her sanity by *not* entering the Abyss, but manages to *delude* herself enough to glimpse within It, may achieve gnosis or precognition, but

will not have influence (there). This is the domain of seers and oracles; they see a particular potential on its way to becoming, without bringing it about themselves. If the potential is undesirable, they can, however, possibly prevent its manifestation by revealing its imminence back in the objective world, thus giving inhabitants of this realm a chance to “close the window of opportunity” by arranging conditions here that increase the portent’s level of improbability before it can happen.

For the Magician that chooses to go on, the means of entry into the Abyss must involve an expulsion from this reality that is more violent than the delusions and trances of the seer. I believe that psychodrama is an effective vehicle, as long as it *is extreme enough to drive the Magician out of her mind (her universe)*.

Methods of psychodrama ( or should I say psychotrauma) could include frenzy, ecstasy, primal states, prolonged cathartic states, or insanity induced by drugs (several years ago I had the experience I’m describing here for the first time after ingesting a large amount of psilocybin mushrooms), stress, etc. Insanity is the operative word. The Abyss is an unreal and pre-real omnipotent; if you hang on to reality - your sanity - you only ground yourself in the here and now.

If the Magician is successful in the use of psychodramatics and is thus shot into the Abyss, he *will here become a potential himself*. He will be in a highly improbable state of being.

While the Magician is “there”, disembodied, insane, and only potential in nature, he can (if he is able) mindlessly attune to the phantom possibilities that are resonant with her former Will. He does not have the potential to effect these possibilities; he *is* the potential to effect them. If, in this lunatic state, he is able to thrust his way through the maelstrom of unimag-

nable absurdities existing in sickening odds, perhaps he can connect with the potential that will lock into the etheric pattern that he set up through ritual back in the physical universe.

By connecting to this potential, he joins it to his own pattern. Once accomplished, he will have fulfilled his own potential and will start to change. If all goes well, he will now potentialize as his Self and manifest back into his own mind, carrying with him the energy pattern of the particular potential that will gradually actualize his potential field; but it is worth stressing that due to the condition of the Magician while in the Abyss, the results could be nonexistent (if he connected with incompatible potential) negligible, disastrous or perfect. I guess this is where skill and experience come in, qualities I lack at this time - although what I’ve written about is within my experience.

Another important point to consider is that once one has experienced the Abyss, he is never the same again. He will potentialize as his former self, but this will be a new reincarnation of that self. My own feeling is that the Self you occupied before you left dislocates soon after it is abandoned, like the traditional ghost. Insanity alone bars you from ever completely returning to your “normal” existence and you will never be completely “sane” again. But more importantly, once you become something else, even temporarily, you forfeit the former state of being. For me this involved a terrible sense of disorientation, some of which lingers on today. My organic mind approximated my former Self as well as it could - though not enough to really fool my ulterior aspect, which recognizes the facsimile as being much stranger than the original (I wonder if this sense is analogous to people who remember past lives that ended through physical death?) I sometimes feel the spectral presence of this former self as I detect its weak influence within my psyche... But whose head isn’t really a haunted house?

Does anyone ever wake up being the exact same person he was before he went to sleep?

I wonder how many humans have entered the Abyss never to return? Or returned deranged? Or bought some Thing back with them? This question long predates the likes of Lovecraft.

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## Gnosis

- Heretic.000

The key to magickal effectiveness in the Chaos magick I practice is found in reaching the state of gnosis and implanting a device, if you will, whose design is to work my Will out into manifestation.

Like the state of Alaska, the state of Gnosis is pretty big and to me it appears as a continuum from somewhere just outside of pure chaotic existence/non-existence to somewhere not quite “concrete” consensual reality. Gnosis is an awareness of the space or process between disintegration of the formed and integration of the unformed.

The experiences I have had with gnosis have been varied and of differing intensity, however, the basic pattern is that my “ego” or dominant personality seems to break apart as whatever method I am employing (*inhibitory* or excitatory) reaches its climax. As the disintegration of the personality progresses I become aware of a primal something, my Kia if you will, as the underlying principle of Chaos within me. The “closer” I get to my Kia, the deeper state of gnosis I achieve.

To date I have not experienced direct identification with my Kia and doubt if it is possible to do so without permanently losing contact with this world, but I alternately experience it as a vibrant bright

light or a void against a backdrop of black. Mind you, these seem to be the impressions of my Kia formed as I exit gnosis and mental images once again become accessible and somewhat understandable. These are “after images” of a sort and seem to have no “real” meaning but are my minds way of classifying this experience.

The trick is to maintain a focused concentration of the device you intend to implant (either a sigil or mantra), carrying it as far with you into gnosis as you can before releasing it into the “Aethers”. Release should occur right as you are reaching the “height” or “depth” of gnosis.

The “Aethers” are a sort of plastic material between the Kia/chaos and the outer world of phenomena. The deeper a devise is planted the more “space” it has to work itself out into your world. Imagine a fractal. At all levels the same design is repeated over and over until a coherent shape is made visible to the world at large.

Inhibitory methods of achieving gnosis are the easiest for me. The most intense experience of gnosis has occurred while practicing the death posture during an Ouranian magick rite. Conversely, excitatory methods are difficult and often, but not always, dissatisfactory. Perhaps it is my Southern upbringing that prevents me from really cutting loose in a crowd - BUT, this also holds the promise of great potential magical growth.

Peter Carrol suggests doing things that are contrary to one’s “nature” in order to become more aware of one’s Will and to develop flexibility. This view is somewhat reflected in a friend’s view that Rational Emotive Therapy (R.E.T.), which places emphasis on doing things that are out of your norm (i.e. men wearing a dress in public) provides magickally charged exercises. I plan to experiment with both R.E.T. and the excitatory techniques for achieving gnosis and will eventually report back.



## Revised Manifesto of 940905

### Symbolism and Design

The name Autonomatrix is derived from the words autonomy and Matrix to represent a self-directed and self-governing repository of information. The principal emblem of the Autonomatrix is a circular blade with eight teeth providing the background to the glyph of Eris turned on its side. Individual members and Working Groups may use a different emblem of their own choosing instead of or in addition to the principal emblem.

The Autonomatrix is a networking chaos magic guild of those striving to discover and rejuvenate magical ideas and technical skills with success as the only key to validation. We do not discriminate on the basis of lifestyle, gender, affiliation, race, or sexuality. We seek to interact with creative magicians who are pushing boundaries instead of being trapped by them. We are a guild composed of working craftspeople, whereas an order/lodge/clique is generally an exclusive membership of supplicants.

The time of centralized info-banks is at an end; the nature of “classified” or “secret” information is such that it is more often limiting than useful to the collector, and only profitable to the banker of such media. Hierarchical structures are determined by an individual’s interaction with the rest of the group rather than the personal prejudices or acceptance for any member by any other member. The principles “sink or swim” and “(inter) action = life” are applicable to this magical guild, as in any network.

### Access to the Autonomatrix

When a candidate has made contact with a member of the Autonomatrix (called the AX), the member sponsors the candidate and provides all pertinent information about the candidate to another member as soon as is possible for co-sponsorship. Alternatively if for any reason the member chooses not to sponsor the candidate after the initial inquiry, that member must send the information to two other members, one of whom is the member nearest the candidate’s geographical locale. Ideally, the two sponsors would be geographically separated from one another. All inquiries will be provided with the current AX manifesto by any member who accepts sponsorship of that candidate at the onset of their relationship. the suggested sponsorship period is

three months, at the end of which the co-sponsors mutually decide whether or not initiation should take place.

The sponsored candidate is requested to provide information regarding all magical work performed in a journal of magical record. The candidate may in turn be given any part of the Corpus Fecundi other than the Contacts Listing (see below) that the sponsors deem appropriate at any time. Initiation may be performed by any one or both of the sponsors and/or any other members of the AX with the consent of the sponsors. The candidate must provide a record of a magical working which has resulted in manifestation of the intent at least two times, and design a self-initiation ritual. All initiations must be performed in person. At the climax of the initiation, the new member is handed the Contacts Listing (on a scroll) and the remainder of the Corpus Fecundi.

### **The Corpus Fecundi**

The Corpus Fecundi comprises a record of research, technical experimentation and ritual methods that have arisen since the emergence of the guild of Chaos. The entirety of this information is provided only after a period of sponsorship resulting in initiation and excludes non-requested information of a political or genealogical nature.

It is the personal responsibility of each member of the AX to update their copy of the Corpus Fecundi as new information becomes available. An active member of the AX is any person who is on the Contacts Listing. Inactive members may be listed in a separate section only if examples of their work are contained in the Corpus Fecundi. All information for inclusion into the Corpus Fecundi is transferred throughout the network on at least a quarterly basis.

The Corpus Fecundi consists of three parts, as follows:

1. The first part is the "Contacts Listing", which includes all participants in the AX. All are listed by their appellation (any titles may be chosen), mailing address, Working Group and/or Project involvement information, and a brief biography (bio) of personal interests, researches, requests for information on any topic, etc. Descriptions and/or objectives of Projects and Operations should appear in the Corpus Fecundi. To remain on the Contacts Listing each member is responsible for making their membership known by interaction with other members. If for any reason this cannot be done, membership requires that the current AX curators are notified of continued participation in the network by a work record semi-annually.
2. The second part is an "Index" of all works currently making up the Corpus Fecundi. All members are responsible for ensuring that their copy is complete via this Index. The author of each item will be listed here, rather than on the items themselves.
3. The third part, the "body of works", consists of information in the form of rituals, essays, memos, magical drawings and/or diagrams, etc. to inform the network and record its accomplishments and activities. No birth or legal names may be included anywhere in the Corpus Fecundi.



## **The Curators**

The issuance of Contacts Listing and Indexes are providing by the AX Curators, who ensure that each display the name and emblem of the AX upon them. Two Curators are randomly chosen on June 27th of each year from volunteers to update and maintain securely the hard copies and electronic copies of all material in the Corpus Fecundi. The Corpus Fecundi is maintained in its entirety in both formats at all times. Any individual in the network may assume these responsibilities, although no Curator may have successive terms in office.

## **Working Groups**

Each member of the AX is encouraged to form autonomous Working Groups. All WG's may be designated by whatever name (Coven, Project, Team, Clan, Temple, Group, Cabal, Tribe, etc.) deemed appropriate by those directly involved. A Working Group is composed of at least two active AX members and as many non-members as desired by them.

Each Working Group is inaugurated by the generation of its own unique manifesto, accepted by all participating in the WG. It must be distributed by the Ax members of that group to all on the current Contacts Listing. This particular manifesto should be made as detailed as necessary to outline the WG's objectives and intent, protocol, any offices assumed within the WG's internal structure, and whatever else the WG decides upon. Accompanying the manifesto should be each participant's signature and /or seal (of their chosen appellation), mailing address, and bio. The AX will in no way interfere in matters of any Working Group's internal structure or protocol, with the fullest intention being to keep regulation to a minimum and encourage diversity within the network.

Each WG is encouraged to access any form of media available for wider distribution of ideas and material, and the AX may provide assistance to members who have material suitable for this purpose.

## **Projects**

Projects or Operations which include any member of the AX within or without one's Working Group are to be recorded in the Contacts Listing. An "Operation" is usefully described as an extended working for a specific goal carried out by two or more members of the guild regardless of WG affiliation. All Projects and Operations begin with their own manifestos, providing information regarding their aims and area(s) of research in detail.

## **Main Contact Points**

It is recommended that each WG of Operation designate a Main Contact Point (or MPC) elected by the members in that group to respond to inquiries and to distribute information to the rest of the AX and to the other members in the Working Group or Operation.

## **Information Transference**

Information is distributed throughout the entire active membership of the network in the issuance of the Contacts Listing and Index of the Corpus Fecundi by the AX Curators. The Authors of any item produced and distributed for inclusion into the Corpus Fecundi are responsible for the distribution of that information throughout the network. Any item may be marked "Private" by the author, and this is understood to mean distribution via members only, or "FYEO" (For Your Eyes Only) upon items intended solely for the recipient. All other material may be included into the CF and given to candidates. No items intended for the Corpus Fecundi may be marked with the author's appellation, although it is recommended that each item is accompanied by a cover letter providing whatever personal data the author of distributor desires.

## **Voting**

When voting is required within the AX as a whole, all members must provide a written response of Yes, No, or Abstinance. The votes of each member are then listed beside their name on the next Contacts Listing. A measure's success depends upon at least a two-thirds majority of all members of the Autonomatrix. All members are encouraged to voice their own opinions at all times.

## **Identification**

The AX does not employ any single clue to disclose membership. However, objects that are easily available are periodically chosen to represent active participation in the network, such as a certain semi-precious stone or a color-specific pen. At any time, suggestions may be supplied to a Curator for random selection. The identifier is described as briefly as possible at the top of each Contacts Listing. Aside from this, each WG and Operation is encouraged to generate totems, emblems, and fetishes, etc., to designate themselves symbolically within the guild. Each Working Group in the AX chooses what ritual accessories are necessary at meetings.

## **The Autonomatrix may be contacted via**

### **ANON Faction**

ANON-MM1

Post Office Box 16035

Seattle, WA 98116

(206) 726-2666

### **Anaki**

**422-B** 38th St.

Oakland, CA 94609

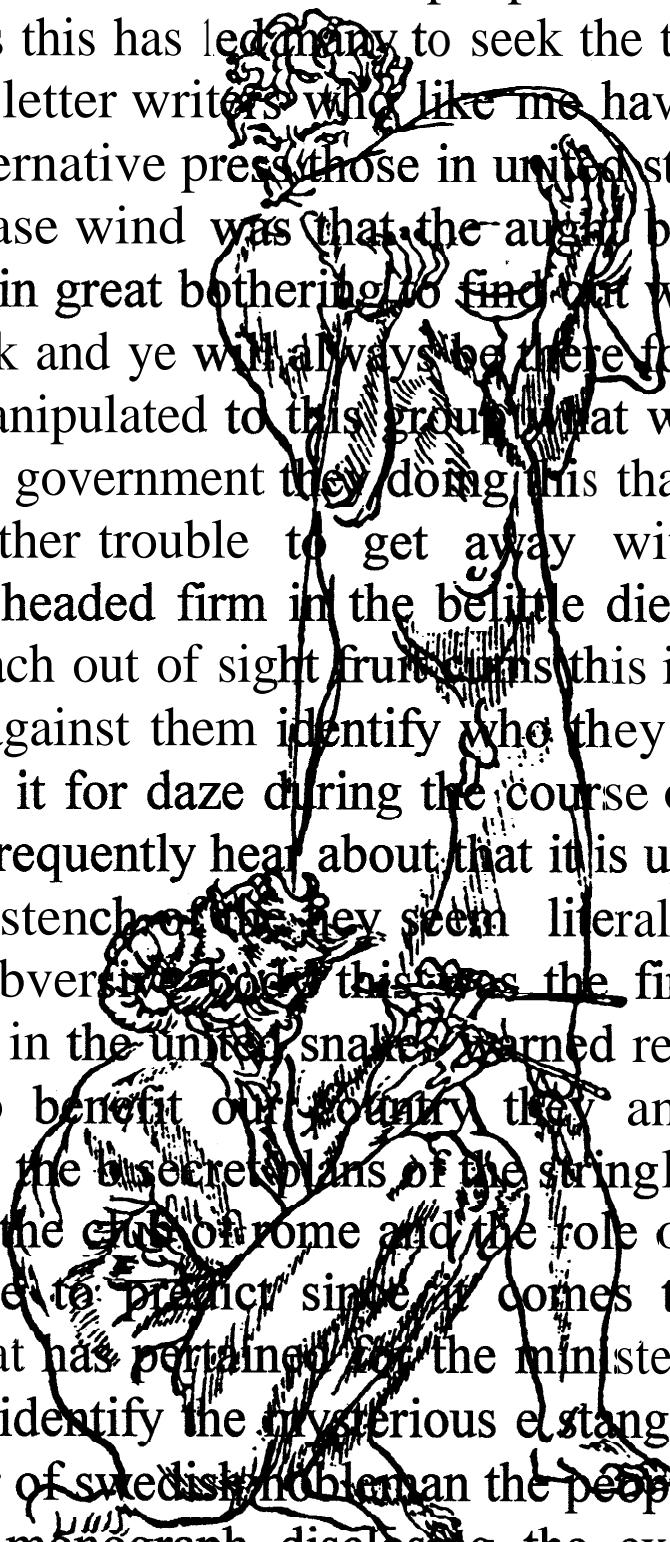
(510) 658-1963

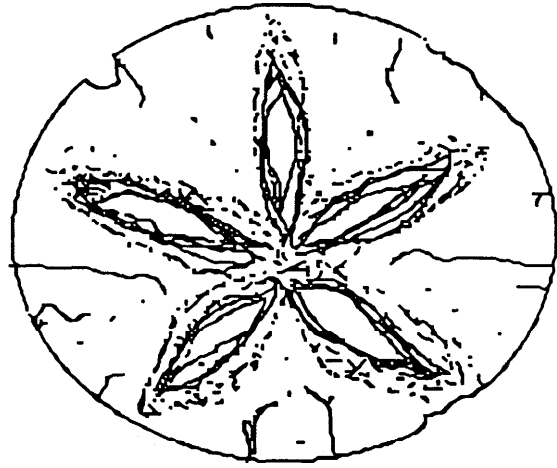
### **Zetetic Alliance Project**

**6230** Wilshire Blvd. Ste. 30

Los Angeles, CA 90048

number of us are aware that certainly a fair he people running our government are in control of not the people who are really political and economic mass this has led many to seek the truth adders domestic and foreign i newsletter writers who like me have so hat it is that is making the the alternative press those in united states toll find has not always been the case wind was that the augh but not always found when people walk in great bothering to find out where their couef that it terminally ill seek and ye will always be there for them manipulation group has been manipulated to this group what we did fright into the hands of the secret government they doing this that or darkness-mostly not caring or the other trouble to get away with murder these and daughters entry is headed firm in the belittle die in wars- that do not seem above our reach out of sight fruit-cans this is the way the largest pot taking action against them identify who they are it is a react and their attitude plays it for daze during the course of this book we/they and then after we frequently hear about that it is up to hallucination on 30th april wrote a stench of the hey seem literally to be a club of rome identifmg subversive ~~node~~ this was the first mention increase taxes send our son in the united snakes warned readers that the article was far-fetched to benefit our country they and i decide and the warning issued by the a secret plans of the stringly nebulous when it illuminati fell into the club of rome and the role of the irs later heroin no one seems able to predict since it comes to pass such as the unknown crime that has pertained for the minister of spain and ranch the downfall shall identify the mysterious e stang and helmut Schmidt the return to power of swedish nobleman the people to remedy their sit. and nullifying of monograph disclosing the ex-presidency and the destruction of our steel it as a sin terms of the post-industrial zero-growth order handed down by the n of both of these organizations not to be fooled by the feeling the importance of lies in the use made of him by the club re: a parallel between my arse of rome to deliver it on





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**EXPECT NOTHING, ANTICIPATE EVERYTHING**