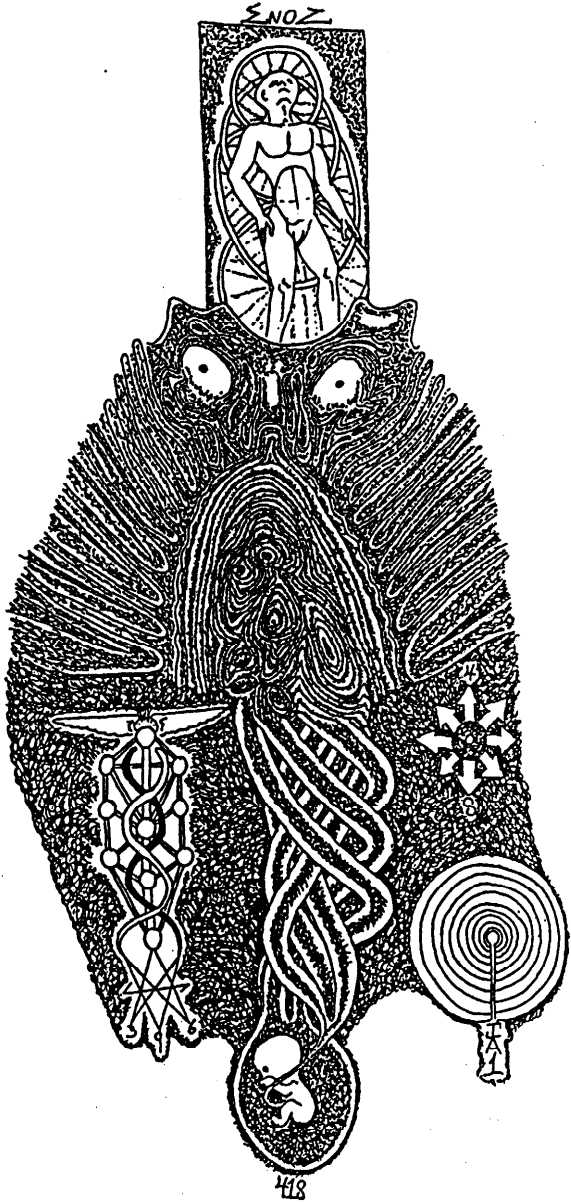


Kallisti Catalyst

Wintex Solstice 1994

A quarterly Journal of the AutonomatriX, A guild of Chaos



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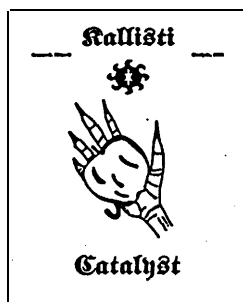
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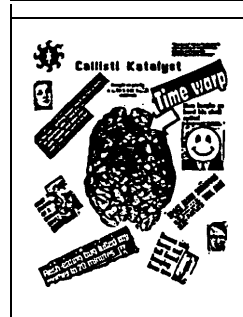
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Of Gods and Angels -- Sumeria and the Roots of Chaos

by *Mothra.18*

In searching the pages of history for the roots of chaos magic, we are inevitably led to the culture of Sumeria. Born in the land between the Tigris and Euphrates rivers, Sumeria was the foundation for Babylonian, Assyrian, and even Egyptian civilization. It is the earliest culture we have written records of, and the site of the first human cities.

Who were the Sumerians? Their origin is unclear. Cuneiform stone tablets relay that they came from the mountains. They were a golden skinned people, distinct from the Semitic population around them in culture, language, and physical type. The Sumerian language is totally unique among the languages of the world, and was written on clay tablets in wedge-like pictograms.

The glyph of the eight rayed sphere is first depicted in Sumerian art and writing. On tablets, an eight rayed wheel was the pictogram for "star". The eight rayed star flower of Inanna was an integral Sumerian symbol for life and the ability to walk in all worlds- One can trace the chaosphere to these ancient ideograms.

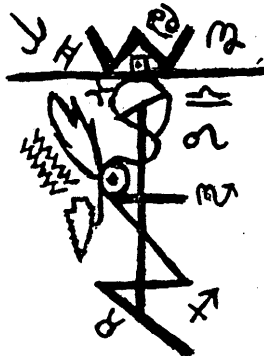
Sumerian mythology is also the birthplace of the idea of CHAOS. The original parents of the gods, Tiamat and Absu, were both deities of chaos, particularly of the watery deep. Absu was 'the Abyss', while Tiamat was the primeval serpent goddess. A shift in the political structure of the ancient world is reflected in the story of Marduk, god of order, who slays and hacks Tiamat into pieces to make the world as we know it. (One should note that Tiamat has been reassembled and revived by a certain group of chaos magicians in recent times. We know whose side we are on,)

Other gems in the treasure-trove of Sumerian mythology are the tales of the fallen angels, who interbred with the Sumerians to produce the Nephilim, the god-men, who were neither human nor divine. Gilgamesh, who was reportedly two-thirds divine, may have been such an offspring. The center of the underworld cult of the ancient world was in the Sumerian city Cutha. This cult gave birth to such notorious characters as Lilith, Pazuzu, Humwawa, and Ningizhida, the winged serpent who watches the gate to the underworld.

Why was Sumeria the birthplace of the worship of Chaos? The nature of Sumerian topography placed a great part in the shaping of their mythology. The Tigris and Euphrates rivers were not only the source of life but of death. The two rivers flooded irregularly and violently throughout the year-, often destroying thousands of dwellings in a single night. Sumerians identified the unstable nature of their environment as Chaos.

Any pantheon that one is drawn to is an effective and valid magical language. But I feel that the Sumerian pantheon is an excellent framework for Chaos magicians to work with due to its primal, chaotic bent. It does not surprise me that more stratified magical orders choose to work with the Egyptian pantheon. Egypt was a culture that developed in extreme peace and isolation for thousands of years. Notably, the Nile river flooded regularly, ensuring a predictable, orderly existence. Such differences in environment determine a culture's basic outlook.

I feel that we, living in the dying throes of modern Babylon... I mean, America, can benefit from the mythology of Sumeria that embraces our beloved Chaos.



Obscure Deities of Chaos

All cultural pantheons include deities which can be associated with the chaotic aspect of things. Many of these deities have been ritually utilized by chaos magicians with great success. There seem to be specific pantheons which are used frequently, such as the Egyptian <Set>, Sumerian (Tiamat), Lovecraftian (Cthulu and Azathoth), Greek (Eris), and Crowleyan (Baphomet and Choronzon). Other pantheons appear to be more obscure within the chaos magic realm and their deities hardly or never used. This section is dedicated to the introduction of particularly chaotic, demonic, or just plain interesting deities from these less utilized pantheons.

Gods of the Mexican Indian Tradition by Nisus

The belief systems of the Mexican Indian cultures discussed here were based strongly on a concept of duality. The whole of nature was considered to be in constant motion through the spirals of life and death, pain and pleasure. Good and evil were not considered in an abstract and philosophical way; they were tied to the earthly aspects of pain and pleasure.

Most of the deities I concentrate on here have demonic or negative connotations. This is not just because chaos magicians tend to be attracted to the darker side of things; it is because of the place of chaos, as the opposite of order, in the Mexican Indian understanding of things. To the cultures discussed below, it was necessary to withstand and combat the negativity these deities offered in order to bring about the opposing positive aspects. As a result, many of these deities are themselves somewhat dual in their uses.

This duality can be seen most clearly in the Aztec goddess *Tlazolteotl*, who both presents sin and cleanses one of sinfulness. *Tlazolteotl* is the Aztec goddess of debauchery, dirt, sex and magic. It was she whom the Aztecs credited with bringing the sun down to the

underworld at night. She is associated with chaos in that she symbolizes a certain form of lawlessness in its peculiarly Aztec manifestation wherein magic, sex and literal filth are intermingled in an anarchistic yet redeeming godform. In many ways, her correspondence to chaos parallels that of Hecate.

She rules specifically over filth and every kind of uncleanness and debauchery -- especially sex, which was quite an unclean act to the extremely puritanical Aztecs- Her name means "lady of dirt" and, being fond of devouring uncleanness, she is suitably known as the "eater of filth." It was she to whom the Aztecs confessed their iniquities and she dominated in the position of "cleansing" them of those sins. She inspires filthiness, debauchery, and perversity, and in turn forgives them. She is said to pour cleansing yellow and green waters from her hands with which she washes away corruption and filth (this may be associated with urine and its function in flushing filth from the body).

Tlazolteotl has four forms, corresponding to the movement from youth to old age. Her first form, as Xocutzin, is that of a young and attractive girl. Her second form is as the goddess of chance, gambling and uncertainty, Tlacotl. In her third form, as a middle aged woman, she is known as the devourer of sins and "eater of filth" named Teicu. In her final form, as an old hag, she is known as the goddess of magic and debauchery, Tiacapan, who perverts and destroys youth. These four forms together are known as the Tlazolteteu, or "Goddesses of Filth."

Xolotl a Toltec deity of incredible horror, is associated with chaos in its entropic or abysmal sense. The Toltecs understood him to be the planet Venus as the evening star. It was he, they said, who pushed the sun down into night. He is symbolic of the unconscious mind, an intellectual abyss, total mindlessness and insanity- One might associate Xolotl with Lovecraft's Anathoth. He is a hideous and disfigured, but highly intelligent animal who brings strife and bad luck to mankind, wreaking disaster and havoc. He is often

depicted with feet twisted backward.

The god Ueuecoyotl corresponds to the more mindlessly fun-loving aspects of chaos, This god is an ancient coyote trickster associated with craftiness and sexuality. The lizard, which corresponded to sex for the Aztecs, is one of his symbols.

Ueuecoyotl rules over all subconsciously controlled actions which are socially unacceptable. Under his domain are such animalistic vices as playfulness in sexuality and experimentation therein, unexpected occurrences whether positive or negative, and excess of every sort. Though these things were intensely negative in the Aztec viewpoint, Ueuecoyotl was not understood as sensible enough to be specifically evil. The Aztecs described him as a grotesque figure who was considered to be a negative influence on mankind, yet was himself happy and not specifically demonic in his cunning.

Corresponding very well to the Egyptian Set or the Christian Satan is the Toltec patron of magicians, Tezcatlipoca or "mirror that Smokes." His name corresponds to black mirrors made of obsidian which clouded when magicians used them to divine the future. Tezcatlipoca's symbol is one of these mirrors aflame. The Toltecs and Aztecs understood him to be the one responsible for plucking the world up from the primordial seas, and he is therefore sometimes called "The Prince of this World."

Tercatlipoca is a shape changer who represents the evil side of humanity. It is he who whispers malevolent thoughts into the ears of men. Just as Satan opposed God and Set opposed Ra, Tezcatlipoca finds his opposite and enemy in Quettalcoatl, who is representative of the good side of mankind.

Among the Aztecs, Tercatlipoca was also a deity of war and warriors. He was himself depicted as a young, courageous and fierce warrior, or sometimes as a jewelled turkey. In this guise, he was often called upon for the protection of warriors. He could also be called upon as a god of wealth and power, but anyone



seeking to seize upon this aspect of him was expected to be able to withstand his test of courage.

His test commenced when one was walking along a dark forest path in the middle of the night. In the distance, the traveller would see a glow and hear the sound of chopping trees. If the person had the bravery for it, they would seek out the cause of the sound and find a horrible skeleton with fiery eyes and lolling tongue. This figure was said to have its ribs pushed open and loose, so that they opened and closed against each other and made the sound which was mistaken for chopping wood. Inside the skeleton's chest, it's heart could be seen alive and beating. If the person had the courage to thrust their hand into the chest cavity and grasp the heart as their own property, then they would be awarded not only their own life and sanity, but also the power, wealth, and strength which the god could offer.

The last two deities are a bit more mysterious. The first is called *Itzcolihqui* which means "The *Twisted Obsidian One." Itzcolihqui is a god of darkness, night, chaos,, and destruction. His symbols are an obsidian knife or the depiction of an exploding volcano. He corresponds to the limits of things, such as volcanic heat and fiercely cold storms. Associated with him are all things biting, freezing, and terrifying.

Itzpapalotl, whose name means "Obsidian Butterfly," is a demonic goddess of chance and fate. Being chaotic in nature, she rules over the unexpected, uncontrollable, and anarchistic aspects of destiny. Her approach is one of terror and darkness and she is known to hold great but horrifying magic. She is described as a beautiful woman who wears the symbols of death on her face and is silent and graceful in her movements.

There are many other deities in the Mexican Indian traditions which, though perhaps not specifically chaotic, can be of great use for number of other purposes. This list does not by any means, drain the well of the panteon. It does, however, serve as a complete (to my knowledge) compendium of the gods of this pantheon which correspond most directly to chaos.



The Rite of Devouring

by Nisus

This rite uses the godform Tlatolteotl, who is described in some detail above. The Mexican Indians saw fit to use her for cleansing them of the sinfulness of sexuality, but since we recognize the usefulness of such drives, we can here concentrate ourselves to putting Tlazolteotl to better uses than swallowing "unclean sexual perversions.*

The purpose of this rite is to banish something "filthy" by which we are currently being afflicted. The "filth" in our case can be any form of "dirt" of which we choose to be "cleansed." Each individual may choose to be rid of either one large aspect of dirt or many small nagging pieces of grit. Alternatively, a group may perform the ritual for the purpose of having Tlatolteotl devour one agreed upon form of group-dirt. It is suggested that this rite be performed outdoors.

Needed are:

- A. Flammable liquid, such as lighter fluid.
- B. Water made yellow/green with food coloring.
- C. Loose incense consisting of herbs corresponding to exorcism banishing, sexuality, magic, and the moon. A suggestion might be dragon's blood, patchouli, ginger, and sandalwood -- or cayenne pepper, damiana, ginger, and myrrh.
- D. Each participant must obtain objects and/or sigils symbolic of its personal "filth." These must be easily flammable objects -- paper products are suggested.
- E. A hole large enough in which to burn these objects is dug into the ground.
- F. Participants may wish to have their magical daggers on hand, as "sacrificial knives" are sacred to Tlazolteotl. This is optional.

THE RITE:

1. S.O.I.: "If is our will to give our filth to Tlazolteotl to devour."
2. Visualizing their objects, sigils, etc. as filth, dirt, corruption, and debauchery, participants assume the death posture while holding these objects to the stomach with the knees and pressing the forehead to the dirt.

In death posture, participants chant *" TL AZOL TEOTL "* while ****visualizing** the goddess until it is too difficult to continue the chant. All sensory input is then closed off by hands covering the ears, nose, mouth, and eyes until full gnosis is achieved.

While participants are assuming the death posture, the m.o. will begin the barbaric adoration/invocation and visualize the goddess.

Invocation/Adoration:

" TLAZOLTEOTL
CUDTEG CHO SUNDEGAI
NIMRUNG, BEXHABDET OXO HASEPH
QUNBAK CHO CUSIG/CHINIT THALDOMA
BRERSINAE CHO HASEPH
CUDTEG CHO LEVIFITH
BEXHABDET OXO CHEKADENG BIHACHO
QINBAK FETH."

(Tlazolteotl

Goddess of destruction

Who impassions us and devours our dirt

With medicine of yellow/green water

Goddess of magic

Eater of dirt

Devour our foul poison

Cleanse us.)

3. When gnosis is achieved, participants place their objects in the hole, offering them to the goddess to eat with the statement: "This is my filth."
4. The m.o. will pour the flammable fluid over the objects and light them afire.

While the objects burn, participants visualize their "filth" as being consumed by 'the flame and state the following mantra: "BEXHABDET OXO CHEKADENG BIHACHO" (devour our foul poison).

While the objects are burning and the mantra is being stated, each participant will take a handful of the incense and toss it into the flames as an offering to the goddess.

5. When the objects have burned to ashes, the m.o. Will pour the yellow/green cleansing liquid over them. Participants visualize this liquid as coming from the hands of the goddess.
6. All participants begin to chant: "CAMVANG ALDOBO DIBONGOF CHO BEXHABDET (she is hungry, willing to devour) and proceed to bury the objects together, visualizing the earth as "swallowing" their filth.
7. ***The symbol of Tlazolteotl is drawn in the dirt over the burial place. All focus upon it, recognizing their filth as having been destroyed by the goddess, and banish by laughter.
8. Optional. If desired, participants may douse their hands, bodies, each other, etc. with any remaining yellow/green water, as this is considered a cleansing liquid of the goddess-

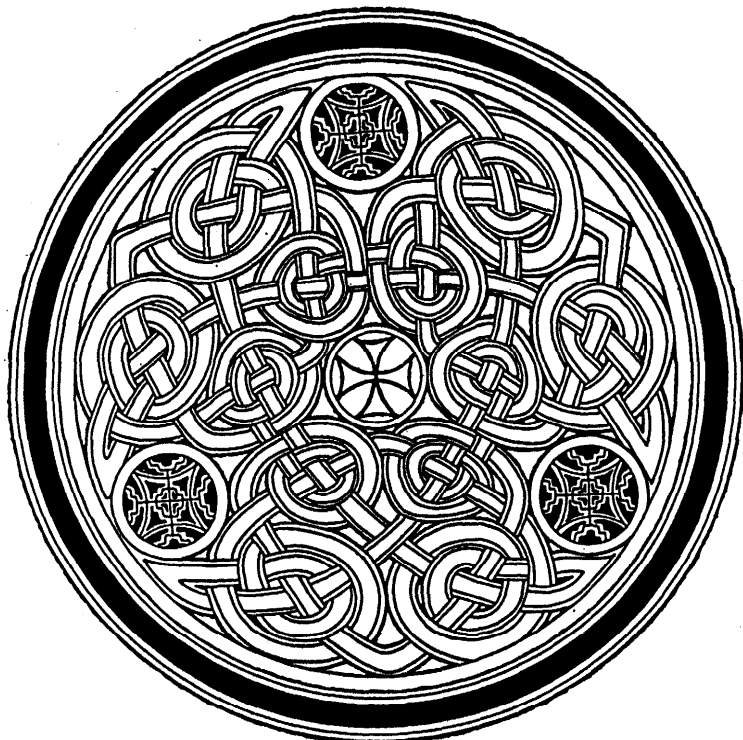
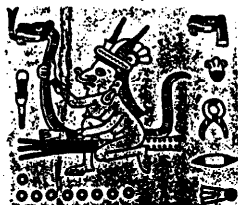
*Pronounced TeLA-ZOI-TayOTl. The a is as in plan, the o's are as in home, the e is as in grey, and the l's are barely pronounced or not at all.

**Description of Tlazolteotl = The goddess is depicted as a rather unattractive, perhaps even disfigured woman. She often wears the flesh of a flayed victim (particularly as a goddess of suffering) and almost always wears a head-dress of raw cotton. She also generally wears a moon-ring in her nose. Her symbols, which are often depicted



with her, include an herbal broom, serpents, the blood stained rope of a suicide, sacrificial knives, flower blossoms, and the human heart, Soretires she is depicted near, or on top of, the remains of a freshly killed male victim.

***The symbol of Tlazolteotl utilized in this rite is a lunar symbol (crescent moon) entwined by serpents or by one serpent (as seen above). The magicians way choose to use this symbol or her sigil below for the. purposes of this rite.



the garden of the sun

by **Mothra.18**

walking through the door
you find yourself in a landscape
of sundials and singing thorns.

"i had been looking a long time."
"i had forgotten where my heart was."

in the pool where the gold fish swim
you reach your hand
to find the stones.
col ored stones.
a handful round as eggs.

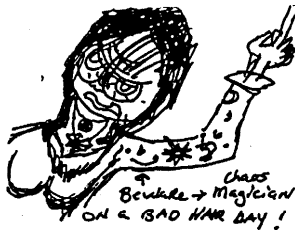
i, the keeper
of the garden,
saw you walking through the pillars,
through the trees.
you knew the way.
when wearing the mask of another face,
another time,
you had come to me
with a small bird in your hand.
the bird, your heart.
the ring of promise on a cord
knotted round your neck,
your skin beneath the russet dress
was milk, was moon,
i wound my weathered hands in your hair,
all in tangles,
all the colors of winter wheat.

you have changed,
now reaching to press your palm
to the hands of the trees,
your eyes are veiled by the wings
of translucent moths.
you shine with a light from far undersea.

i rise, sing to you,
offering the gifts of time.

in one hand, the mirror.
in the other, the apple.

"do you remember me?"
"no. i remember only thorns."



Liber Lingua

On the Subconscious and its Languages
by Alfred Kitch

For a very long time -- too long, in fact -- humanity has understood the mind to be composed of two or sometimes three parts: conscious, *subconscious*, and sometime6 *unconscious*. Magicians often refer to that part of themselves which carries out a magical act as the *subconscious*. The conscious mind has been defined as that part of one which is aware of itself and is active throughout the mundane life of the individual.

The mind is the brain, more or less, and to suggest that it is composed of three separate parts which have little or no relation to each other is ridiculous. The mind is the brain, and it is composed of several parts which communicate with one another actively and completely.

In magic, we use the terms conscious and *subconscious* because they are the terms most of us readily understand. I greatly resent these terms, however, because they suggest that the thinking part of the individual is some non-physical and 'indefinable' non-substance.

I will attempt to re-define conscious, *subconscious*, and *unconscious* to my liking so that I can use them more agreeably in my discussion of symbols. The *conscious* mind is perhaps the most truly non-physical aspect of the brain. I refer to it as the information_ of the individual: the perceptions, desires, and actual thought. The *subconscious* refers to the parts of the brain itself which code, decode, and control that information. I

define the unconscious mind as the network of synapses -- the "neural network," as it is called -- which carries the information through the different chambers of the brain. All this should be taken lightly, of course, as I am no scientist and offer these definitions only as a layman.

It is very hard to communicate directly with the subconscious mind. When trying, one inevitably gets caught up in the perceptions and information which one picks up from the outside world. The brain understands all of these messages which make up the conscious mind as symbols, and it communicates with the body by using the unconscious, or neural network, to carry these symbols throughout its own chambers and throughout the body itself. To feed the brain with intentional symbols through direct interaction is to bypass the possibility of the symbols themselves interfering with the message. The creation and understanding of a personal symbol system is therefore an essential step in opening up the subconscious to direct intentional communication.

Every culture, religion, magical paradigm, and in fact each individual has its own symbol system. These symbols -- objects or sigils which suggest a meaning beyond their mundane reality -- serve to trigger some understanding within the subconscious. Each symbol represents an idea which is generalized and embedded in the subconscious mind of each person who identifies with it. In this way, the symbol becomes sacred as a representation of an idea which holds power. The symbol holds power because it is a definition of the subconscious, and the subconscious is the realm of magic within the individual.

When one transforms a desire into Sigil form and turns the perception wholly on that sigil, one is preventing the conscious mind from interfering and mistranslating that information. The information can then make it to the subconscious untainted by certain prejudices and assumptions, including what is often termed as *Iust for result*. The subconscious is then able to properly route its information so as to create the desired result-

Symbols are the language of the subconscious. When we use a general symbol system such as the Qabala, Tarot, Nordic Runes, or the Alphabet of Desire found in Pete Carroll's 'Liber Null', we begin to teach the subconscious the art of translating to the conscious mind in a willed and intentional manner- These general systems are all good as beginning points, for their definitions are readily available. These are only starting points, however, with the eventual goal being to create one's own symbol systems. Other people's ideas are very helpful for expanding one's knowledge and outlook, and for assisting the mind to its goal, but the best language to use in communicating with oneself is one's own language,

Once we start using the general symbol systems, our subconscious mind begins to communicate in its own personalized language, thereby revealing that language to the conscious mind. The problem is that many of us become so integrated into a particular system that we quash the individual creations of our own minds.

There may be several different systems by which one's subconscious communicates. One may find various symbol systems appearing in one's mind in the form of Alphabets of Desire, Tarot symbols, sigils, pictures, dream images, and meanings of various objects such as particular stones, animals, etc. These should be written down and compiled as symbols to use in ritual and divination. In this way, one may begin to identify one's own magical languages and communicate one's will to the subconscious via these symbols.

It is my experience that m a g i c becomes much more effective when you use your own language to communicate with yourself. Using general symbol systems as opposed to personal systems is essentially like using Signed English with someone who speaks American Sign Language: The subconscious is being spoken to in a language which is in the same family as its own language and uses similar expression, but it is not the exact language which it speaks. Know thine own language!

The Treasure of Trash .

by *Ikol* Teufelskirsche

What, may you ask, is this (non)sense about? Why packaging, discard, diffusion, wasting your resources! No, I preacheth not environmentalism but rather economy of the sort You your very cellular self partake of unconsciously at this very minute,

What, may you ask, am I getting at? Well, I'm talking about the use of 'alternate pathways to get the most energy from your buck. Let me begin your day with the purchase of a cup of coffee at some coffee stand, ah the joys of Styrofoam. Then you open a package of pens at your desk while you crumple that note into a little ball and throw it, accurately or not, at the trash can. Lunch, anyone? Did you toss the tomato?. The paper bag? How about the toy in your Cracker Jacks box?

Now our protagonist is doing some of that magic business. Those sigil ashes, now what became of them... Feel revved up and no place to go afterwards? Did you simply dispel that long used and abused servitor?

My, why we've generated some TRASH.

So what?

Here's what, make us of IT! Well, say you, I already do! Really? All of the time? Consciousl y?

Some things, granted, should go the great byway of landfill. Nasty itchy potatoes from under the sink, used cat litter, items symbolizing that which we wish to get rid of. However, most of what we discard we haven't even bothered to sift through let alone leech.

There are obviously different kinds of trash. Let me begin by addressing the rather specialized magical sort. We tend to have less of this because magic inhabits an intentional area of our being. (Or perhaps to better put it, ritual is intentional, some would argue that one is always doing magic?!???) Take the

Servitor example.... wouldn't it be better to use the energy invested in the servitor in creating something new. Urg, ick, goes the purist, use that energy... well you use the energy in lettuce, chicken and/or chocolate cake and this fails to make most people vegetable like, avian and/or sweet when they were not so in the first place. Granted, a tricky procedure this could be as you want the energy from the magical entity being disassembled, not the essence of flavor, the vitamins and minerals, the thingness of the thing. Think of it as selling one item and therefore getting some cash with which to purchase another instead of just throwing the item away.

There is also trash, trash, trash-' Bubble gum wrappers, cardboard boxes, wine bottles, ashes, broken microwaves..... Well, I think you can get some use and some enlightenment from these items as well. These things cost you money and they embody not only chemical energy and your work energy, but also the energy it took to go find the object (this can be considerable if the trash is bubble wrap for frozen yak heads slaughtered by you personally in Tibet). NO, I am not currently surrounded by heaps of garbage and I don't advocate such clutter-, the idea is to get your value not to start your own private rubble heap! This is leftovers for thought. Below is a short rite using trash, so call me trashy if you want, but have fun!

ONE SHORT RITE FOR TRASH

Preparation

1. Choose a day you decide is auspicious. Your birthday? A solstice? Payday? Whatever, just pick it before the day arrives.
2. During the course of the day keep all of your non-organic trash. I suggest a bag for this purpose as you'll be surprised at your trash mass and bulk. (The hard-core can keep the organic, ick, goo.)
3. Find, purchase, steal, create a ceramic

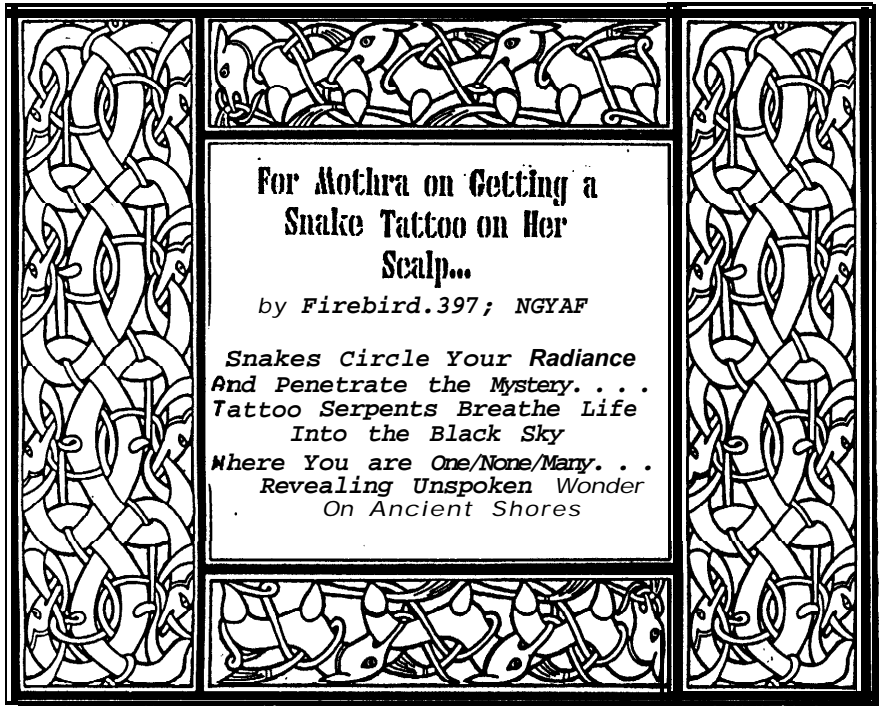
or wooden container of some sort and place a coin of your choice and origin inside the container.

Rite

1. Open your space as you desire.
2. I suggest doing any other magical work planned for the session here,
3. Go get that bag of junk. Place a mat, covering, or whatnot on the floor. A cut open garbage bag works great. Have in the space your container containing the coin.
4. Statement of Intent: It is my will to extract, use and divine from this refuse.
5. Pick up the bag of junk. Embrace the bag. Say: I threw this away! Let's see it.
6. Tear a hole in your bag or open it partway, 'Begin spinning with the bag held at arm's length. Repeat a mantra you have created from these words: energy, trash, extract. non-waste, Spin to collapse.
7. Pick up one item at a time and repeat with each the following process. Place as much as will fit into the container beneath the coin saying: drink, coin, source of exchange, take, drink. Put the now truly trash into the bag. Take note of what your trash was.
8. Use the contents of your trash as a divinatory message.
9. Laugh, damn it.

Other things besides a coin can be used, but it should represent something that is a medium for exchange. You may also wish to use several coins in the rite and then spend these coins purchasing something you really want to get your 'money's worth' with or that is to be magical in nature (e.g., clay for a servitor).





**For Mothra on Getting a
Snake Tattoo on Her
Scalp...**

by Firebird.397; NGYAF

*Snakes Circle Your Radiance
And Penetrate the Mystery. . . .
Tattoo Serpents Breathe Life
Into the Black Sky
Where You are One/None/Mary. . . .
Revealing Unspoken Wonder
On Ancient Shores*



Perception and Attribute

A Thesis on Dragonthought
Lesson #3
'by ENOZ

Friedrich Nietzsche
The Will to Power Book III:

534 (1887-1888): "The criterion for truth resides in the enhancement of. . .power."

536 (Jan.-Fall 1888): "Everything simple is merely imaginary is not "true." But whatever is real, whatever is true, is neither one nor even reducible to one."

537 (1885-1888): "What is truth?--Inertia; that hypothesis which gives rise to contentment; the smallest expenditure of spiritual force, etc."

539 (March-June 1888): "parmenides said, 'one cannot think of what is not';--we are at the other extreme, and say *what can be thought of rust certainly be a fiction?" *Thinking has no relation to what is real, but only to perception.'

Let us turn OUR attention? to perception and attributes. Let us begin with a state of No-Mind OF naught, this will give us the foundation upon which we can begin to create a new perception. By eliminating all of OUF current belief systems we allow ourselves the ability to have a creative EGO,' one that wills to expand, With this we find by turning our thoughts upon each other, resistance is inevitable. We have been virtually programed towards certain beliefs, comforts, and action, reaction - old movies; but this process eventually creates a no fire zone. Once this has been done then we truly are the Master of the Universe, Master of Ceremonies, Holder of the Silver Key - let us wrench the veil open and begin to create.

At this point we begin to perceive the entirety of the universe we are; this varies from individual to individual, but we should come to a point of entry - a shedding of body, mind, world, etc, till we are aware of being All. Slowly we start decreasing, till we can package All with

physical form. When' this is 'done we perceive our new body and the various mechanics of its form, realizing (remembering?) that we the M1, EGO, GENIUS (whatever You wish to call yourself) is doing the perceiving, not the other way around. We can then give ourselves any attributes we like, for we are a part of them all. Life is Magic, the universe is Magick, we are the Magikal acts we commit - what is naught is only illusion.

We have the power to create or destroy; let us not be fooled by deception; the world is destined to separate the weak from the strong. Only a man (woman?) that truly loses to win, gains access to. . . .

Summa: Crowley once said: "Man is the only God - every man and every woman is a star" AL-1:42-3. When we work with magick sometimes people become confused with the characters of each hierarchy system. As magixians we should remember that these are not physical characters, but rather the various attributes that we ourselves harbor - this is our link. We tap the source (sorcery?) of our own abilities when we throw our energy out - our own energy returns - sometimes with increase sometimes naught. Ability is determined by the will of the EGO. Now we may begin! Choyofaque

A Final Commentary:

To avoid a misunderstanding of my thesis one should understand that, of course I do believe in the dualistic forces that exist in all things, as well as the independent ability of these living forces. I wish to convey simply that these same forces are symbolically not real or separate from ourselves, as we too have these same characteristics and the ability to obtain Godhead.

**Added by the author,*

Eightfold Information Rite

by Augoras. 372

This rite is intended to aid the magician in directing her exploration of the unknown universe- The magician states 8 particulars she'd like to gain more info. about. The particulars can range from trivial gossip to nuclear physics to finding local covens.

It is in stating one's will that one starts accomplishing it. The most successful magick I've done has involved figuring out what I wanted and then getting it soon afterwards by fortunate coincidence.

-1. Setting - If the magician seeks knowledge involving her immediate neighborhood, then this rite is best done on the hill or rooftop with the best view of the area.

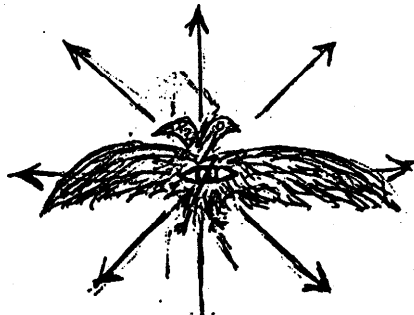
0. Use any opening rite desired. If the Gateway Rite is used, the realm to be visited could be the "Information Highway."

1. As every uttered word is registered for eternity upon still air, so let these words register to the farthest reaches of the known and the unknown." While saying this the magician "sees" these words (words being the seeds or building blocks of information) surrounding her, visualized as a flock of birds. Any bird of personal preference may be visualized.

2. The magician faces each compass direction in turn and states a subject she wants more info. about. As each of the 8 intentions are announced a gesture may be made and one of the birds is visualized as being sent forth as the magician's eyes and ears.

3. "Let me reap the rewards of information, As the word is spoken, so let the work be done."

4. Banish with laughter.



The Guru Game

(Vs. Self -Love)
by Fran Nowve

"Hey! Let's start our own exclusive group!"

"You and me? That doesn't sound very exclusive."

"But once we learn all the secret stuff The Group does we will be."

The Facts of Life. (TV show)

As can be seen from the above conversation, the guru game depends on people not feeling sufficient or important enough on their own. When 'we believe we have to get our juice from "out there," from someone else, we are easy targets for all sorts of gurus, cults, and cliques. The corollary is that in order to develop an air of glamour or charisma, one need only declare oneself the possessor of "Secrets." If people believe you, they will clamor for what you have.

The basic game dynamics above described can be found in a great variety of human relationships. Kids instinctively know how to play. They form gangs and clubs which pointedly exclude someone or some group of other kids, such as "No girls allowed," etc. (The girls probably didn't want to join until they were excluded. Of course, now feminists have learned to do likewise in their women-only groups. Now, it is men who are suddenly interested in knowing what goes on whereas before they didn't care what the "girls" talked about to each other.)

The desire to penetrate a closed circle is partially 'normal human curiosity. Part Of it is the old Woody Allen attitude, "I wouldn't join 'a group that would have someone like me for a member" and its corollary that "a group which excludes me must be hot stuff." There is also a sense of identity that group membership provides. This last has a paradoxical two-fold nature. On the one hand, we are _____. We belong to _____. On the other hand, we are separate from those who are not _____ and do not belong to _____. Thus, individuality and conformity can be achieved in one simple act of membership in the group. Not too surprising as we all want to be "ourselves," uni que and yet "belong" to something.

A successful guru (or fortune teller) causes people to believe he knows an important secret. He radiates exclusivity by treating his secret as a scarcity item which he only confers upon his followers, He can then tell his followers how special they are to share in the secret knowledge. They may also be the only redeemed of most advanced. Most people may treat this person as nobody special but, as long as he has his group of guru, he "knows" he "really is" special. (Fortune tellers like to regale their clients with glowing tales of greatness in past lives.1

The need to be special all too often takes the form of the need to be special in someone else's eyes. Hence, the story of Eris who retaliated at the people who did not invite her to a party by sending a gift of an apple "for the most beautiful" woman there. Suddenly, there was a need to determine who was more beautiful than everyone else. A judge was appointed. The contending beauties wheeled and dealt in order to "win," that is be "officially" judged beautiful in the eyes of someone else.

Magical orders have their own kind of "beauty contests" in which "attainment" is judged instead of looks. One's level of "attainment" is measured by the grade of degree the order has conferred upon him. Each grade has certain secrets that go with it. The candidate swears not to divulge the secret which is about to be shared as s/he is now a member of the elect who are to be trusted with this secret.

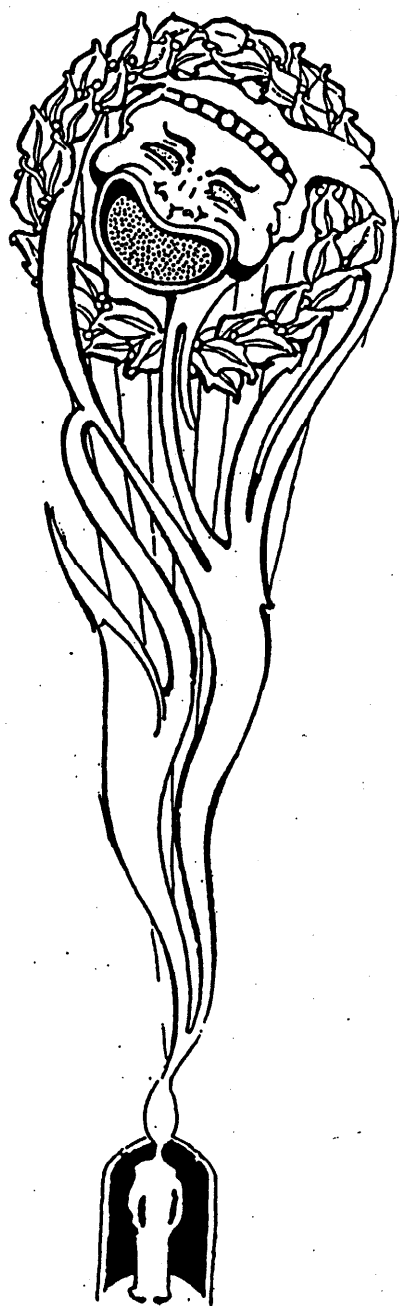
A magical order I belong to is OTO. The main secret of OTO is only supposed to be divulged to those of the 9th degree. But only a very small handful of OTO members ever reach 9th degree. Of course one could argue that the very nature of spiritual growth is that only a few achieve the highest forms of enlightenment. It is not the order but their own spiritual backwardness that is holding people back. But the order has to make the decision as to whom to advance. The test of the validity of an order, one would think, would therefore be the validity of their decision as to whom to advance. Is the top 'really the top quality? That is a perennial question in any organization. And consensus is never achieved on that question. People will always challenge the decisions of those in charge.

Peter Carroll's creation, IOT, was supposed to advance people only on the basis of their achievements. But somebody had to judge that achievement and somebody else (inevitably) challenged to judgement of the first somebody. There are many ex-IOT members, many of them ex-communicants who believe that they and each other are the most productive and advanced of those in IOT. The IOT leadership, of course, says the opposite.

The Autonomatrix was created as an alternative to the hierarchal order with all its built in paradoxes. Not an order, but a guild, it only offers membership, not grades. It will be interesting to see what human nature does with this attempt to eclipse the guru game. I have been in "non-hierarchal" groups before that had an unacknowledged hierarchy. I see in the AX a healthy individualism among its members. Many work on their own and those who are part of a working group still seem very much their own person, not depending on the group for their identity.

In the final analysis, self-love is the-only thing that can give us an "identity" which is not in the power of anyone else to confer or withhold. And self-love is something we can only *give ourselves,





to
03

**-Penis Agrees to Bury Mouth-
a Nala tale from Africa**

Mouth died once, last year. They called the Eye. "Eye Mouth is dead. Bury him." The Eye said, "No!" He refused to bury Mouth. "I see, but when I go to see anything the Mouth will say that he has seen something. • But you, Mouth you cannot see!. And so I cannot bury my father's Mouth. I refuse!" And so they called the Ear. "Ear, Mouth has died and ~~so you~~ must bury him." The Ear said he couldn't bury the Mouth. "When I hear something even when **IT IS** far away, Mouth cannot hear it and yet he claims that he has heard. • They called the Hand and the Hand said, "I cannot bury Mouth. I take hot things. When I cut hot things and it burns me, the Mouth says that the food has burnt its Hand, but Mouth never goes into the dish." They called the Head. "My father Head, come and bury Mouth." He said, "No!" He couldn't do it. "When I carry things and am in pain, Mouth says that his head hurts." They went and called Back and he said that he couldn't bury mouth either. Back said, "I lie on the floor and when I am bitten by an ant the Mouth says an ant has bitten him." They went and called Testicles, and he said he could not because Mouth talks, but he doesn't. "But he says I talk!" They called Penis. He said he would bury the Mouth. "I am always in my pants, but Mouth goes and finds a way to deceive a woman and bring her into the house for me. Then he keeps quiet and I do my work. So I will bury Mouth."



Untitled

by Yolcam Excstaz

By Darkest Beauty
do I call to thee
Infernal is not thy Word
"Evil" is an illusion
propagated by limits
an unnatural, forced moralism
on what is borne limitless & free of that -
Humanity

By Darkest Beauty
do I call to thee
not as were rebellion against "Light"
or polar bindings knelt to captivity
yea, for the sake
from Darkness comes creations "colors"
colors prisms all therefore go.....

Beyond and by Alpha and Omega do I call to thee!
By Darkest Beauty
do I call to thee!

Beyond, Beyond
from what is About, Within, Below, Without
Stars on my heels, Earth on head, revolving madly as such
for each is of its own True Being
do I call! to thee
Exalt thy Self

From the Casting out
We shall thus become exalted
when YOU are most High
Archetype of our Selves
the Nature Refusing
to lie kneeled down....

