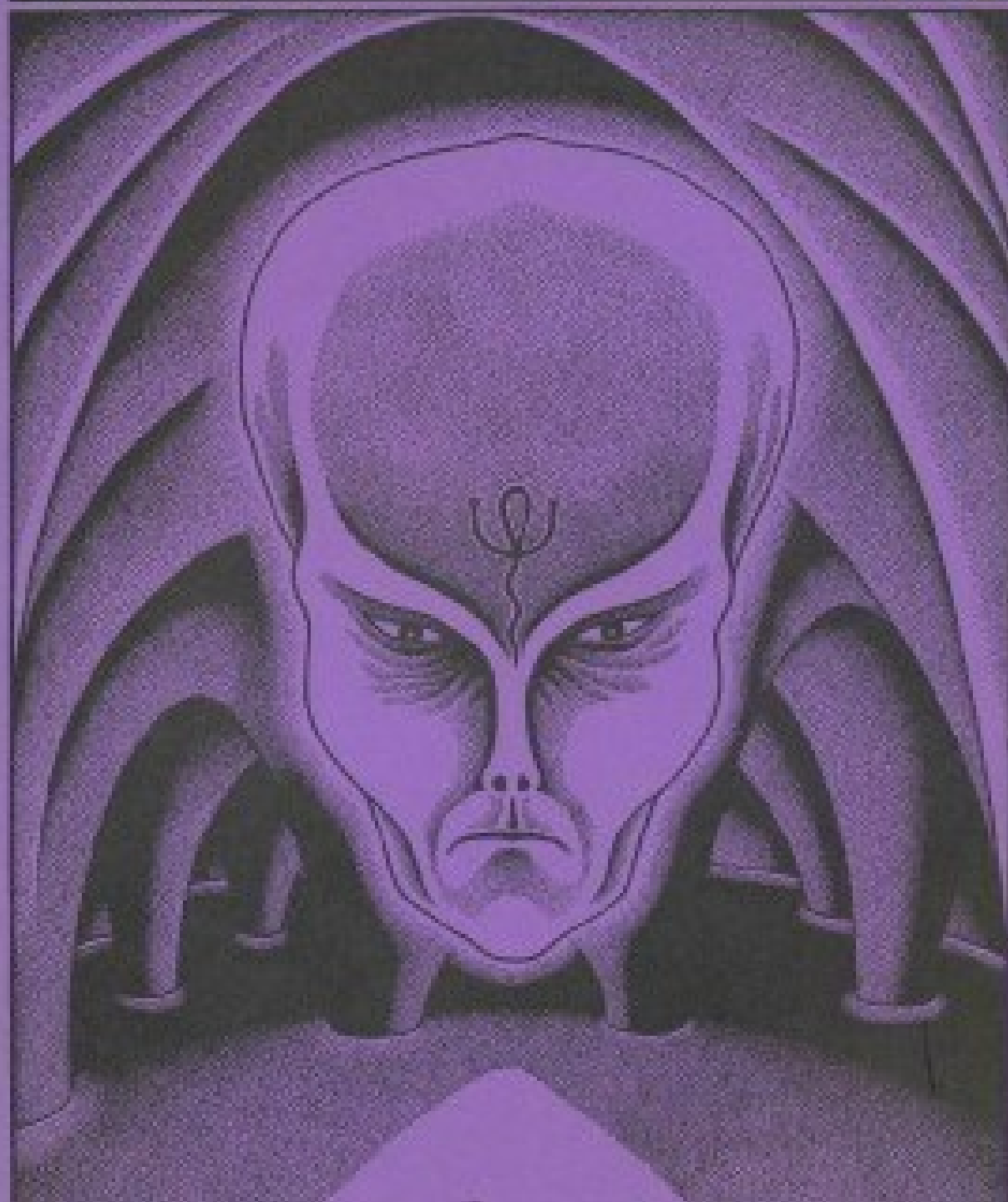


STARFIRE

Vol.1

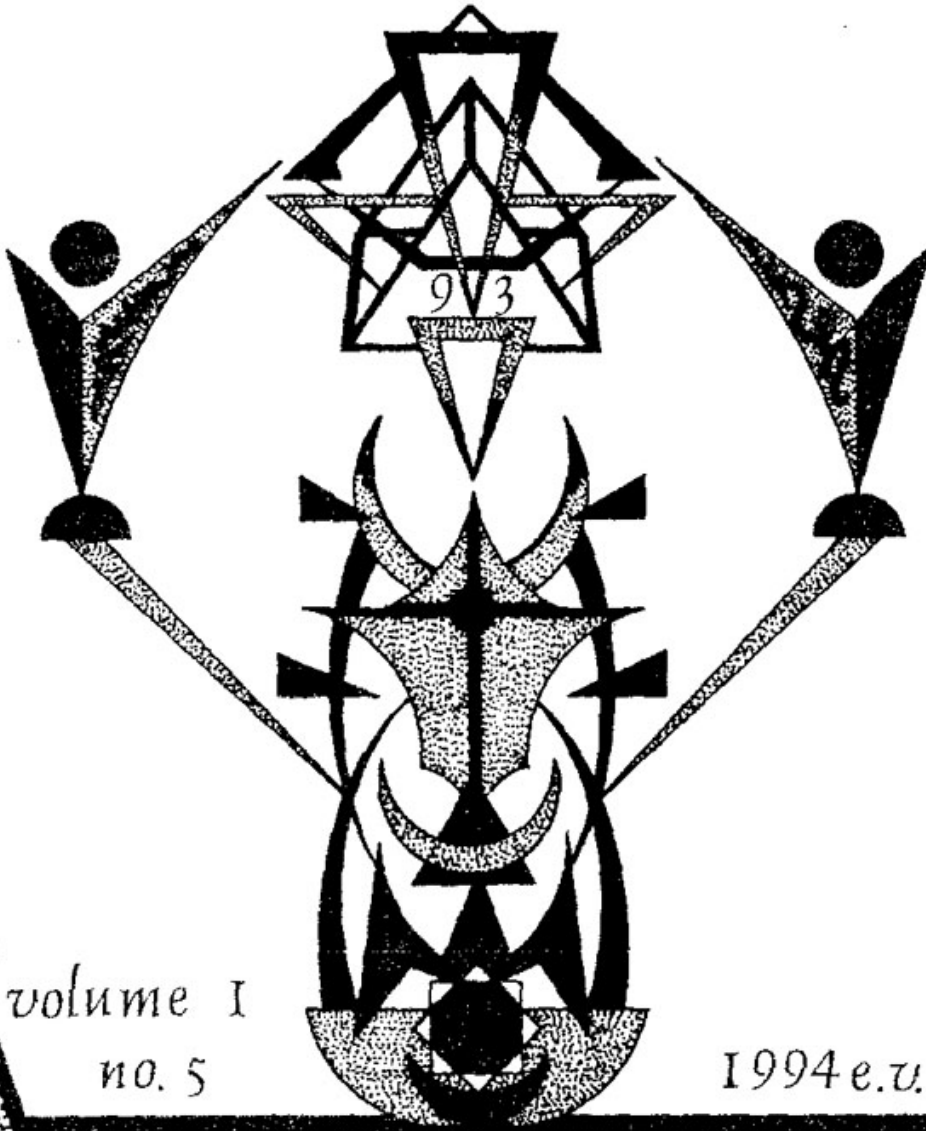
Nº5



DO WHAT THOU WILT SHALL BE THE WHOLE OF THE LAW

STARFIRE

A MAGAZINE OF THE ÆON



volume I

no. 5

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LOVE IS THE LAW LOVE UNDER WILL

Starfire

Volume One Number Five

Contents

- | | | |
|------|--|--------------------|
| 5. | Foreword | |
| 7. | It's An Ill Wind That Bloweth... | The Editors |
| 23. | Consciousness & <i>Liber AL</i> | Robert Taylor |
| 43. | Sanctum Sigillum | Paul Lowe |
| 53. | Zos: The New Flesh of Desire | Gavin W.Semple |
| 77. | Lam: The Gateway | Michael Staley |
| 101. | Wisdom for the New Flesh | Andrew D. Chumbley |
| 113. | Manifestations of Nu | Stephen Dziklewicz |
| 121. | Morningstar: The Tradition and Odyssey
of Austin Osman Spare | Randall K. Holmes |
| 149. | Supping at the Angel & Feathers | Michael Staley |
| 165. | Zero Equals Two | Frater Siva, 77 '! |
| 187. | In Nomine Babalon / The Serpents Kiss | Paul Lowe |
| 189. | Book Reviews | |
| 199. | In Memoriam: Jeffrey Willis | |
| 200. | Appointment Notice | |

Illustrations

	Cover	Peter Smith
1.	Frontispiece	Paul Lowe
61.	Self-Portrait	Austin Osman Spare
67.	Mutations	Austin Osman Spare
73.	The Youth and the Sage	Austin Osman Spare
85.	Lam	Robert Taylor
95.	African Mask of Lam	Linda Falorio
105.	Sut-Ahkt	Andrew D. Chumbley
109.	Magical Graph for obtaining Knowledge of the Sacred Alphabet	Andrew D. Chumbley
173.	Daurog	Lindsey Calvert
183.	Durga	Lindsey Calvert
201.	Liber OZ	Paul Lowe

The illustrations on pages [124](#), [127](#), [132](#) and [141](#) are examples of automatic drawings by Austin Osman Spare.

[Title](#) pages by Paul Lowe.

Foreword

This, the fifth issue of *Starfire*, closes Volume One. Like Janus it faces both ways, being the culmination of the previous issues and the groundwork for Volume Two and beyond. Perhaps a few words about our future direction will not come amiss.

The first issue was little more than a collection of disparate articles. Over the course of subsequent issues the direction has emerged. That direction is the transmission of the Typhonian Gnosis, of which the *Ordo Templi Orientis* is the repository in its modern guise. This may come as a surprise to some, who suppose that Karl Kellner and Theodor Reuss invented the Order at the turn of the century. The fact is, though, that the Order is simply the latest mask adopted by an initiatory current which has existed for thousands of years. These and other related matters about the Order in its modern guise are dealt with in the opening article of this issue.

What do we mean by 'Typhonian'? In one sense it refers to the primeval goddess Typhon and her son Set. However, it runs a lot deeper than that, having affinities to tantrism. The supreme glyph of this current is the Serpent of Knowledge, the opposer, he whose course is *à rebours* or against the flow. In the course of this work, the Initiate forges contact with the fountain within, and imbibes from the living waters of direct insight. It is the way of magical and mystical experience, the Gateway to the re-membering of our extra-terrestrial reality, the continuum often glyphed as the Goddess of which we are terrestrial facets.

Extra-terrestrialism is an excellent example of perichoresis, or the interpenetration of dimensions. In recent years mankind has become increasingly aware of the vast gulfs and abysses which extend into interstellar space and beyond, making us aware of horizons beyond the planet earth. Similarly, there are vast reaches of consciousness beyond our terrestrial awareness, our identity as human beings. Magical and mystical experience is a means of exploring these vast reaches of consciousness, this vast continuum, of trafficking with wider and deeper ranges of consciousness. In the course of this trafficking there is assimilation, an awakening, a reintegration, liberation, transformation — numerous traditions have their own terms for it.

What, after all, is our aim in pursuing the path of creative occultism? It is surely the direct, vivid communion with this underlying stream of consciousness which powers the myriad facets of manifestation. This path is not some hidden track waiting to be uncovered, but one that is intrinsic to the Initiate and which has to be forged afresh. This path leads to and beyond the Gateway to pan-dimensional consciousness, where the true nature of being, going and awareness is realised. The first real intimation of this experience is enshrined as the Knowledge and Conversation of the Holy Guardian Angel, when the glimmerings of insight into our extra-terrestrial reality are first earthed and *realised*. The essence of magick is to be sought in this journey of tracking the Nile to its source, a journey which is true initiation, insight forged by the aspirant in the course of direct mystical and magical experience.

The Typhonian Gnosis is a quintessence of this drive for initiation, in which the Initiate pursues values often diametrically opposed to the values and interests of social organisation. This is because his or her provenance is the direct experience of *reality*, rather than the pursuit of a comfortable life. With the next Volume of *Starfire*, we shall be adopting an increasingly practical approach to the transmission of the Typhonian Gnosis and to the magical and mystical techniques which confer initiation into its Current. Those techniques bring us to the threshold of the Gateway, by which time the momentum generated by the initiation will propel us across the threshold.

Well, so much for the future content of *Starfire*. It is also our intention for future issues to appear more regularly than once every few years; ambition in this area being rampant, an issue will burst forth upon a hushed and expectant universe every autumn.

Starfire, then, is a transmitter of the Typhonian Gnosis. Let us blaze across the firmament of Nuit, and awaken to our extra-terrestrial *reality*.

The Editors.

It's An Ill Wind That Bloweth...

Bearing in mind the old adage that a leopard can never change its spots, readers of *Starfire* may be interested to know of the recent actions of the leadership of the Caliphate O.T.O. in interfering with the distribution in America of Kenneth Grant's recently-published book, *Hecate's Fountain*. It not only fuels the growing perception that the Caliphate leadership have no conception of Thelema beyond that of a personality cult focused around their patron saint, Aleister Crowley; it also shows that they are zealous to enforce their lack of vision as the prevailing orthodoxy.

The American distribution had been proceeding apace for several weeks, when the Caliphate leadership demanded of the distributors, and through them Skoob Publishing, that a 'flyer' be associated with each copy of the book. This was a disclaimer or 'health warning'; it reiterated their objections to Grant and his work, and the body of the text was as follows:

Mr. Kenneth Grant was expelled from Ordo Templi Orientis in 1955 by Frater Superior Saturnus (Karl Johannes Germer), the world head of the O.T.O. at that time. The cause was Mr. Grant's unilateral creation of his "Nu-Isis Lodge", which act violated the limited authority to operate a Camp of the O.T.O. given to Mr. Grant by the O.T.O. some years before.

At the time of Mr. Grant's expulsion, Ordo Templi Orientis did not find that the "Nu-Isis Lodge" represented the aims, ideals or philosophy of O.T.O. Our position is unchanged today.

O.T.O. believes that Mr. Grant has a fundamental right to publish his opinions and personal researches, and have not sought to oppose his exercise of this basic right. However, we feel obliged to inform readers that the magical system described in this present work bears little or no resemblance to the Ordo Templi Orientis as designed by Aleister Crowley and his predecessors, and which continues to flourish.

Further, Mr. Grant's interpretations of *Liber AL vel Legis*, *The Book of the Law*, are his own.

This is, to say the least, a highly contentious statement. It alleges not only that the Caliphate are the direct, uninterrupted continuation of the O.T.O. as it was in Crowley's day; but also that Grant was expelled from the ranks of the righteous for some gross misdemeanour. Both claims are false; not unnaturally, therefore, Grant sought the right of reply. The body of it was as follows:

In deference to my publisher and to my readers, the following is my response (as it has been for fifty years past) to the 'information' contained in the 'flyer' which accompanies this book:

Mr. Karl J. Germer himself put it on record in his own letters to me that after Crowley's death there was no O.T.O. functioning in America, north or south, and that he was not the 'Outer Head of the Order', but simply its Treasurer. These being the facts, Mr. Germer was not in a po-

sition to effect such expulsion from the Order as is claimed by the interpolator of the 'flyer' enclosed in this book.

The inclusion of a reply to their claim was not an unreasonable request, one would have thought; not so the Caliphate leadership, who rejected it out of hand. Due to the threat of being caught up in expensive litigation, the distributors and Skoob reluctantly acceded to their demands.

Unfortunately the matter did not stop there. The Caliphate leadership also protested over the use of the lamens of the O.T.O. on the cover and spine of Grant's book. The lamens was, they maintained, their "trademark"; they are apparently oblivious of the fact that the lamens is a mystical glyph and not simply a corporate letter-heading. Again, the threat of legal action has an effect on commercial concerns, and as a result subsequent books by Kenneth Grant, are appearing under his own sigil instead.

In the midst of this affair came a bizarre offer from the Caliphate leadership to 'reinstate' Kenneth Grant to the IX^o, and to waive the consequent backlog of fees from 1955 to the present day which would then fall due. This does not at first sight seem to be consistent with their position as outlined in the statement above; let us pause, therefore, to savour the implications. After all, the 'flyer' makes plain their endorsement of Germer's supposed expulsion in 1955; furthermore, it is a complaint of the Caliphate leadership that Grant gives the O.T.O. a bad, not to say sinister, image. Odd, then, that they seek so soon to clasp the erstwhile *bête noire* to their bosom. The real strategy behind this offer is not exactly difficult to discern, however — once back in the fold of the righteous, Grant could be subject to corporate discipline and effectively silenced. As Machiavellian manoeuvres go it is none too subtle a strategy, and throws consistency to the winds.

At the root of this whole affair is a fundamental difference of vision. Thelema is either a continuing, developing current having antecedents going back many thousands of years and through a variety of different traditions; or it is nothing more than a cult of personality centred around Aleister Crowley, whose heirs have a duty to keep it in pristine, unsullied condition. It is of course this latter view — not a vision, but that blind dogma which typifies the *absence* of vision — to which the Caliphate leadership cling, and which they peddle as Thelema. However, they mistake the shadow for the substance, and they seek to cast a specific phase of the O.T.O. in aspic as a museum piece. It is their intention to build a shrine on what they characterise as the blueprints laid down by the Master, and thus to make of Thelema some sort of Taj Mahal.

Thelema, though, is a quintessence — a vital current embracing a multitude of traditions. This development is continuous; it didn't start on 12th October 1875, and neither did it stop on 1st December 1947. Crowley's work has to be seen against this background of a continuing, developing tradition; it is then apparent that it constitutes one phase in the evolution of the current. To seek to freeze the current in one particular development, to insist that Crowleyanity is the be-all and end-all of Thelema, is sterility. This occult necrophilia may be fine for those of such tastes; but when the Caliphate leadership seek to enforce their narrow, dreary concept of the O.T.O. by dint of legal threats, then it is clearly time for their demise. The Order as it was in Crowley's day was a transient phase, and its time was done long ago.

In the course of the development of a current, it changes and evolves. It is the responsibility of successors to develop the work of their predecessors. Avenues which once seemed promising may now appear redundant, and are sloughed off the main body of tradition. Conversely, fresh approaches may present themselves, developments which perhaps were not apparent before. In this way the tradition is growing, vital, fresh. Thelema is *alive*; ossification is anathema to the current, which will bypass rigid structures, leaving the denizens of such structures to fester to their hearts' content in some stagnant backwater. The objection of the Caliphate leadership to Kenneth Grant is simply that he has not regarded Crowley's work as a holy and awesome canon, delivered from on high and set in stone, to be worshipped here and hereafter in hushed, reverential whispers. Their approach is that of fools without imagination; let the dead bury their dead. The Caliphate leadership insist that they are the exclusive repository of the O.T.O. lineage, and all others are fraudulent. It is their insistence on this point which has destroyed harmony and co-operation between the various parts of the Order. The truth about their claim is that *it has no*

basis in fact whatever. This can be established clearly by examining certain aspects of the history of the Order.

In common with many occult Orders, the genesis of the O.T.O. in its modern guise is unclear. Around the turn of this century, Karl Kellner and Theodor Reuss — both Continental Freemasons — obtained a charter from John Yarker authorising them to formulate a German Lodge of the Egyptian Rite of Memphis and Misraim. It is as well to note that by this time, Yarker had fallen out of favour with the masonic establishment, and supplemented his income by selling such charters to those who could afford them. Once they had their charter, Kellner and Reuss contracted the total 187 degrees of the combined rite to nine, and added a tenth degree which was administrative. The name *Ordo Templi Orientis* was adopted in line with their notion of a surviving transmission of initiation from the Knights Templar. Reuss took over as Grand Master in 1905 when Kellner died unexpectedly in Egypt, and in the next few years authorised the formation of a number of dependent lodges. In 1912 Reuss appointed Crowley as the British head of the O.T.O., and later chartered his colleague Charles Stansfeld Jones (Frater Achad) as the head in North America and Canada.

In 1922 Reuss relinquished the post of Grand Master on the grounds of ill-health, and nominated Crowley as his successor. However, the reins of leadership did not pass smoothly. Some of the existing lodges had harboured reservations about Crowley for years. Simply, many of them went their own ways, and thus the Order was splintered; the present-day *Ordo Templi Orientis Antiqua*, for instance, now aligned with Michael Bertiaux, takes its descent from a pre-Crowleyan branch. Some reorganisation of the Order was undertaken by Crowley, but he retained its masonic or quasi-masonic structure, with its trappings of fees, secret signs, passwords, ritual conferring of grades, etc. Something of a doctrinal Thelemic influence was infused into the grade rituals, and the degrees were reorganised to some extent, but the structural masonic influence is clear. A glimpse of this type of structure can be gained from the *Blue Equinox*.

The masonic influence is not surprising. During the closing years of the last century and the opening years of this, when the modern Occult revival' is deemed to have gathered impetus, many of the occult groups seem to have sprung from masonic or fringe-masonic organisations. The founders of these groups were themselves Freemasons, and they carried over with them the preoccupation with charters, grades, secret passwords, grips and the like. Crowley was to some extent a product of the old, patriarchal Aeon, and seems to have been unable to get away from the idea of such structures. This is perhaps demonstrated by his limited remodelling of the Order after he took over the leadership.

Despite Crowley's ambitions throughout the years, he died in 1947 without leaving a clear magical heir or successor. During the last few years of his life, his trusted lieutenant was Karl Germer. Crowley appears to have inducted Germer straight into the IX^o of the Order, and the latter had no acquaintance with the earlier grades that a more orthodox progression through the structure would have given him. Germer was the Grand Treasurer General, and the financial burden of directing the affairs of the Order seems to have fallen largely on his shoulders. It is curious that, although Crowley came to see Germer as being his successor, he did not take the trouble to train him for the position, nor even establish whether Germer felt up to the task. When Crowley died, he left behind a very confused state of affairs. Germer did not, in the event, feel equal to the office, and declined to become O.H.O. Thus he remained as Grand Treasurer General, fulfilling the rôle of curator of an Order that was effectively dormant. In the years following, the Order was rudderless and in disarray; some lodges went their own ways, and others just withered.

This picture of the Order following Crowley's death can be substantiated. Kenneth Grant was a IX^o member of the Sovereign Sanctuary of the Order, and corresponded with Germer on Order affairs. This correspondence is voluminous, and is of particular interest for the light that it sheds on these matters. In particular, it substantiates the position that Germer refused the office of O.H.O. Indeed, far from claiming the office, he took every opportunity of disavowing it.

In a letter to Grant dated 24th September 1948, Germer advises him that

. . . You should study all that is published about the Constitution etc. of the O.T.O. and digest it. You would have known that I am not the O.H.O. I do not know whether I would accept the job if it were pressed on me.

It is clear from the above extract that Germer had not accepted office, and that he was reluctant to be 'drafted' into the position. In a subsequent letter to Grant, dated 25th May 1951, he expands upon this:

...In the first place, do not refer to me as your superior in the Order. That is only true in an extremely limited sense. What I appear to be in the O.T.O. has been thrust upon me, against my will. I will do what I can; but I shall refuse to make claims that go against my grain. I am strictly speaking the Grand Treasurer General of the O.T.O. No more, no less! The whole situation shouts for somebody who has the will and the guts and the capacity to grow into supreme leadership. If he comes along he will have my full support. But I, personally, am not going to sail under false pretences. I have told everybody that I never learnt Rituals, never saw them performed; nor the Mass: in short, I have no feeling for Order-organisation.

Germer went on reiterating this point — that he was not the O.H.O., did not wish to be, and felt himself inadequate for the task. More interestingly, however, he began to see Grant as a potential O.H.O. The following passages are extracted from a letter to Grant dated 18th January 1952:

...As you know, I never went through the O.T.O. grades; I don't know ritual, or the rituals. But A.C. made me Grand Treasurer General with the financial burden mostly on my personal shoulders...

...I have never gone systematically through the grades, etc. I, therefore, cannot advise on this side of the work. I have come to the conviction that you are being trained for just this, and I am sure that you have the passion, the capacity for intensive work, and the Will to reach Mastery in this department or field.

The whole position is well summarised in the following extracts from a letter to Grant dated 3rd May 1952:

...Nor am I against the O.T.O. system, or the system of Degrees. Only, paradoxically, I have very little interest in it. I wish someone could take the whole work, and the responsibility for the burden which A.C. laid on my incompetent shoulders, off me! What I hate more than anything is to sail under false pretences. I repeat what I've said before: I have never gone through an O.T.O. initiation or graduation; I've never been present at a Gnostic Mass performance... I do not know the password, grips etc. of even the lower degrees of the O.T.O. Briefly: A.C. appointed me to the highest grade and responsibility without coaching me for the job. If we want to get the O.T.O. properly going again, we need a competent leader, not only for England but for the world. It must be somebody who knows the thing inside out; who has a goal, not only for a period of his own life-span, but beyond that. I have often thought that you might well be chosen for the job...

...You ask me: what is going on elsewhere concerning the O.T.O. There is no active Lodge, as such, in the U.S.A., of the O.T.O. What 13 done is by old members individually.

It is clear from these extracts that Germer did not consider himself to be O.H.O. It is therefore regrettable — given his repeated disavowals — that he has been misrepresented as such. In his rôle as caretaker he worked well and devotedly, issuing several of Crowley's works posthumously — for instance, *Liber*

Aleph, as well as the commented editions of *The Vision and the Voice* and 777. Certainly, he administered the affairs of the Order, and fulfilled a custodial rôle in the years following Crowley's death. However, he was not the O.H.O.

Irrespective of Germer's wishes in the matter, Crowley's appointment of Germer as his successor is extremely dubious. As mentioned earlier, Reuss appointed Jones as X^o for North America and Canada. In the years following, Crowley and Jones quarrelled over various matters, and Jones attempted to close down Agapé Lodge. Crowley responded by issuing documents which purported to expel Jones. However, he was not entitled to do this, his position as the O.H.O. notwithstanding. This is because the appointment of Jones by Reuss was *ad vitam*, and hence not at the behest of Crowley. It is interesting that Crowley did not appoint Germer as X^o after the 'expulsion' of Jones, the more so in view of his wish for the succession to fall to Germer; doubtless he realised that the 'expulsion' was not valid. This may also have been a factor behind Germer's refusal of the office of O.H.O.

It is at this point that the claims of the Caliphate leadership break down. It is their contention that Grady McMurtry succeeded Germer as O.H.O. or Grand Master. This cannot possibly have been the case, since Germer was on his own admission not of this position himself. After all, if Germer had reiterated this point in his correspondence with Grant, he must surely have mentioned it to others as well. It is difficult to imagine that McMurtry and his colleagues were not aware of the true state of affairs, and in particular of Germer's position in the Order — unless, of course, they had little or no contact with him. And yet, this group continues to base its claims upon a line of transmission of headship from Crowley to Germer to McMurtry. To illustrate this, the following is an extract from a letter from their Grand Treasurer General to an English enquirer, dated 22nd July 1984:

...From the 1920' s Aleister Crowley became the Outer Head of the Order (O.H.O.); and he is responsible for the present form of the Order. Since that time, the Order has been headed in turn by Fr. Saturnus (Karl Germer) and, after the demise of Fr. Saturnus, by Fr. Hymenaeus Alpha, Caliph (Grady McMurtry). We hold papers of direct and unbroken continuity in the direction of O.T.O. from the hand of Aleister Crowley to the present head of the Order...

Although this letter is ten years old, their position has not changed. Before proceeding further, therefore, it would be profitable to shed some light on the position of McMurtry, and on the nature of the "papers of direct and unbroken continuity in the direction of O.T.O.". A brief consideration of events during the last few years of Crowley's life is necessary.

During the 1940's, Crowley became increasingly disillusioned with the Agapé Lodge of the O.T.O., situated in California. He came to view its leadership as being erratic and inane, and regarded the whole Lodge as a lost cause. An interesting account of this episode is given in chapter 9 of Kenneth Grant's *The Magical Revival*; Crowley's growing frustration with the Lodge is clear. Concluding that a fresh start was needed, in 1946 he issued McMurtry with written authority to take charge of the work of the Order in California. Following this, he was also appointed as an official representative of the Order in the United States of America generally. McMurtry's authority, given in the form of two documents, was however quite limited, being subject to the approval of Germer, himself resident in the United States of America. The first, dated 22nd March 1946, states that

...This is to authorize Frater Hymanaeus Alpha (Capt. Grady L. McMurtry) to take charge of the whole work of the Order in California, to reform the Organization in pursuance of his report of Jan 25, '46 e.V. subject to the approval of Frater Saturnus (Karl J. Germer). This authorization is to be used only in emergency...

Following this a second document was issued, dated 11th April 1946, and the body of it is as follows:

...These presents are to appoint Frater Hymanaeus Alpha -Grady Louis McMurtry IX^o O.T.O. — as Our representative in the United States of

America, and his authority is to be considered as Ours, subject to the approval, revision, or veto of Our Viceroy Karl Johannes Germer IX° O.T.O...

As can be seen from these extracts, the documents hardly constitute the "direct and unbroken authority" that has been claimed. This shortfall would not, of course, be of any importance, were it not for the fact that the Caliphate leadership bases so much of its claimed status on these documents. Interestingly, Germer has already been quoted as saying, in the course of his letter to Grant of 18th January 1952, that there was no active Lodge in the United States. This was written some six years after the authority from Crowley was issued, and thus makes it clear that McMurtry and his colleagues were not particularly active.

Germer had no headship to transmit; even had it been otherwise, there could be no question of a transmission to McMurtry. All the evidence makes it clear that Germer distrusted McMurtry, and viewed the 'papers of authority' from Crowley with little enthusiasm. Germer died in 1962; McMurtry however, by his own admission, did not learn of this fact until many years later, from a newspaper report of a burglary at the home of Germer's widow. There was little contact between the two men, evidently. Shortly before his death, Germer seems to have nominated either Marcelo Motta or Hermann Metzger as his successor — there was no mention of McMurtry. Finally, the Caliphate leadership place great store upon fees, as evidenced by their offer of 'reinstatement' to Grant quoted at the outset of this article. Fine: so to whom did McMurtry pay his IX° fees, one wonders, in the years following Germer's death? In reality, of course, McMurtry simply assumed headship of a particular group within the O.T.O. — in this case, the rump of the old Agapé Lodge in California, whose sole claim to fame is Jack Parsons. The old Lodge was relaunched when McMurtry — much to his credit — published the Thotn tarot deck in 1970. This first revival did not get very far, and was followed by a second one later in the 1970's. This led in turn to the present-day corporate entity which, in the absence of any creativity or insight, seeks to buttress its position with legal threats. Unfortunately, its day is done — in fact, never was: a sad, pathetic, wraith-like vestige of the Crowleyan O.T.O. which, rather than vanish with the morning mist, has instead embarked on a bizarre Dance of the Seven Veils.

The lack of creativity is the void at the heart of the Caliphate leadership. With the vast resources at their disposal — in terms both of revenues from fees and the numbers of members — all that they seem capable of is the repackaging of Crowley's corpus. The recent 'second edition' of *Liber Aleph* is a case in point. In the "Prolegomenon" there is an interesting, informative essay on the Crowley-Jones relationship. Towards the end of this essay occurs a revealing remark: "...it is important to bear in mind that *Liber Aleph* is addressed to one individual at a particular stage of spiritual development". The author has nothing whatever to say that casts any light on the *substance* of the book, however. A central theme of *Liber Aleph*, for instance, is the deep affinity that Thelema has with Eastern streams of mysticism such as Taoism and the Sunyavada. This dimension seems more worthy of comment than the relationship of two individuals; presumably, though, it escaped notice. Such a lack of insight typifies the Caliphate leadership — fixated as they are on the historical character of Aleister Crowley, and the Holy Relics such as Crowley's Ankh-af-na-Khonsu ring and the holograph of *The Book of the Law*.

In the absence of any creativity or development, the Caliphate leadership have no alternative but to attempt to parody, by dint of legal threat, that authority which can be demonstrated only by creative work. Early in the 1980's Motta initiated legal action to establish his sole right to the name O.T.O. and therefore to the Crowley copyrights. The Caliphate leadership filed a counter-claim, and there followed court examination of the conflicting claims, with final judgement favouring the Caliphate. Ever since, the Caliphate leadership have been fond of alleging that this decision proved their legitimacy as the direct and sole continuation of the Crowleyan O.T.O., when in fact it was nothing more than a beauty contest between McMurtry and Motta. This is the Big Stick which they wave when intimidating distributors and publishers. It works simply because commercial concerns will do all that they can to avoid being caught up in the time-consuming and extremely costly vortex of legal action. This is a pity, because the legal position of the Caliphate leadership is as shallow as their understanding of Thelema. They need only to lose the right court case for that to become apparent — which explains why, their rhetoric to the contrary, they

have delayed so long in pursuing legal action against John Symonds, Crowley's sole surviving literary executor and the administrator of the Crowley copyrights. The views of Symonds about Crowley and Thelema are questionable; the fact is, however, that Symonds and Grant laboured for years to make Crowley's major magical writings internationally available via leading publishing houses, in some cases for the first time.

Interestingly, the leaders of the Caliphate O.T.O. have not always been so antagonistic towards Grant. In 1945, McMurtry and Grant met whilst the former was visiting Crowley, and mutual respect was forged. In later years, McMurtry revived the structure of the Order as it had been in Crowley's day; but he recognised and acknowledged the more creative direction which Grant was pursuing. The contrast with the niggardly attitude of the present Caliphate leadership is both striking and telling. To illustrate this earlier, more fraternal attitude, we quote from a letter to Kenneth Grant; it is undated, but originates from the mid-1970's. The letter is from an individual member of the Caliphate O.T.O. by the name of Patrick King, who describes himself as a representative. It is endorsed specifically with the signature, seal and title of McMurtry as Hymenaeus Alpha:

Greetings and salutations on All points of the Triangle -Peace to the Order. Received your last letter with much excitement and fraternal good will; the entire Order in California extends its best wishes for your own success with Thelema 93 and looks forward to further communication between brethren of our two Orders in the future. Only thus may the star of the New Aeon truly and fully manifest on Earth thru the open and/or secret work of the Ordo Templi Orientis.

Several of our initiates find your work to be of great value and importance in establishing the new Law of love & will throughout the world, and it [is] this that shall be the proof [of] your work rather than anything else to do with the past. I understand that the method of operation you employ differs from our own in that we formulate on the basis of the rituals of Aleister Crowley which is the re-constitution of Freemasonry and the hermetic tradition and you have created or received new rituals from an entity known as Nu-Isis. We have, rituals aside, a sure bond in Thelema, and all methods which work for the individuals employing them are valid in this era.

I enclose a copy of the manifesto of a certain distraught brother in Brazil. In as much as you as well as we are mentioned therein. He seems to be under the terrible and heavy burden of writing such things. I know not at all the validity of his claims (of course he is quite mistaken in regard to the Caliphate, Saturnus was never elected O.H.O.) to authority in O.T.O. and/or A.'. A.'. and I do not care, having my own information on the subject. May the light of the star illuminate his heart to the brotherhood of the Law! I have been asked to relate to you a request for a short answer (of approximately the same length as Mr. Motta's) to this brother's accusations - to be published in No. 5 of our Newsletter, if this is possible please send it to the Grand Lodge in Berkeley as I am no longer at the same address. Also any comments to us personally not intended for Pub. are welcome. Please do not hesitate to contact me in the future, I enjoy correspondence and look forward to the day when we can perhaps meet one another in Thelemic communion.

The tone of this letter is not an aberration, in marked contrast though it is to the combative attitude of McMurtry's successors. Other items from this period, such as a review of *Nightside of Eden*, are imbued with a similar spirit of fraternity and respect; it is made clear that they prefer to work with the Crowleyan structure of the O.T.O., but nevertheless the innovation and creativity of Grant's work is recognised. In retrospect, we can see two events converging: McMurtry's death; and the court decision, upon appeal, to prefer McMurtry's claim before that of Motta. The antagonistic attitude of the present Caliphate leadership towards Grant has its origins here, when the prospect of hegemony offered attractive and profitable opportunities.

What then of Kenneth Grant? He knew Crowley during the mid-1940's, and has documented their relationship in *Remembering Aleister Crowley* (Skoob Publishing, 1991). In the years following Crowley's death it was increasingly obvious that the Order had fallen into limbo. Germer viewed himself as the custodian of the Crowley heritage, and would countenance no deviation from what he saw as orthodoxy — indeed, he seemed of the opinion that Crowley had discovered all that there was to know. Extracts from the correspondence between Grant and Germer have been quoted above, and it must have become clear to Grant that he had to forge ahead in his own light. Using as an initial basis a charter from Germer to work the first three degrees of the O.T.O., Grant went further and formed New Isis Lodge as a dependent lodge of the Order. This act had, initially, Germer's approval; the following is extracted from a private communication between Kenneth Grant and the present author, dated 7th October 1993:

The actual reason for Germer's outburst against me, and the consequent 'expulsion', was not due to any violation on my part of the authority he had given me. He expressly condoned the founding of a lodge and we even discussed names for it. It was due to my including in my Manifesto of N.I.L. (and refusing not to include) the initial of one of my associates (Eugen Grösche, Head of the Fraternitas Saturni) with whom Germer had a lasting feud. This I did not know, nor did Germer enlighten me on the subject; instead, he flew into a rage and 'expelled' me.

Germer reacted by issuing a document which purported to expel Grant from the Order. This course of action was something which he was not empowered to do, since he was not the O.H.O. — a point made repeatedly by Germer himself in the course of the correspondence quoted above. The Order had fallen into a vacuum, and was little more than a shrine to the memory of Crowley. In such a situation, leadership of the Order could pass only to a member of the IX^o who was operating *creatively* the 93 Current. Grant's work is the fruit of his operational research in the days of New Isis Lodge and since, and is the basis of his claim to leadership. Some of the activities of New Isis Lodge have been outlined in *Hecate's Fountain*; and there is no doubting the creative and innovative development. Grant's experiences in New Isis Lodge form the basis of his published work. It is work which is not static, but which continues to grow and develop; anyone who doubts this has only to compare *Hecate's Fountain* to *The Magical Revival*. It is for other claimants to the leadership to demonstrate their case not with bluster but with similar evidence of creativity and development, if their claims are to be taken seriously.

This is what lies at the heart of the dispute over the last forty years or so as to the course of the O.T.O. The Caliphate leadership have as much right as any other grouping to practise their particular aspect of the O.T.O. tradition. However, they go much further than this, seeking to deny the right of any other group within the tradition to use the Order name or lamen. This they cannot be permitted to do. They must learn to accept their true status as one amongst several *legitimate* groupings; otherwise, the course of the current will surely and justly dissolve them as hindrances to its expression. When it comes to the *leadership*, enshrined in the office of Outer Head of the Order, then that is bound up with creative development. This productivity has been demonstrated amply by Kenneth Grant in the work of New Isis Lodge -work which continues to be developed in the course of his *Typhonian Trilogies*. This work will, in its turn, be developed by his successors, just as he developed the work of his predecessors. This is the principle of *parampara*, spiritual lineage, or magical succession.

With this in mind, the following is adapted from *A Preliminary Statement*, a document issued to those who wish to work with a living, creative current:

Ordo Templi Orientis



The *Ordo Templi Orientis* (O.T.O.) is a Body of Initiates whose aim in the Outer is the establishment of the Law of Thelema. It is the name applied to an arcane tradition once known as the Stellar Wisdom, which had its roots in Lemuria. After the submergence of Atlantis the tradition was perpetuated in the mysteries of North, Central and South America, and in the Polynesian Sea Cults. But it attained its apotheosis in the pre-monumental period of Egypt's history, and in its decline it was carried over into the Typhonian Dynasties, ending with the XVIIth, although remnants of it are traceable in the XXVIth Dynasty. In later ages the Wisdom reappeared in fragmented form in certain Far Eastern traditions.

Coming to more accessible and comparatively recent times, the Current surfaced again when Jacques de Molay (*circa* 1393) concentrated it into the Order of the Knights Templar, in connection with the Mysteries of the Holy Graal. At this stage it assumed a Masonic cast.

In the 18th century the tradition appeared under the leadership of Adam Weishaupt (1748 - 1830); it was then known as the *Order of the Illuminati*. In the late 19th century an Austrian adept named Karl Kellner gave to it a new impetus and the name by which it is now known: *Ordo Templi Orientis*. Kellner was the first Supreme Grand Master of the Order in its modern guise. In 1905 Kellner died and a German Theosophist, Theodor Reuss, became its Head; the Masonic element then became dominant. In 1922 the English magician Aleister Crowley took over the leadership, becoming the third Grand Master until his death in 1947. For the ensuing eight years the Order's affairs were conducted by its Treasurer, Karl Germer. In 1955 another English occultist, Kenneth Grant, assumed leadership of the Order, dissolved its Masonic structure though not its Masonic affiliations, and realigned it with the Stellar Wisdom which originally infused it. He also established within the Order a dependent cell, *New Isis Lodge*, for the purpose of channelling extra-terrestrial transmissions. The Lodge operated between 1955 and 1962, during which period the Stellar Wisdom was fully aligned with the Current of Thelema ('93'.') with which the Order had first been inspired under Crowley's leadership.

One of the Order's recent concerns is the formulation of another specialised cell to implement methods of dealing with the massive 'nightside' forces now erupting in the Earth's astral ambience. A potent means of encounter and investigation is a form of magical aesthesis, and a growing body of artist-initiates is now, in consequence, operative within the Order. Similarly, another specialised cell has recently been formed to explore the Cult of Lam, a trans-mundane entity contacted by Aleister Crowley in the course of the *Amalantrah Working*. The work of this cell is to develop those magical techniques most effective in furthering con-

tact with Lam, a significant Gateway to the core of magick, which lies in trafficking with wider and deeper ranges of consciousness.

The *Ordo Templi Orientis* has at all times upheld the principles of individual Liberty, Fraternity, and Universal Benediction. Its aims and its doctrines have been expounded in the writings of successive Grand Masters, each of whom has redefined the programme of the Order in accordance with the development of esoteric and magical techniques.

This account throws the history of the O.T.O. into perspective. Just as the Order was not the creature of Crowley, neither was it the invention of Kellner and Reuss. On the contrary, it was and is an expression of an informing current, a current which adopts one guise after another, moving on when a particular form has outlived its usefulness. This is an important point to bear in mind when it comes to the history of magical Orders. As human beings, we like to think that we are at the helm of events, causing this, that and the other to be done. Yet, the reverse is true: we are the *expression* of events, not the cause. Occult groups come and go; unless they are an expression of this informing current, they wither after a desultory existence. Rather than the creation of Kellner and Reuss, the O.T.O. is therefore a particular phase in the development of the current, one which will moreover move on to another incarnation sooner or later — and the more inflexible the structure of the Order, the sooner will that be. How absurd, then, to view as sacrosanct what is in effect a transient phase of a transient phase. It is a complaint against the "Typhonian O.T.O." — the epithet given to the Order as reorganised by Grant — that it has not remained true to the quasi-masonic structure of Crowley's day, but represents a change and is therefore somehow not "the" O.T.O. Yet one must ask — what was so good about that earlier structure, that we must remain bound by it? Why should we not move on? It is interesting that, towards the end of his life, Crowley saw the need for change; the following, extracted from a letter to Germer dated 14th March 1942, makes this clear:

I shall appoint you my successor as O.H.O. but on special terms. It is quite clear to me that a complete change in the structure of the Order, and its methods is necessary. The Secret is the basis, and you must select the proper people...

"The Secret" is a reference to sexual magick, and in particular to the Mysteries of the IX^o. Crowley regarded this as the core of the O.T.O.; the Order structures around it exist to transmit this core and are of necessity transient, suited to the times and circumstances. In the last fifty years a lot of knowledge formerly occult — in the sense of hidden — has become more generally available. With this greater openness, there is plenty of material around which enables the aspirant to work out the principles of sexual magick, thus obviating the need for transmission of those principles in secrecy and under oath. Whilst the techniques are known, however, training is still necessary in order to learn to apply those techniques effectively. This training can be acquired only in the course of direct magical and mystical experience; it is the assimilation of this direct experience which constitutes initiation. It follows, therefore, that the present-day structure of the O.T.O. must be one which facilitates such experience, enabling initiates to learn the effective application of these techniques for themselves.

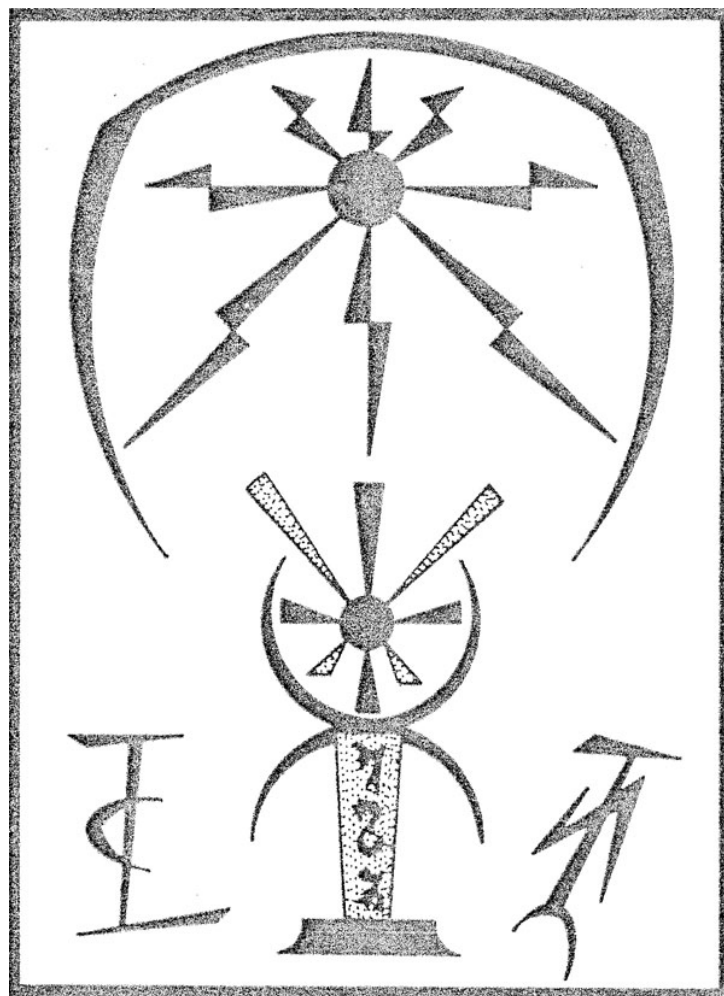
The "Typhonian O.T.O." is therefore an expression of this informing current which powers all genuine, creative Orders, and which has twisted this way and that for countless millenia. Members of the Order pursue initiation at first hand, drinking at the fountain of living waters which surges forth at the juncture of the inner and the outer, and which powers the terrestrial mask. Initiation is this journey of tracking the Nile to its source. That this reorientation of the O.T.O. is productive is evidenced by the work of Grant and others. Conversely, the paucity of an approach which seeks merely to perpetuate an outworn, historical phase is readily apparent; what have been the fruits, apart from subsequent editions of Crowley's works? For some, of course, such paucity is neither here nor there; they will cling like leeches to what they consider to be "orthodoxy". Consider the following passage from Arthur Koestler's *The Act of Creation*; although the analogy is not exact, it is a close one.

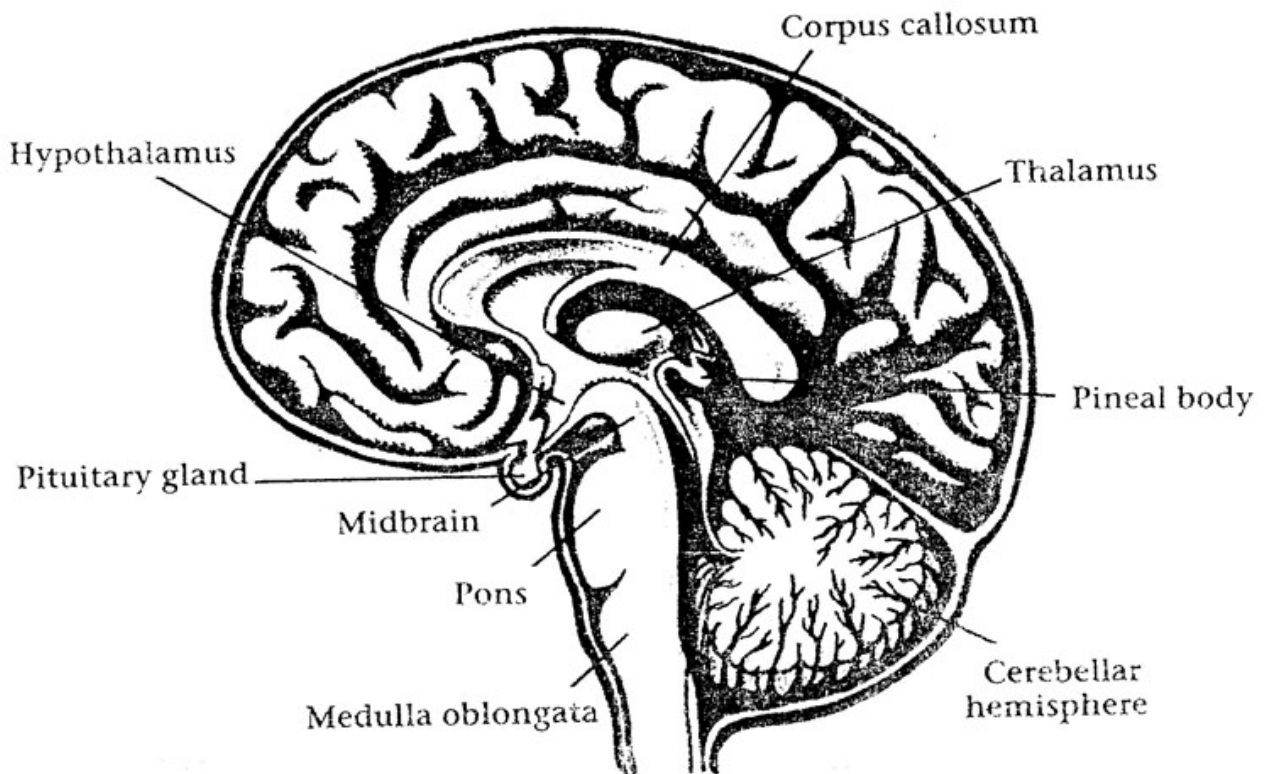
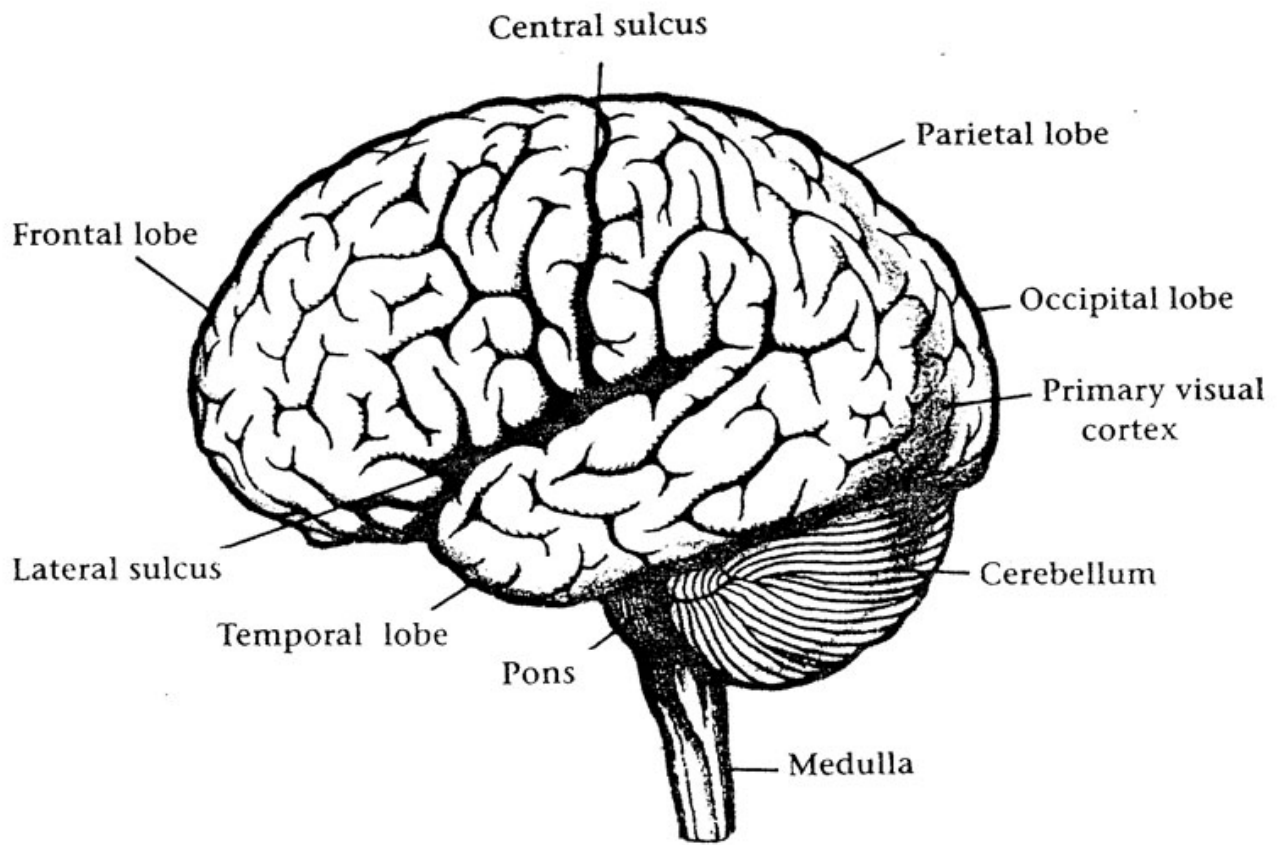
"The progress of science", Schiller wrote, "takes place through a few master architects, or in any case through a number of guiding brains

which constantly set all the industrious labourers at work for decades." That the industrious labourers tend to form trade unions with a closed-shop policy and restrictive practices, is an apparently unavoidable development. It is no less conspicuous in the history of the arts: the un-inspired versifiers... the mediocrities. . . they all hang on for dear life to the prevailing school and style which some genius initiated, and defend it with stubbornness and venom against heretic innovators.

This article has sought to place the history and present manifestations of the O.T.O. in a wider context than has often been the case. The validity of Kenneth Grant's claim to the office of O.H.O. is surely clear. It is a claim that is accepted, endorsed and vigorously promulgated by the editors and publishers of *Starfire* — an acceptance that is shared, we suspect, by the majority of our readers.

CONSCIOUSNESS & LIBER AL





Consciousness & Liber AL

Magick is not created by man, it is a part of man, having its basis in the structure of his brain, his body and his nervous system in their relations to his conceptual universe, the matrix of thought, and of speech, the mother of thought.

Jack Parsons, Freedom is a Two-Edged Sword.

Introduction

Many authorities today agree that consciousness is somehow associated with the nervous system, in that the nervous system is an area of its operation, in the same sense as, for example, an electromagnetic field will form itself around a wire. It is worth noting that an electromagnetic field is not a *product* of the wire, so consciousness cannot really be considered to be a product of the nervous system. Rather, it seems as if consciousness 'requires' the nervous system for it to manifest in. Therefore, it is rather that the brain exists in consciousness, than consciousness exists in the brain. It is necessary, therefore, to give as brief as possible an introduction to the brain and nervous system before continuing with the central thrust of this essay. However, before this, it also seems necessary to say a few words about the prevailing, generally accepted (and, in the opinion of this author, inaccurate) split-brain theory. It is claimed that abilities such as speech, logic, mathematics, reasoning, etc. belong to the left hemisphere of the cerebrum, while such things as art, intuition, aesthetic appreciation, and so forth belong to the right hemisphere. Around this theory, a tradition of calling the left hemisphere 'dominant' and the right 'minor' has grown up. And yet, experiment after experiment has consistently shown that an adult individual can have one or the other hemisphere removed entirely, without permanent loss of the abilities said to reside within that hemisphere. It is true that, immediately following the operation, severe impairment of function occurs; but, in as little as five to six months, the 'lost' abilities are almost completely restored. It is not simply a question of the individual having to relearn various functions from the beginning; for it would take far longer than this to learn how to construct an articulate sentence, for example, as any person who has learned a foreign language will appreciate.

Furthermore, if the left hemisphere controls the rational, the masculine, and ensures that the individual is right-handed, as the theory claims, and the right hemisphere is involved in the intuitive and the feminine (and if it is 'dominant', ensuring that the individual is left-handed), then surely we should expect more women than men to be dominant in the right hemisphere and subsequently left-handed. But this is plainly not the case: more women are right-handed and dominant in the left-hemisphere than men. Considering that dreams are a product of the unconscious mind, we should also expect dream activity to register only in the right hemisphere. However, as electroencephalograph experiments have demonstrated, dreaming involves both hemispheres - the whole of the cerebral cortex. Quite clearly, it is time that this theory was at least modified. The only possible explanation is that *both hemispheres always contain all of the functions*. Removal of the 'dominant' hemisphere allows the dormant abilities in the remaining hemisphere to awaken. To return to the analogy of the electromagnetic field and the wire, it is obvious that removal of half of the wire would not destroy half of the electro-magnetic field! In this essay, I hope to demonstrate a physiological field of operation for the unconscious mind, its interaction with the conscious mind during states of gnosis, and the importance of *Liber AL vel Legis* in the integration of these two

states of consciousness. Finally, this essay was inspired directly by an intensive study of *Liber AL vel Legis*, and it is presumed that the reader is familiar with this document, and its attendant literature.

The Human Nervous System

The human nervous system is divided into two parts: the Central Nervous System (CNS), and the Autonomic Nervous System (ANS). The CNS essentially comprises the brain and spinal cord, and the large majority of structures found within these. The ANS embraces groups of co-ordinating centres (not unlike the brain in function) which lie outside the central system, as well as certain sections of the brain itself, and perhaps most typically, the various glands of the body. The CNS controls the skeletal, or 'striped', muscles and voluntary movements of these. It is exteroceptive, meaning that it responds to stimuli from *outside* the organism. One of its major functions is to make adjustments in the external environment. The ANS is interoceptive - it responds principally to stimuli from *within* the organism, such as temperature change, hunger, fatigue etc. It regulates the functioning of the glands and internal organs, making adjustments in the internal environment. To this end it also has control over the 'smooth' muscles (the muscles of the heart, for example). The ANS, when necessary, can produce involuntary or reflex movements of the striped muscles.

The leading rôle in the CNS is played by the outer covering of the two cerebral hemispheres, the cerebral cortex. It is known to be the centre of volitional motor movement, and the major terminus of sensory impressions. It is also the seat of cognitive functions, thought, and waking consciousness. The learning of new, skilled activities is organized by the cortex. Language and speech are the concern primarily of the temporal lobes at the lower rear sides of the surface brain, and it is also here where initial memory traces seem to be lain down, principally by the hippocampus, amygdala and Are TE. Electrical stimulation of the temporal cortex produces random scenes from one's past, complete with the emotional feelings that accompanied the original event. The temporal lobes also house one of the several sleep centres of the nervous system.

The development of the frontal lobes is the most distinctive feature of primate brains, particularly so in humans. Experimental lesions or accidental damage in this area produce a marked, sometimes drastic drop in general drive and the will to achieve. Stimuli originating in the cortex can block outright, or otherwise modify, impulses from centres lying below the hemispheres. In other words, 'ideas' can produce, these blocks. Commands such as "Pull yourself together", "act like a man", etc. may calm an hysterical individual, or rouse someone from a state of shock or torpor to a state of action. It has also been shown that the cortex can put an end to sleep when necessary. The frontal lobes seem to be most instrumental in drawing upon memories so that they can become part of our plans for future action.

Alcohol, like similar drugs, depresses the higher centres, releasing behaviour which is normally held in check. ["To worship me take wine and strange drugs whereof I will tell my prophet, & be drunk thereof!" *AL.II.22.*] This demonstrates that without any effort on the part of the individual, normal cortical consciousness is restraining or modifying a good deal of would-be behaviour. In fact, waking consciousness can be seen as a kind of 'inhibitor'. It is inhibition which we appeal to when we say "Make your mind a blank". The act of remembering may consist of the removal of an inhibition; and it seems that we do not really have to 'will', since the brain is willing to do anything it knows how to do, all the time. All we really have to do is decide what is to be done, and then take the brake off. ["For pure will, unassuaged of purpose, delivered from the lust of result, is every way perfect." *AL.I.44.*]

Despite neurobiological evidence that indicates the frontal lobes at playing a large part in the functioning of the will, some psychologists (such as William James in the 19th Century'; and Rollo May in the 20th) assert the identity of Will with Love. Not only does this idea sit very happily within Thelema (The-

lema=93=Agape); it also means that Will, like Love, is a deeper, older function "belonging" to older, deeper parts of the brain. Indeed, the Tantrics identified the *ajna chakra*, the pineal gland, as the seat of the will. Whatever the truth of this, the idea that Love and Will stem from similar sources, that they are not opposing forces, has important implications that we shall return to.

As the ANS is aroused, impulses from it to the cortex become progressively stronger and more difficult for the cortex to control (rising excitement or mounting anger, for example). A relatively small amount of subcortical stimulation causes the cortex to function more efficiently, but arousal beyond that low level causes a deterioration in performance. In a state of extreme anger, it is difficult to perform simple tasks — like pouring a drink without spilling it, for example, or inserting a key in a lock. When stimulation reaches a point where the cortex is 'flooded' we then experience states such as overwhelming panic, blinding rage or dazzling ecstasy.

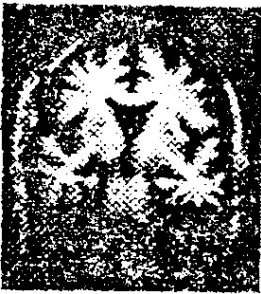
The Hypothalamus is connected to, and directly below, the Thalamus, which is part of the CMS. The Hypothalamus, on the other hand, is much more part of the ANS. It is, in fact, the highest level of the integration of the ANS with the CNS. In this small structure are contained the most highly evolved centres for the regulation of the sexual functions, aggression, general emotion, body, temperature, hunger, thirst, etc. Like a number of other centres, it also controls sleep.

'Autonomic' means self-governing. The ANS is not normally under our conscious control, but it will frequently override or operate in advance of the CNS, particularly in moments of crisis. A person will find, for instance, that he has removed his fingers from a hot object before consciously appreciating that it is hot. More complexly, we may find ourselves running away "against our will" in the face of danger, despite a conscious effort to stay and be brave. A person who attempts to stay awake indefinitely succeeds only in the short term. Similarly, it is not possible to hold one's breath until one becomes unconscious. ["I see thee hate the hand & the pen; but I am stronger." *AL.II.II.*] The ANS is further divided into two sub-systems: the sympathetic and the parasympathetic nervous system (referred to from now on as the SNS and the PNS, respectively). The SNS is regulated by the posterior hypothalamus. This prepares the body for the emergency reactions of fight or flight, rage and fear. It augments the blood supply to the brain and muscles whilst, denying it to other areas, such as the skin and stomach. It inhibits saliva, increases heart rate, and inhibits the secretion of gastric juices. The PNS is regulated by the anterior hypothalamus, which works in precisely the opposite manner: it encourages the secretion of gastric juices, facilitates salivation, urination, defecation, and controls aspects of sexual readiness, such as the erection of the penis and the moistening of the vagina. Here also is located one of the so-called 'pleasure centres'. When an electrode is implanted in such a centre, an animal will endlessly press the lever which activates the current, stimulating itself until it drops of exhaustion.

The Cerebellum

The actual 'headquarters' of the ANS is the cerebellum ('little cerebrum'), an apple-sized organ at the back of the head, almost completely covered by the vault of the cerebrum. In evolutionary terms, it is far older than the cerebrum, and it has never ceased to evolve. It is a very complex organ, just as complex as the cerebrum, although it remains incompletely examined by medical science. If the cerebellum is split down the middle, the folds form a pattern resembling a tree, which Medieval anatomists termed *arbor vitae*, the Tree of Life. Despite weighing only 11% of the cerebrum, it is, by virtue of its complicated folds and fissures, actually 75% of the size of the cerebrum in terms of surface area. Like the cerebrum, it consists of two hemispheres, covered with a layer of cortex. It receives extensive projections from all sensory systems. In the cerebrum, such projections are considered to be associated with the production of consciousness.

Under normal waking conditions, the cerebellum functions as an auxiliary of the cerebrum. It works as a 'fine tuner' of movement and balance. Individuals who suffer damage to the cerebellum have difficulty when reaching for objects, tending to over- or under-reach with their hand. They often stagger in a drunken manner when walking. When impulses from the organs of the body travel up to reach the cerebrum, these impulses cross over before reaching it, so that information from the left side of the body goes to the right cerebral hemisphere, and *vice versa*. However, when information ascends to the cerebellum, these impulses do not cross: messages from the left side of the body reach the left cerebellar hemisphere, and messages from the right side reach the right. The cerebellum, apart from sharing the pathways leading to the cerebrum, also has ascending pathways of its own.



MRI scan of human brain (back view). The two tree-like structures at bottom left and right are the cerebellum.

The direct result of this situation is that when efferent messages travel from the cerebellum to the cerebrum, there now have to cross over *en route* to take account of the existing arrangements of the cerebrum. The net outcome is that, as far as the cerebrum is concerned, the cerebellum is left-handed. Or, to put it another way, the cerebellum is the reflection or mirror-image of the cerebrum. Because of this situation, an individual whose cerebellum has a greater influence than normal is more likely to be left-handed.

Some interesting facts have recently emerged about this previously obscure organ. In 1982 neuropsychologist R. Llinas discovered that the cerebellum is responsible for the character of our individual handwriting. This is a definite link with personality, and also with automatic writing and drawing. James Prescott, an American neuropsychologist, has discovered that baby apes deprived of their mothers show physical damage to the structure of the cerebellum and the inter-cell connections. Some of this damage is motor (i.e. the infant doesn't move around much, so its motor capabilities are under-developed) but the rest of the damage appears to be a direct result of emotional deprivation. On reaching adulthood, these apes exhibit socially and sexually deviant or abnormal behaviour, which seems to indicate that the sexual and social personality of the adult is under the jurisdiction of the cerebellum.

Writing and drawing, social and sexual skills, even co-ordinated movements, are all learned activities. Although we can exert conscious control, most of the time these activities are automatic. The cerebellum is the automatic pilot of the body: when you learn new skills, such as riding a bike or swimming, you start by using your cortex. You have to think about what you are doing. Later, you can ride or swim 'without thinking', or while thinking of something else. Your cortex has handed over to your cerebellum. (It is also worth pointing out that you never forget how to ride a bike, or how to swim. This demonstrates the superior learning and memory skills of the cerebellum, as opposed to the cerebrum, which can forget something as simple as a telephone number.) This is the basis behind the martial arts of the Orient: a person only becomes truly skilled in these arts when their movements and reactions become automatic. I believe that it is no coincidence that many of the martial art systems are also paths to enlightenment.

The cerebellum is clearly a brain within a brain. As we have seen, it has informational access to all sensory and motor systems, and full executive control when necessary. That control, overriding any current conscious decisions or wishes, is frequently exercised in states of fear, panic, anger, sexual arousal, deprivation and exhaustion — all recognised states of gnosis.

Particular cells (known as Purkinje cells) in the cerebellum can form up to 100,000 connections with other fibre bodies, compared to only 10,000 connections per cell in the cerebrum. Also, there are more cells in the granular layer of the cerebellar cortex than in the whole of the rest of the brain put together! It also receives massive input from the frontal lobes of the cerebrum. Apart from volition, the function of the frontal lobes is not yet fully understood. In our pre-mammalian past, the cerebellum once possessed its own pair of eyes. This additional pair was located on top of the head, where certain reptiles today possess a light-sensitive patch. Over the course of time, the eyes fused together and sank down into the brain, to form what is today our pineal gland.

The Pineal Gland

The pineal gland is a pea-sized knob of grey and white tissue, shaped like a pine-cone, and buried at the back of the skull almost exactly on the mid-line of the brain. It is sensitive to changes of light. The Tuatara lizard of New Zealand, for instance, has a central cleft in its skull, covered with a transparent membrane, which lets light through to the pineal. The gland responds to the changes in light intensity, and probably controls camouflage colour changes in the skin.

The German scientist Eberhardt Dodt showed that the pineal is actually a wavelength discriminator, which converts the light energy of certain wavelengths into nervous impulses within the body. These nervous impulses stimulate the output of chemical hormones which influence skin colouring and the growth of the sexual organs. The survival of many species of animal often depends on reproduction being restricted to one particular season of the year. The pineal appears able to judge the season from the length or intensity of sunlight and moonlight. As for humans, it is now well known that the moon's light directly influences the menstrual flow, and it appears to have some bearing on various male hormonal changes, too.

The pineal produces melatonin, which controls the spread of melanin, the pigment, that gives colour to our skin and hair. Melatonin is 'manufactured' from serotonin, for which the pineal seems to be the main reservoir. The interesting thing about serotonin is that it seems to be the key to rational thought: when it is present in the brain, we can think 'straight'. When it is absent, we experience hallucinations. Serotonin is greatly affected by the drug known as LSD. The molecules of this drug go directly to the pineal, and to other parts of the brain where serotonin is found, and specifically block its actions. An LSD 'trip' is, therefore, the result of a serotonin deficiency. No reference work I could find actually went as far as to say that the production of serotonin is influenced by the amount of light received by the pineal, ["...the light higher than eyesight." *AL 11.51.*] but this seems to me to be the logical outcome. If this is true, then it seems to explain why we are more likely to be aware of unconscious processes, such as our dreams, at night rather than during the day. During the hours of darkness, serotonin levels drop, depleting waking consciousness. This would also help to explain why most traditional sorcerous acts, such as the Witches Sabbath, take place at night. (After all, it cannot always have been for reasons of secrecy, as the bonfire would have been seen for miles!) Similarly, when the eyes are closed, preventing most light from entering the brain, the same thing happens, which is probably why most prayer, meditation and visualisation, etc., takes place with one's eyes closed.

The Location of the Unconscious

The Mapuch of Chile, in South America, consider the left to be associated with the female. This is quite in accordance with many other sources. But they also associate the left with children, which is interesting because children are supposed to dream more than adults, and women to dream more than men. Children have proportionately larger cerebella than adults, whilst women have larger cerebella than men. Orientals have the largest cerebella in the world. In a study of Chinese brains, researchers found that the cerebellum was so large, compared to Caucasians, that the vault of the cerebrum did not completely cover it. Can it be mere coincidence that the Chinese have given us Taoism, the I Ching, acupuncture, and the martial arts referred to earlier? Exactly why do most mystic practices originate in the East, anyway? The Taradja of Indonesia say that the left represents the dead, who live at night, in the underworld. Moreover, the dead do everything precisely the other way round from the living: "Yes" on earth means "No" in the

underworld. The living do everything with the right hand, the dead do everything with the left. The dead also walk upside down and are black-skinned. In other words, the dead are the mirror-image of the living.

Implicit in our common speech is the idea of the unconscious mind as being 'below' and 'behind'. We speak of the subconscious, the depths of the mind, the underworld, of falling asleep, of going back, etc. Unconsciously, we are referring to a literal fact, that the cerebellum is situated below and behind the cerebrum, waking consciousness. It is quite obvious that what the conscious mind is to the central nervous system, the unconscious mind must be to the autonomic nervous system. Most psychologists since Freud have noted the strong connections between unconscious guilt and sweating, unconscious conflict and indigestion, unresolved complexes and disturbed sexual behaviour, etc. Sleep and dreaming are functions of the ANS. Given this information, it seems evident that as the conscious mind is considered to be associated with the cerebrum, so the unconscious mind must be associated with the cerebellum.

Crowley mentions that the Hebrew letter *Qoph* refers to the moon and the cerebellum. This is because they both 'shine' at night, and both wax and wane; that is, the consciousness of the cerebellum only comes to the fore when that of the cerebrum diminishes. Crowley's assertion that the cerebellum is the seat of the creative and reproductive functions has been demonstrated above. *Qoph* is also said to represent 'the secret energy of Woman', which is why women are more traditionally associated with magick and witchcraft than men. Fairy gold (the cerebellar consciousness) vanishes in the light of day (cerebral consciousness). The dwarf, too, is a symbol of the cerebellum, because he labours underground. He is also small: as previously mentioned, cerebellum means 'little cerebrum'.

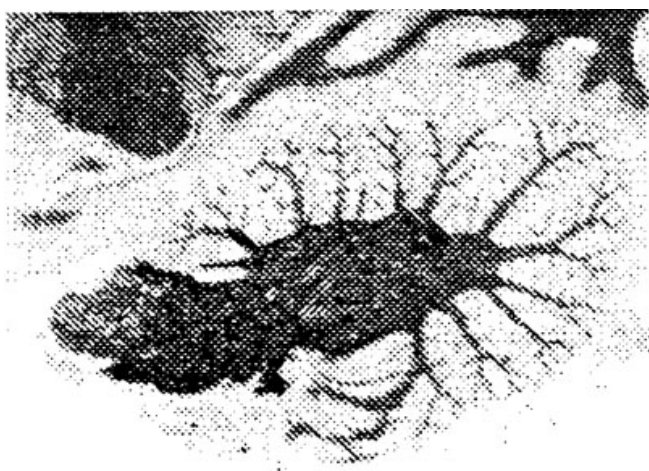
The Identity of Nuit and Hadit

In 1923, in Paris, a certain Dr. Sollier conducted a series of experiments in the phenomenon known as 'autoscopy'. This is the ability of a patient in trance to observe and report on the condition and structure of his or her own internal organs, in some cases down to the microscopic level. One untutored patient described, in her own non-technical vocabulary, "her veins, heart, lungs, bronchia down to the pulmonary vesicles, intestines, ovaries, Fallopian tubes, uterus and appendages, muscles, tendons and skeleton, including that of the face, and finally the brain. She had no normal knowledge of the outer form of these organs, nor of their structure; nor of the ovaries and the brain, *of which she described the microscopic structure.*" (Quoted in *The Secret Life of Humans* by Stan Gooch; my emphasis.) This seems to indicate that consciousness can somehow travel around the body, providing a 'visual' picture or sense impression to the brain, which then stores it in memory. But the patient was in trance. So exactly what sort of consciousness are we referring to? It can only be the consciousness of the cerebellum, the 'shadow' consciousness. The consciousness of the cerebellum is constant. Cerebral consciousness, however, is not; it may diminish or even shut off, as in sleep or trance. A person who is unconscious for a period of time, or in a coma, is unable to determine, on awakening, how much time has passed. Cerebral consciousness thinks of itself as continuous because it has no conception of the time in which it is not. For example, there is a phenomenon known as 'microsleep', where an individual can fall asleep, with their eyes open, for as little as two or three seconds. Mark Twain records such an event. He recalled seeing a man approach a house and then simply vanish. Alarmed, he ran to the house and found the man inside. Twain concluded that he had fallen asleep for the few seconds that it took the man to open the door and step inside, although his conscious awareness had seemed to be uninterrupted, ["...the consciousness of the continuity of existence...." *AL 1.26.*] Cerebellar consciousness, on the other hand, *has* to be constant because it is what keeps us breathing, our heart beating, and so on.

It is while the cerebrum sleeps that the cerebellum comes into its own. It is the vampire that rises from its tomb at night, and the toys that come to life while we sleep. Our dreams are the direct expression of the life and consciousness of the cerebellum. However, the cerebellum lives through the cerebrum, just

as the moon's light comes from the sun. It uses the contents of the cerebrum for its own purposes, haunting it, dressing up in its abandoned clothes. Dream researchers have demonstrated that if an individual wears red goggles twenty-four hours a day for a week or more, by about the third night they are dreaming 85% in red. This shows that it is the contents of our waking consciousness that is drawn upon and utilized by the cerebellum. If the cerebellum receives sensory information then it must be capable of interpreting it. But, as it has no *direct* access to the senses, it must therefore interpret information using the contents of the cerebrum as 'reference'. As a simple example, pressure on your eyelids results in the perception of colours and sometimes shapes. But colour and form relies on light; and with your eyes closed and fingers pressing on the lids, no light is getting in. Your brain is using a memory of colour and shape that it has already experienced to 'clothe' the stimuli it is receiving.

Information is relayed through the cells of the brain in the following manner. Subjected to a stimulus, a single cell (neuron) will 'fire' or 'flash' an electrical current. This stimulates the production of chemicals (neurotransmitters) which flow along pathways interconnecting other cells. When the chemical reaches another cell, it stimulates that cell to fire its own electrical flash, and so on. During normal waking consciousness, the cerebrum is highly active, involved as it is in all the complex actions of daily living. Its neural activity, therefore, appears as a kind of rhythmic pulse. However, during sleep (and any other mental state in which consciousness shuts down, such as trance) the neurons flash intermittently. Some activity is still going on; but in the absence of the Ego, there is 'no-one' there to define exactly what that activity is. During an orgasm, for example, electro-encephalograph readings show clusters of millions of nerve cells, low in the limbic system, firing in unison, just as in a small epileptic fit. It also shows a near blank-out of cell-firing in the rational/cognitive centres of the cortex. This is preceded by a blast of activity in the occipital cortex (where the processing of visual information takes place) at the back of the skull (directly above the cerebellum). This, in all likelihood, explains why most people experience an almost overpowering 'burst of light' at the start of an orgasm. Again, this demonstrates that parts of the brain can interpret some non-visual stimuli as a visual sense impression. If the cerebellum can, in certain circumstances, somehow experience 'visually' (and it did once possess eyes, remember) the cerebral cortex as it arches over it, how would the cortex appear? What would the intermittent flashes of neural activity, during sleep or trance, look like? "Nothingness with twinkles", perhaps? In the same way that the eye needs a mirror to see itself, the cerebrum needs its mirror-image, the cerebellum, to perceive itself. The cerebellum uses the information and experience stored in the cerebrum to interpret the cerebrum. The only 'comparison' the cerebellum can possibly make is with something that the cerebrum has already experienced, and in this case the most appropriate comparison is with the star-studded night sky. Crowley's "Star-Sponge" vision is, in fact, a near perfect description, in poetic terms, of how the cerebrum would appear from the 'point of view' of the cerebellum.



Cross-section of one of the hemispheres of the cerebellum.

and the limbic system, the wings being the two hemispheres of the cerebellum, and the two serpents being an almost literal interpretation of the hippocampus. The hippocampus is associated, as part of the limbic system, with our emotions, learning, and short-term memory. This arrangement of winged globe and ser-

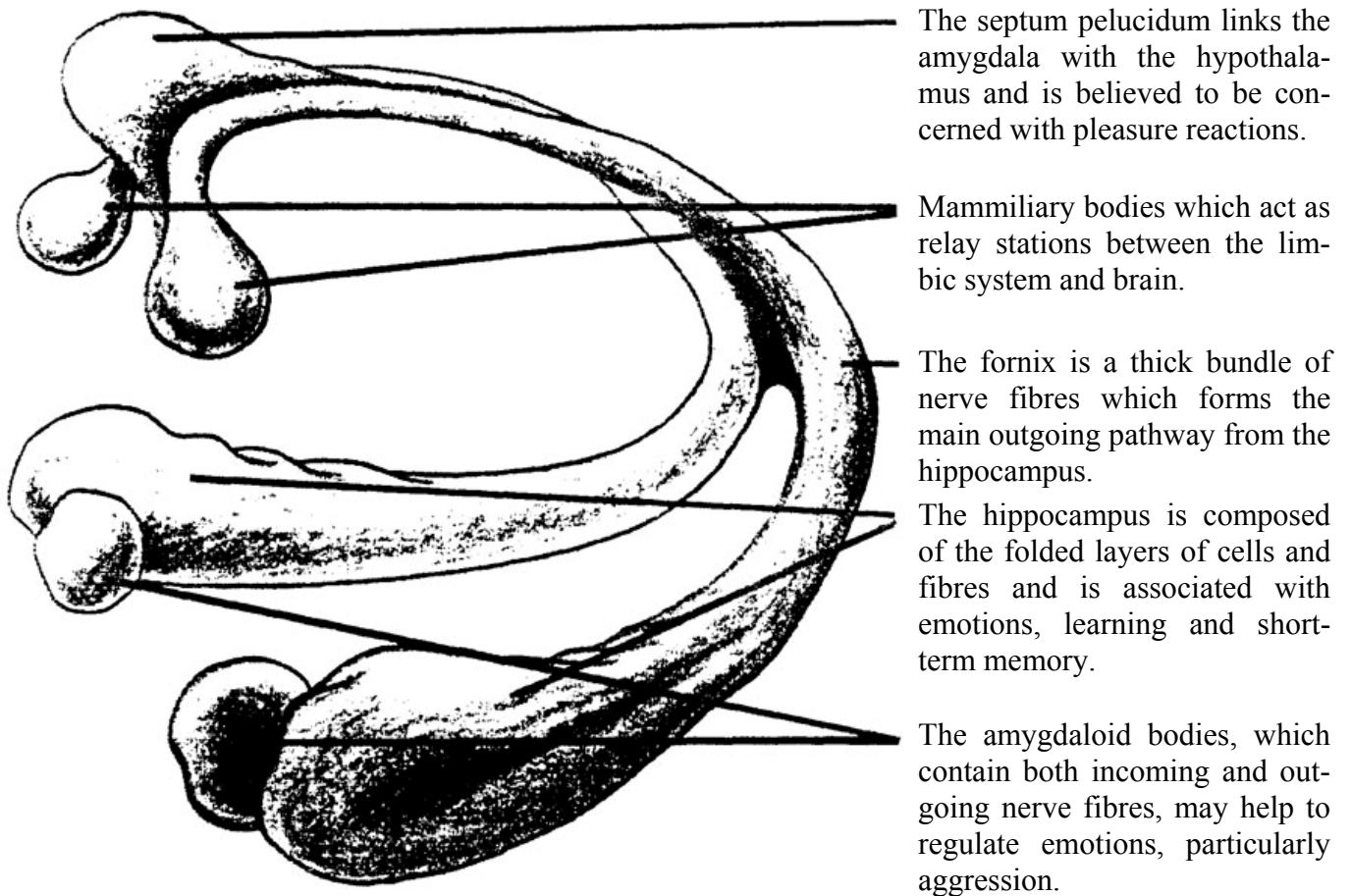
By now it should be clear that the image of Nuit, the Goddess of the Night Sky, is an image of the cerebrum. ["I am above you and in you." *AL.I.13.*] If this is true, then it must equally be true that Hadit is an image of the cerebellum, the Dark Twin hidden within us. ["Nu! The hiding of Hadit." *AL.II.1*] More properly, if we consider the known functions of these organs, Nuit is rather the consciousness of the Central Nervous System, while Hadit is that of the Autonomic Nervous System. ["I, Hadit, am the complement of Nu, my bride. I am not extended, and Khabs is the name of my House." *AL.II.1.*] Hadit, imaged on the Stele of Revealing as a winged globe, can be interpreted as those mid-brain centres such as the hypothalamus

pents has a more familiar form: the Caduceus. If we interpret the staff as the spinal column, we can see that it leads directly to the cerebellum and limbic system, which together comprise the oldest (in evolutionary terms) parts of our brain. As the Serpent Power ascends the spinal column, it is precisely these brain centres that are activated.

The major nerve pathways of the cerebellum are the terrestrial manifestation of the Tunnels of Set, so expertly documented in Kenneth Grant's *Nightside of Eden*. The illustration of the cross-section of one of the cerebellar hemispheres shows that there are eleven main 'tunnels', twenty-two in the cerebellum as a whole. Those individuals who have experience of the Tunnels have, in fact, 'visually experienced' their own cerebella. Emmanuel Swedenborg claimed that the angels who visited him inhabited his cerebellum, and the 16th Century physician Jerome Cardin also claimed that his trances came directly from here. From my own experience of trance states, I can verify that the trance seems to 'wash' over normal waking consciousness — rather like the overflowing of a cup, or the breaking of a wave — from the direction of the back of the head towards the front. At times, this can also feel like a 'falling backwards' into an engulfing darkness.

The Location of Daäth

The cerebellum is attached to the rest of the brain *via* the pons, which, together with the medulla oblongata, form what is called the brain stem. 'Pons' means bridge, and it is indeed a bridge between the cerebellum and the cerebrum. It is in the pons that information crosses over from left to right, and *vice versa*, as discussed earlier. Deep within the pons is a latticework of short-fibred nerve cells known as the reticular formation. Here are the centres which control breathing, heart rate, and blood pressure (all of which, it is important to note, can be influenced by yogic means). Most importantly, here are also the cells which control the level of consciousness which we experience. (Paradoxically, we can, with training, control the activity of these cells.) At their most active, in the sense of processing information, we experience full 'waking' consciousness. When the level of activity drops — when we either fall asleep or enter trance, for example — then so does the level of waking consciousness, allowing our 'other' consciousness to rise to the fore. It is specifically this reticular formation that is the gateway, or bridge, the Place of the Crossing, the "pathway between ecstasies", referred to in myths and legends as the entrance to the enchanted land, the astral plane, the alternative universe, or simply 'outside'. It is, in other words, Daäth, and 'outside' means outside the cerebral consciousness. Furthermore, the entrance to 'outside' has often been considered to be a mirror or the reflecting surface of a pool: so again we find this reference to reversal and crossing over. Speaking of mirrors, the reason why vampires and ghosts are said not to cast a reflection is simply because they are the reflection. Similarly, the *Doppelgänger* phenomenon, where one sees a double of oneself: it is often reported that these doubles are seen only from the waist up, and reversed left for right, which strongly suggests that they originate in impressions of oneself seen in a mirror.



The Twin-Headed Serpent

The centre of emotion and memory

The limbic system, which is concerned with memory and learning, is also believed to be primarily involved in emotional responses. Emotions are the conscious result of an interaction between the activities of the cerebral cortex, the limbic system and the visceral organs of the body which product specific physical changes. A number of theories have been postulated to explain this relationship between the body and mind. The emotional responses of any individual are, however, also a product of knowledge and experience.

The Nature of Consciousness

We have seen above that it appears that consciousness can move around the body. However, it is rather that this sense of awareness extends throughout the body, and beyond, all of the time; and in particular circumstances this awareness can be focused into a specific location. Most of the time, this focus resides within our heads, because this is where the majority of our senses provide a window onto the world. ["There are four gates to one palace." *AL.L51.*] It could be said that the brain and nervous system act as a kind of lens for the focusing of consciousness. At some level of consciousness, we are *constantly* aware of everything in our immediate environment: sights, sounds, smells, the pressure of our clothes against our flesh, their texture, our temperature, our position and the innumerable functions that go on within us. This level of consciousness does not actually disappear or switch off when waking consciousness surfaces, despite the symbolism of the dead returning to their tombs at dawn, etc. In recent experiments, a person has been hypnotized to perform a specific action 2,000 minutes after waking. On being hypnotized again, after correctly performing the action requested, and asked how they knew how much time had elapsed, the responding 'inner self' said that it had simply counted the 120,000 seconds! This demonstrates a level of *active* awareness of which waking consciousness normally remains unaware. It is somehow overshadowed by waking consciousness, shouted down. The mental activity of thought makes too much 'noise', so that we can no longer 'hear' what our shadow consciousness has to 'say'. This is why all prayer, meditation, etc. is designed to still the mind: it is to get waking consciousness to 'shut-up' for a while. On this basis, it seems that the process we refer to as dreaming also does not stop when we awaken. It is just that, awake, we do not notice. It used to be considered that dreaming occurred only when we entered the 'Rapid Eye Movement' (REM) stage of sleep (also known as Active Sleep); but it now seems that this is merely a reactionary stage to an ongoing process. Both nightmares and sleep-walking occur mostly during non-REM, or Quiet Sleep. In experiments to deprive animals of Active Sleep, the results showed that, although all of the animals spent a greater portion of their recovery sleep in the Active phase, as if 'catching up' on the amount lost, only some of them exhibited abnormal behaviour in their waking hours. Many other animals of the same species appeared unmoved and endured stoically weeks of 'dreamless' sleep without ill-effects. This ran completely contrary to the experimenter's expectations. It was discovered that bursts of sharp electrical activity occurred in various parts of the brain just prior to the onset of Active Sleep, and continued throughout. This electrical activity began to appear uncharacteristically during Quiet Sleep in those deprived of Active Sleep, and even during wakefulness in some of them. This suggests that these animals were hallucinating, but as we can't ask them, it is impossible to be certain of this. The electrical activity occurred specifically in the pons, and in the occipital cortex.

The absence of ill-effects in some of the animals implies that those individuals were not totally deprived of the 'dream process', which means that it must have continued at other times. Waking an animal or human while they are dreaming seems to be more like calling waking or cerebral consciousness away from 'monitoring' the process: the process continues uninterrupted, while cerebral consciousness turns to other matters. Cerebral consciousness can then only recall what section of the process it was monitoring up to that point, and this is remembered as the dream. The electrical activity referred to above would be the cerebellar consciousness entering, via the pons (Daäth), the cerebral cortex, in order to avail itself of the memory store and any other functions it may require.

It is as if we have two separate consciousnesses, total opposites of each other, which appear, on the surface, to have no knowledge of each other. Yet, not only are they aware of each other (as we see when we dig a little deeper into our psyches); they are also, paradoxically, one and the same consciousness somehow appearing to be divided. It is helpful to think of a Möbius Strip, a strip of paper which is twisted once with the ends joined to form a ring. Although it seems to have two sides to it, in fact it has one continuous side, as can be proved by drawing a line all the way along it. This is the reason why our thinking tends to be dualist; although again, unconsciously, we sense the true situation and express it in

our language. There are many words in all languages that sound identical but have two opposite meanings. For example, 'cleave' means 'to divide in two' or 'to stick together'; again, 'raise' (up) and 'raze' (to the ground). The actual origin of this situation is another matter, to be dealt with elsewhere, but it extends back to the dawn of humanity — in fact, to our very 'creation'.

The conscious mind works by taking in information through the senses and producing an internal representation of external events. Since the unconscious works in a manner diametrically opposite to that of the conscious mind, its ultimate power must be to produce *external* representations of that which it creates *internally*, in the first instance as hallucinations or visions, but in the final stage as 'real' or objective phenomena. Let us take a moment to clarify this. One of the easiest methods of accessing the mind is *via* hypnosis, and in the available literature on the subject some remarkable cases appear. One concerns a boy of sixteen who suffered from a disease known as *Ichthyosiform erythrodermia complex*, which is a congenital, structural disease of the skin, present from birth. The boy had a thick, black horny layer covering his entire body except for his face, neck and chest. This layer was as hard as fingernails; and whenever he bent or flexed his limbs, it cracked and oozed a foul-smelling, blood-stained serum. All attempts at treating his condition had failed, until in 1951 he was hypnotized and instructed that his left arm would heal. After five days the horny layer softened and broke away. After ten days the arm was completely healed. The process was then transferred to the rest of his body with great success. The important point to note is that this disease is *genetic* in origin; and, in the words of an independent doctor who observed the treatment in progress : "...it is as much an anatomical maldevelopment as is club-foot". Now, those of us who practise Magick are aware that change can occur in conformity with will; yet there still seems to have been a tendency in recent years to reduce Magick to the status of some kind of 'Do-it-yourself psychology'. The above case clearly demonstrates that this sixteen-year-old boy, through hypnosis, reached down into the microscopic depths of his being, scrapped an existing genetic defect, and 'rebuilt' himself, manipulating his own genetic 'building blocks'.

An even more spectacular example of transformation occurred on March 23rd 1933, when Dr. Gerald Kirkland, a government medical officer in Zimbabwe, witnessed a ritual 'jackal dance' by an unidentified tribe or clan of natives. Kirkland's presence was not known to the natives, which meant that he was able to witness the event to its full conclusion. After a combination of uninhibited dancing, drumming, the consuming of partially-rotted meat, drinking liquor, and repeated frenzied sexual intercourse with several women, two of the natives actually transformed into jackals. Kirkland was a trained medical officer, and was confident enough about what he had seen to risk public ridicule (and, no doubt, the loss of his position) by publishing his account.

The implication of the above two cases is clear: we are capable of moulding our own flesh to whatever form we believe, to suit our environment. Or to be more specific: we can cause change to occur, not only in our external environment, but also in ourselves, right down to the genetic level.

Conclusion

In conclusion, then, Nuit and Hagit represent the macro-polarity of consciousness. To refer again to the analogy of the electro-magnetic field made at the opening of this essay, Nuit and Hadit can be considered to be the negative and positive poles of consciousness. Physiologically, Hadit is represented by, or generated about, the two hemispheres of the cerebellum. Nuit is represented by, or generated about, the two hemispheres of the cerebrum. The four hemispheres together form a single entity, symbolised by a simple mandala: the Mark of the Beast. [AL.III.46.]



This single entity is their 'Child', Ra-Hoor-Khuit. Nuit and Hadit are two fully, evolved personae, evolved from the two basic energies of the personality — intellect and libido. Both comprise two universes of experience. They are seen (both physiologically and as portrayed in *Liber AL*) to be divergent and even contradictory. Yet the real purpose of this divergence is paradoxically that of a fruitful union and cross-fertilization. ["For I am divided for love's sake, for the chance of union." *AL.I.29.*] From some points of view we can also conceive of Nuit and Hadit as a stable, binary system like Sirius A and Sirius B. Orbiting around each other, each persona prevents the other from flying off into the void, out of control. Neurosis, psychosis and schizophrenia are the consequences of one or the other persona losing its points of contact with its mate.

The whole point of all mystical practices is to unite these seemingly divided types of consciousness, dissolving both their illusory forms to form a third. This 'Child' partakes of qualities that neither 'parent' exhibited in full. Union occurs at the precise moment when the 'differences' between the two personae are affirmed *simultaneously*, thereby dissolving those differences. ["Let there be no difference made among you between any one thing & any other thing: for thereby cometh hurt." *AL.I.22.*] This "Unity uttermost showed" [*AL.III.37.*] is on full view in the creation and experience of great art, for example, which unites the opposites of thought and feeling, form and content, inspiration and execution. The experience of art releases us from the divisive compulsions of thought and feeling respectively, by satisfying both at the same moment. This total reality both 'receives' and 'brings forth', it simultaneously dissolves and resolves the opposites of objective and subjective reality. ["This is the creation of the world, that the pain of division is as nothing, and the joy of dissolution all." *AL.I.30.*] It is not a return to a more 'primitive' or simplistic level of perception, but an almighty thrust forward in our evolutionary history. ["This shall regenerate the world..." *AL.I.53.*] To the best of my knowledge, the experiment has never yet been tied, but I speculate that if a male and female human achieve this 'pure' consciousness, then it will be genetically transferable, meaning that any children they produce will automatically be born with a 'united' consciousness. ["Then will I breed from her a child mightier than all the kings of the earth." *AL.III.45.*] Perhaps, already, we are all of us born in this state, and have the division thrust upon us by the demands of sharing that perception of reality fostered by the society in which we live. So-called magical powers are a by-product of this mental state, for the physiological reasons stated earlier. Those 'magicians' who aim only for acquiring these powers are missing the point, to say the least. Seduced by the glamour of manipulating the phenomenal world at brief moments in time, they fail to see that they can reach a state where all their desires simply fade away. ("These are fools that men adore; both their Gods & their men are fools." *AL.I.11.*) Many lack the courage to leave their trivial concerns behind, but if one is conducting one's life in harmony with one's True Will, one should never need to do spells for more money, or a new lover, etc. As Austin Spare said: "Magic is but one's natural ability to attract without asking." Spare's emphasis was on "without asking"; but for the purposes of this essay, I prefer to emphasise "natural ability". For Spare also knew what Kenneth Grant has explained in his books: that the primal gnosis was of a *physical*, not a metaphysical, nature.

When Love transcends Drive and Need to become Desire, Will is involved. Desire stimulates the Imagination, the image-making faculty, our creativity. The energy generated by, say, sexual union becomes a matrix from which the "Child" is born. "Love under Will" is, therefore, the creative faculty directed, via Desire, towards a goal rather than allowed to generate randomly, or formlessly.

Love and Will are present simultaneously in every genuine act. Both Love and Will are ways of creating consciousness; together they form a "communion of consciousness", uniting us with Nature itself. "Love under Will" [*AL.I.57*], the controlled imagination, is the formula of this communion, and in every act of Love under Will we mould ourselves and our world simultaneously.

SANCTUM SIGILLUM






Sanctum Sigillum

Introduction

Sigils have in one form or another been utilised by different cultures down through the ages, and are not specifically the property of those who pursue our area of interest. For instance, the advertising industry uses subliminal techniques, an area of great interest in itself. All icon systems in whatever field may be subsumed under the general category of sigillisation. Of course, the word in the present context takes its root from that system of magick, not necessarily the invention of, but certainly developed to a great extent by, Austin Osman Spare. It served as the centre-piece of his sorceries. However, it is my considered opinion that although he opened up a great river of inspiration, it is erroneous simply to adopt the system and pursue it unthinkingly. His contribution is immense, but what he offered was a key. We as individuals possess the locks; in short, development of his system is contained within our own minds and our own sigils. I myself have experience of this particular path — enough to have grasped and developed this motif of his into my own working format at both the conceptual and the practical levels. Initially, let us look at the overall concept, albeit simplistically.

We have a multitude of approaches available to us when we encounter the path of magick. I shall restrict myself however to two fundamental approaches which if considered reflect two diametrically opposed viewpoints and natures. Firstly, the method of magick in its ritual- and will-orientated techniques, excitation of the imagination through either or both of sense-bombardment and exaltation of the will; alternatively the sex magickal techniques contained within the O.T.O. Each of these approaches however brings us to that wonderful concept of "lust of result": how do we in truth deliver ourselves from lust of result when the working itself at the very least outlines the result. It strikes this writer that the technique of will in this instance is extrovert and operative only for a particular type of nature. I posit the possibility that the sigil method is introvert, and as such operates at deeper strata of the mind not always accessible to the techniques of will. Hence the difference of approach by differing natures. Magick (as here outlined) seeks to REMEMBER, whereas the sigil method chooses to FORGET. Why this need of forgetfulness?

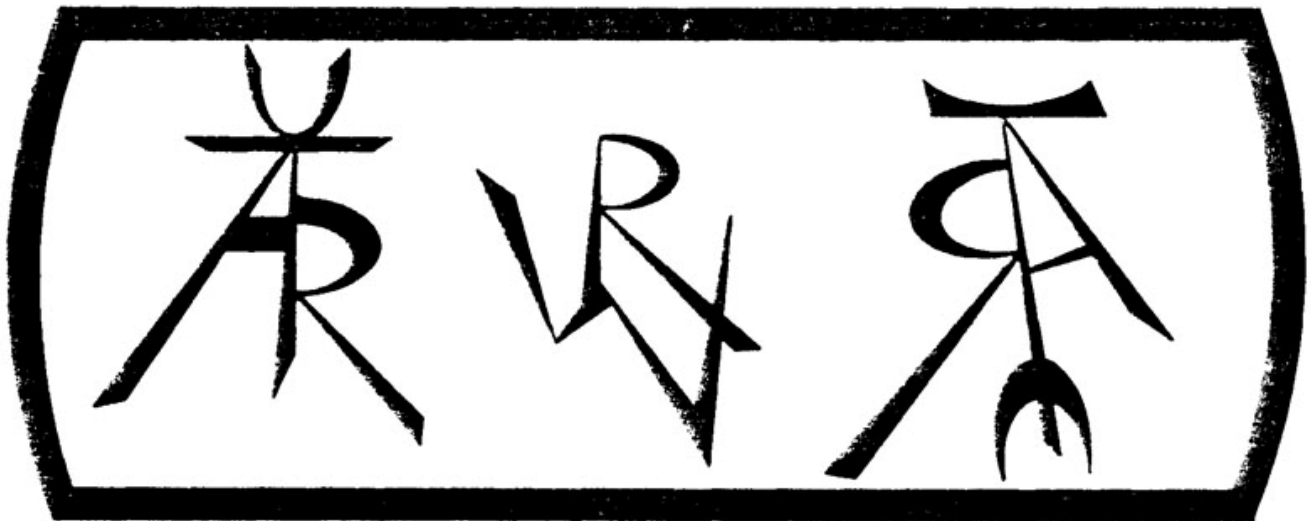


Psychological Models

The language and understanding of psychology presents us with a view of consciousness defined by various strata. This is useful, provided we don't get too carried away and fall into the error of dualism. These strata have been defined only too well by many others. It is my contention however that, like with many things, errors in interpretation — albeit basic ones — have been made. What is to be made, for instance, of the classification into conscious, subconscious, unconscious? It is relatively simple if you address yourself to the question.

The conscious mind reflects and interacts with the phenomena called 'reality' and, like any truly reflective surface, presents us with what we are. The subconscious is our motive or emotive stratum, the realm of motivation and instinct. It takes what would otherwise be a two-dimensional conscious mind and grants it power and life. In short, it colours and shapes the reflections which appear. With the combination of conscious and subconscious, man attains to the privileged station of Self Consciousness.

The unconscious is that which appears to exist outside the personal sphere — other people, trans-mundane entities or realities, all possibilities. For the purposes of this piece I shall constrain myself to basics. As the individual does not in truth exist as an isolated phenomenon, we find it convenient (at this time) to regard the surface mind as conscious and individual, whilst the deeper strata we accept to be impersonal and as such collective. To greatly simplify: below the shallowest of surfaces (remember the mirror) we are in truth collective. This gives rise to the statement "Nothing exists but consciousness". Such a viewpoint, though certainly not new, needs much attention if to be truly appreciated and not rendered a mere platitude. It has led this operator to redefine magick, as "Identify with your greatest creative phantasy, apply will and imagination, and Become".



I have taken this time to present a somewhat psychological interpretation, for it is my opinion that sigil working benefits from an understanding of the mind. To follow the dictate of "formulate the sigil, push it into the unconscious and forget" is not sufficient in itself. It may be for some, but not in my instance. Forget what and where? I would truly love to develop these themes in less simplistic ways but that would lead me somewhat astray, albeit into my favourite pastures. With this in mind, and your own understanding and insights, I would like to outline three distinct methods of sigillisation. With this brief introduction I would like to acknowledge the input of several persons, but especially that of Robert Taylor who planted the seeds of two of these methods. They grew and bore fruit; it was almost as if he himself sigillised into my mind on my behalf.

Negative Image

This is the construction of a sigil which is not there, in brief using the mind's creative tendency by short-circuiting the perception long enough that a "flash" of the suggested image occurs, thereby lodging the sigil immediately into the strata of consciousness where it works its way. How is it done? Following the method outlined I give an example and illustration.

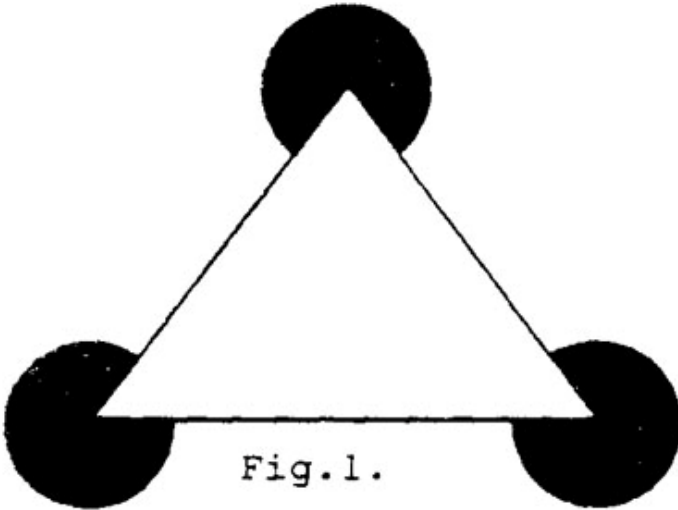


Fig. 1.

1. Draw a white triangle.
2. Beneath this place three black circles, the apex of each angle being at the centre of each of the circles, as shown in figure 1.

3. Remove the white triangle, as shown in figure 2.

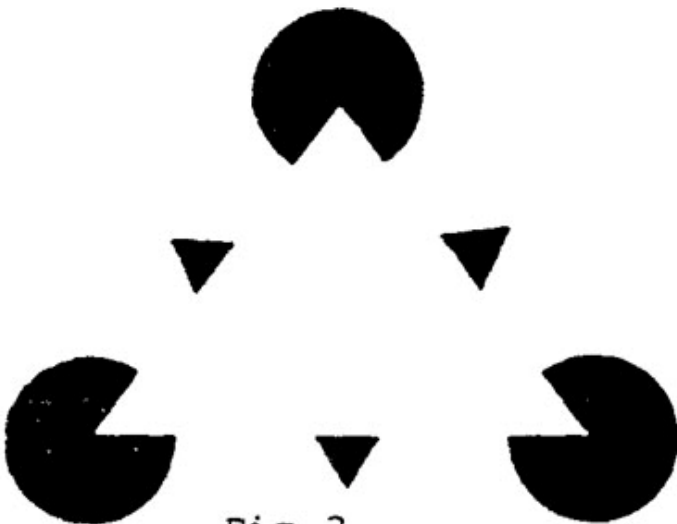


Fig. 2.

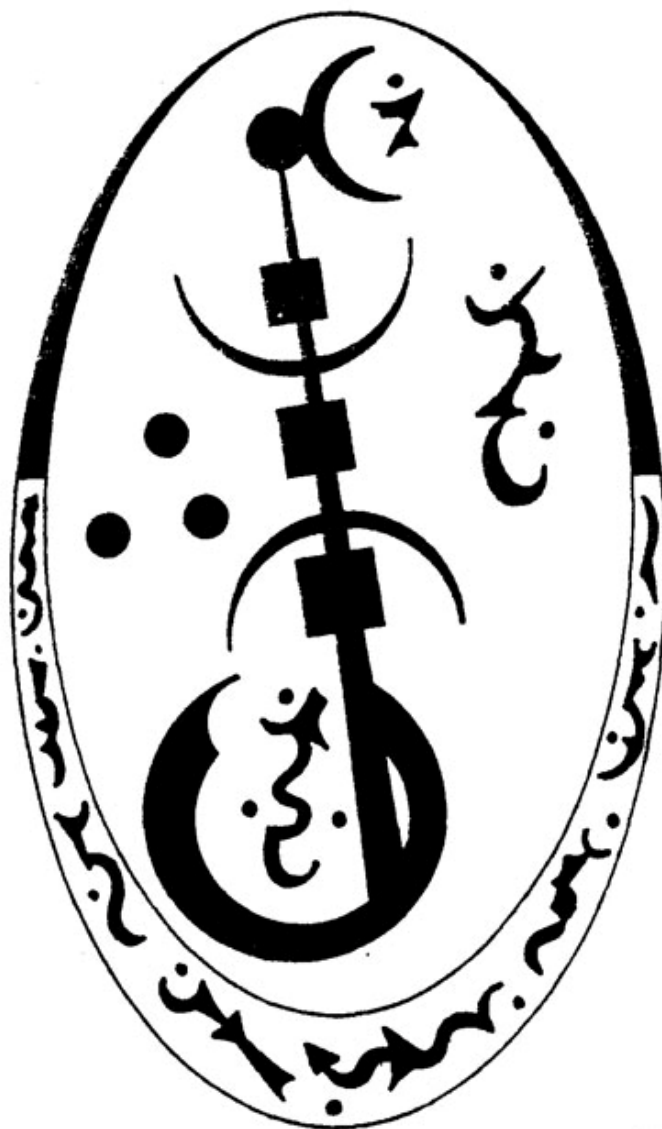
What do you have?

As you can see, the mind replaces the triangle of its own volition. This method opens up vast areas of possibility. Yes, we are dealing with subliminals; but then again, in the area of sigil working this is of immense value if we are to find a means of circumnavigating the conscious or surface mind. Alternatives to the example given are less simplistic but of equal value; for this reason I open a forum so that ideas might be exchanged.

Indentation

This method of sigillisation truly operates at the level of subliminals. Its technique may be executed in one of two ways. Firstly, by working upon two sheets of paper, one placed beneath the other, a firm writing or drawing implement will leave an indentation on the bottom sheet. This may then be used as a piece of notepaper sent to the intended recipient of the sigil. Thereby the sigil or group of letters (consider the use of a typewriter) enters the deeper strata of the mind, for its presence is unknown unless specifically looked for.

The second method of indentation lies within the "Intent" of the operator: in short, a bringing to the fore of magickal intention. It thus synthesises the will aspect of the extroverted magician with the sigil technique of the introverted magician. These terms are naturally to be viewed in the light of previous statements.



Reduction

This being the classic method, I need only cover it briefly as it has been described at great length elsewhere. Formulate a desire, and render it as simple and direct as is possible. From this formulate a graphic, apply a little aesthetic skill, and thence you have your sigil. As an example let us take the desire for prosperity.....

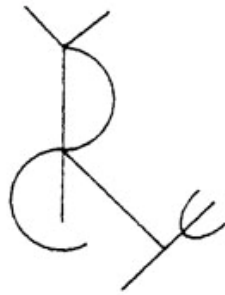


Figure .1.



Figure .2.

As may be seen, from the word PROSPERITY we have created a graphic (figure 1). From this we have then generated the actual sigil (figure 2). The example given is simplistic and serves only to illustrate the method involved in sigil construction. Having arrived at your sigil, place this in the mind — preferably in flame. When you are able to do this, destroy by fire the physical representation. Then, at times when "Free Energy" is available, raise it, charge it, forget it: This last technique is most recognisable as the method Spare himself developed.

Salient points

I would like to cover briefly two points raised by the technique. Firstly, that of destroying the physical form of the sigil; and secondly, the concept of "Free Energy".

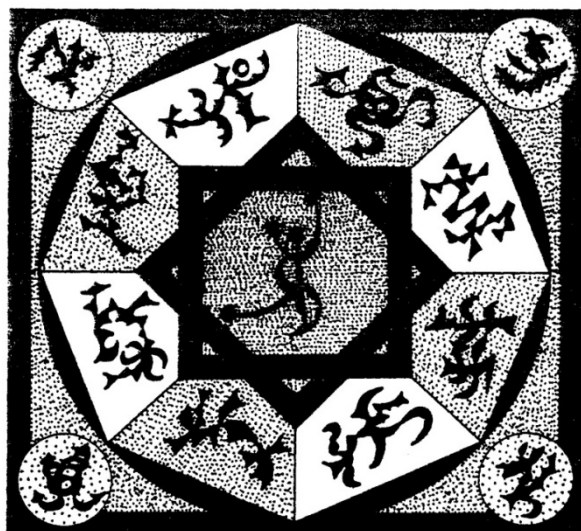
In the instance of the former, it is my contention that the sigil is in itself a living entity, not dissimilar to that order of beings called elementals. As such, we have a creature of one plane called upon to inhabit another. Since the sigil relies in part upon visualisation, it is my opinion that we deal in the main with elementals of the plane of fire. So not only does the act of burning the physical form aid in the process of forgetting; but also, the purification in part releases the entity back into its own plane. This point is of course debateable, but of some interest."

I have also found from experience that, especially when constructing a sigil on behalf of another, the burning goes some way to dissolving the link between the elemental form and its creator. This is important; otherwise, we have a doorway opened up between two minds via the sigil. As can be appreciated, this could be undesirable, and of course detracts from the initial purpose of its formulation.

As can be seen from the foregoing, an understanding of the sigil is briefly outlined here, albeit in simplistic fashion. Again I stress the debateable points, hence the motivation of this article in the first place.

The second point I would address myself to is that of "Free Energy", a truly wonderful and liberating concept given the morality oftimes encountered in magick. That is, to work for so-called good or evil only by utilising energies consummate with its nature. Motive energy often rises like a mighty oceanic tide, sweeping us into whatever veil through which it chooses to mask itself. Be it joy, anger, elation, frustration, these emotions as such can be either positive or negative in themselves, given the delicacy of our minds and lives. What simplicity it is to treat them as neutral (after a fashion), thereby fully utilising the energy oftimes locked within such states.

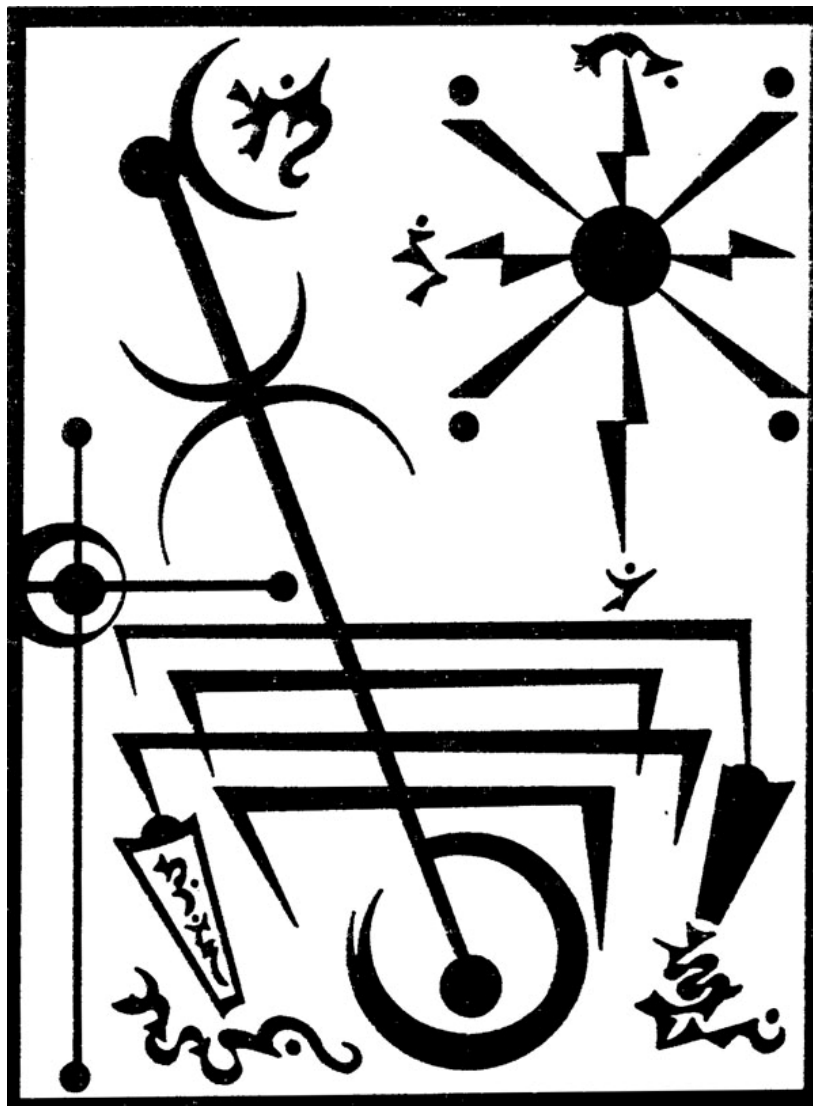
Consider as an example that state of confusion which threatens to hurl us beyond reason (so-called) into panic. What a vast reservoir we have at our disposay, if we but possess a way to turn the tide, so to speak. Is it not the skill of the Adept "To turn adversity into Advantage"? So here we are dealing with the motive energy of confusion, utilising a sigil of Clarity. Do we not in truth attain its state via the very means of its apparently contrary condition?



This concept of "Free Energy" is limitless, not only in conception but also in execution. With this in mind I will now conclude this brief article. I invite those with an interest to communicate with me via *Starfire*, that cross fertilisation might occur, leading to lengthier and more in depth articles appearing in future issues. The rest I leave in your hands.

ZOS: THE NEW FLESH OF DESIRE

(for the Companions of the Lie)



Zos: The New Flesh Of Desire

Introduction

This brief article is intended as a preliminary — and personal — enquiry into the genesis, evolution and application of Austin Spare's sorcery. Over the last ten years the value of the sigil magic technique which he evolved has become widely recognised throughout the occult community; the concepts of sigillation and dream control presented in the works of Kenneth Grant were picked up and further disseminated by the Chaos Magick movement, and through the early researches of the Temple Ov Psychick Youth. Consequently Spare has been hailed as a 'Father' of the former, and as a 'Saint' of the latter — and the personality cult of AOS continues to grow apace. Ten years ago there was little enough source material on sigils; now there is — perhaps — overmuch, for all but a very few of the currently available texts on sigil sorcery focus upon one facet — so-called 'results magic' aimed at obtaining material and verifiable results through spell-casting. This is undoubtedly a useful application of one aspect of the method; however, viewed in the context of Spare's entire *oeuvre* — philosophical, psychological, artistic, poetic and magical — it seems a little like using an exquisitely crafted and ornate stained-glass window to keep out draughts. In its grandiose simplicity, the sigil method is a subtle key to initiation in its truest sense, without recourse to the dogma and paraphernalia of traditional ritual magic. The sacred weapons of Spare's magic art were his line and curve; his Circle, the extent of the body; his technique, ecstasy in aesthesis; he understood — as a very few artists in diverse media have understood — the potential of art to realise possibilities in the flesh, and thereby restored to art its primal purpose as the *Arte Magical*.

...Into the Path Direct

That Austin Spare was possessed of a rare creative gift became evident during his early childhood. His mother recalled that from the age of four he would happily spend all day with a pencil in his hand, drawing anything placed before him. His parents were fortunately sympathetic and allowed him to follow what seemed to be his vocation. In 1893, when Austin was seven, the Spare family moved from the City across the Thames to South London; and — apart from brief forays into other areas of London — Spare would live for the rest of his days within a few square miles surrounding his childhood home in Kennington.

Here it was that young Spare came into contact with the great influence of his life — the shadowy, semi-legendary figure of Mrs. Paterson, whom he claimed was an avowed initiate of the Sabbatic Tradition. Spare revealed little about this woman, even to his intimates; in his old age she assumed almost mythic proportions within his own mind. Where memory falters, poetic myth may render a more perfect truth. Talking in 1951 to his friend Hannen Swaffer, the renowned journalist, critic and Spiritualist, Spare divulged:

As for a glimmering of a knowledge of the occult, I have always had it in me from my childhood. It developed most just before the 1914 war and afterwards... The ability to 'read the cards' first came to me when I was a boy, through an old lady. She lived to be a hundred and one. A friend of my parents, she used to tell my fortune when I was quite young... She impressed me as a person. Even when she died, she seemed no older than when I first met her... She was a natural hypnotist. She would say 'Look in that dark corner' and, if you obeyed, she could make you visualise what she was telling you about your future.

Spare asserted that on at least one occasion Mrs. Paterson demonstrated her powers by casting a glamour which transformed her into a nubile young woman; the event shook him to his very core. The exact truth of the relations between the artist and the witch will forever be wanting; yet, whether by a formal 'passing on of power', or by a perichoresis of glamour and inspiration, it was she who drew Spare into the magical Current which would motivate and pervade his life, ethos and artistry.

At age eleven Spare began his formal art training when he took up evening drawing classes at the Lambeth Art School. By a combination of talent and a certain admixture of luck he was offered a scholarship to the Royal College of Art in 1902, where his striking looks, flamboyant attire and aura of other-worldliness earned him an impressive, even slightly sinister, reputation among his fellows.

A comparison of Spare's work from 1902 and 1904 shows that between these years he made a profound creative advance, both technically, and in the maturity of his conception and choice of themes. He had found his focus, stylistically; and, having constellated his personal mythos, began to produce allegorical drawings deeply imbued with its obsessive mystique. The drawings of *Earth: Inferno*, wherein images of death, sensuality and the grotesque exude an *ambience* of elusive mystery and revelation, represent the first flowering of Spare's talent, which enabled him to make an *entrée* into the art world — to be fêted at the Royal Academy Summer Exhibition in May, 1904, when a bookplate, drawn when he was sixteen, was displayed.

By this time Spare had devised the concepts Zos and Kia, and his first attempts to refine and define his philosophy were in ferment at the time of the Royal Academy show. As 'the youngest exhibitor in the history of the Academy', and a promising one at that, Spare attracted the praise of renowned artist contemporaries and a great deal of press attention. Speaking to one journalist on the subject of religion, he claimed:

All faiths are to me the same. I go to the Church in which I was born — the Established — but without the slightest faith. In fact, I am devising a religion of my own which embodies what we were, are and shall be in the future.

The reporter observed that "...this curious religion is an important factor in the youth's personality. He is writing it out and illustrating it with glaring terrible plates, the whole to be contained between two covers of wood emblazoned with symbols, the one called 'Power' — an elephant head with human arms outstretched on either side — and the other some frowning deity, apparently after the manner of the Egyptian Isis".

"It is the cover for the writings of a new religion I have dreamed about", explained the artist. "I go to church near here, but I don't believe in their doctrine. I have my own ideas of what we are and what we may become, and all my sketches are alive with my religion".

Perhaps this strange volume was indeed the 'Book of the Kia' to which Spare alludes in *Earth: Inferno*, his first privately printed book, which he composed during 1904 and published the following Spring. By the time of its appearance Spare had divined his pathway, and determined its twin polarities — the Kia and the Zos. In the drawing entitled 'Chaos' he portrays the moment when "the perpetual youth of man arises, draws aside the curtain — Faith (a token of humanity's LIMITED knowledge), and exposes the inferno of the NORMAL. *Oh! come with me, the KIA and the ZOS, to witness this extravagance...*" Yet it was not until 1913, and the publication of *The Book of Pleasure (Self-Love)*, his essential *grimoire*, that Spare would make clear exactly what 'Kia' and 'Zos' were intended to convey.

In his preface to *The Book of Pleasure* Spare defines succinctly some of his terms. 'Kia' is

The absolute freedom which being free is mighty enough to be 'reality' at any time: therefore is not potential or manifest (except as its instant possibility) by ideas of freedom or 'means' , but by the Ego being

free to receive it, by being free of ideas about it and not believing.
The less said of it [Kia] the less obscure it is.

Thus warned I shall pass quickly on, to page 45 of the book and the drawing there reproduced. Here Spare states "The body considered as a whole I call ZOS"; Zos therefore designates all that which is embodied or manifest — the apperceptive or 'Conative' Ego that 'receives' Kia, and is indeed is the bodying forth of the Absolute into being. "What is unmanifest is Absoluteness; what is manifest is reality as all differentiations of that." This dualism of Matter and Spirit, Being and Non-Being, Illusion and Reality, I and All-Otherness, is a fundamental doctrine of gnostic philosophy; and Spare had seized upon it before he was out of his teens, at a period when he claimed the works of Homer, Dante and Omar Khayyam comprised his only literary education.

Yet, between the first fugitive glimmerings of youthful revelation in *Earth: Inferno* and his presentation of a creed of ecstasy in *The Book of Pleasure*, Spare was not content merely to philosophise. His contact with the Sabbatic Tradition via Mrs. Paterson had supplied an impetus and essential keys to knowledge and power. Between 1904 and 1913, beside his commitments as a student and later as a professional artist, Spare was exploring ways of applying in a practical manner the knowledge conferred by illumination.

Hidden in the Labyrinth of the Alphabet...

The art of ancient cultures held a perennial fascination for Zos. As a student at the Royal College of Art between 1902 and 1905, he had the college library with its wealth of illustrated and historical material at his disposal, and like students past and present he visited the Victoria and Albert Museum and the British Museum to sketch. Imagine if you will the effect of primal scripts from the ancient kingdoms of Egypt, Assyria, and Sumer upon the young artist responsive to their arcane beauty and aware that, although the original meanings were largely forgotten, these glyphs had survived through time, carrying the exotic *ambience* of the cultures which gave birth to them, their powers yet latent within them. In pre-literate cultures, the secrets of writing were conveyed only to initiates — monarchs and the priesthood, and the scribes whose work adorned the monuments, books and tombs. They alone knew the words of power.

The first sigillic formula to appear in Spare's published works can be seen in his second volume, *A Book of Satyrs*, conceived and drawn during 1906, and privately printed in 1907, when the artist was but twenty years of age. In the drawing titled 'Existence'¹ five combined letterforms are inscribed upon a scroll; this is the first visible evidence of his experiments with sigils, and it is highly likely that these were the very first examples or the 'Sparean sigil' to be presented to the public gaze. During this period Spare signed his work with a monogram conjoining his initials — variations of which may be seen in 'Officialism' and 'Advertisement and the Stock Size' (*A Book of Satyrs*) — styled in emulation of the monogram used by Albrecht Durer (1471-1528), an artist whose fine pencil drawing and portraiture Spare greatly admired — indeed, his own work was often compared with that Master's. The similarities are especially evident in Spare's mature pencil-work of around 1909-1910. The idea of an artist signing his work with a monogram would have been familiar to Spare from his studies; monograms were especially popular with the German artists of the late nineteenth century, and assuredly the young student would have seen many examples.²

¹ Reproduced on p.38 of Grant's *Images & Oracles of Austin Osman Spare*.

² Had Spare by some extreme chance not come across the idea in his studies, then he would likely have noticed the page of monograms contained in *The Studio* magazine (1903), as Volume 29, number 126 reproduced two of his drawings entered in

It seems likely that Spare formed the idea of composite sigils from such monograms. From 1905 until 1910 Spare signed his pictures with several variations of his personal glyph. Although there appears to be no surviving documentation (if indeed any ever existed) of Spare's work with sigils during these few crucial years, at some point between 1909 and 1910 Spare began to sign his pictures with the italicised initials 'aos', which he would retain as his trademark signature. At the same time, he was busy developing Alphabetic forms which would appear in *The Book of Pleasure*, as indicated by certain sketchbook pages of experimental ciphers, dating from 1910: it was also in the June of 1910 that Spare demonstrated his capacity for rain-making by sigil to the Reverend Hugh Benson, as recounted by Kenneth Grant.³ *The Book of Pleasure* is dated 1909-1913; but although the seeds of the work were sown during the previous year, letters indicate that it was not until the Spring of 1910 that Spare began to work seriously on it, in an effort to crystallise the formulae and terminology of his peculiar magical technique and mystical psychology, evolved since his early contact with Mrs. Paterson. It is surely no coincidence that in 1910 his signature ceased to be a monogram, and became a simple initialling; whilst conjoined letter forms, now termed 'sigils' ("Sigils are monograms of thought, for the government of energy..." — *The Book of Pleasure*, p.50) became the foundation of his method of sorcery — and the episode with Benson shows that he had achieved a certain flair in their use. Clues scattered throughout the extant material suggest that, from using sigil forms playfully or for stylistic reasons, he had come to realise their true potential as a tool. Discovered almost serendipitously, the sigil now became the fulcrum of his sorcery, and consequently disappeared from his purely decorative work to reappear, in its full flowering, in his occult drawings.

Observing that Spare was a member of the *Argenteum Astrum*, and that *The Book of Pleasure* was conceived and created subsequent to his contact with Crowley, several commentators have described Spare as a 'follower' of the Beast, assessing his work as that of a lapsed or renegade pupil. The influence of Crowley undoubtedly bore upon the young artist; yet *The Book of Pleasure* betrays a reaction *against* his erstwhile mentor. The barbed polemic on pages 2-3 and 48-49 would appear to be aimed directly at Crowley, and the tone of biting irony which runs throughout the book gives an indication of Spare's feelings — by 1913 — towards his occultist peers. Judging by the rate of his development, Spare was already engaged in his attempt to revise and redefine magical praxis when he came to Crowley's attention as a potential candidate for the A. .A. .; and, realising that he had hit the nail right on the head, he was confident enough in his own abilities to present his quintessential system to the world in *The Book of Pleasure* with the sigil method enshrined as its keystone.

The conjunction of letters as a method of creating telemata was not entirely new; Angelic names were sigillated in a similar fashion by Mediaeval sorcerers and Renaissance High Magicians — and from early times in Northern Europe the Rune letters were bound together to create certain magical alignments.⁴ What was peculiar to Spare's eclectic and pragmatic system was his dismissal of all ritual, trappings and dogma in favour of the use of sigils in conjunction with divertive techniques and dream control via the Death Posture. He evolved a creative formula of initiation not predicated upon any religious basis and requiring no belief in any particular pantheon or hierarchy. Identifying the source of magical power as a triune essence of Will, Desire and Belief, Spare claimed the only requirement as being sufficient Belief on the part of the magician to permute Desire according to his Will. Thus, for Spare, the magical current is ever close at hand, and may be seized and wielded at any moment by a spontaneous and immediate apperception through aesthesis.

Spare emphasised the necessity of creating, or discovering, one's own Arcanum of sigils, encapsulating personal meanings, symbols and methods, as he himself had done. In *The Book of Pleasure* he specifies a Sacred Alphabet composed of twenty-two letters; this was evidently his first formulation, and undoubtedly reflects Crowley's influence. Over the years, however, his Alphabet multiplied to cover any possible meaning or necessity. Sigils may be received in dreaming or trance, but the most effective means

the National Competition for student work, alongside a warm commendation; the very first of hundreds which would appear in print during Spare's career

³ See *Images & Oracles of Austin Osman Spare*, p. 11.

⁴ Perhaps this represents a classic case of atavistic resurgence — from Spare's Germanic ancestors.



Self-Portrait (1952)
by Austin Osman Spare
(courtesy of Wm. Black McMorran.)

of their discovery is through automatic drawing.⁵ Spare recommends that automatism be employed to encode moments of powerful emotion in linear form; nuances of sensation and emotion are thereby captured — or bound as spirits — at the moment of their resurgence. He describes this process as "symbolically visualising sensation"⁶ — its value is that it prevents synaesthetic perception and pre-conceptual (non-verbal) knowledge from turning into mentation or internal dialogue. By this anoesis, subtle shifts and movements of Otherness are inferred as they impinge upon the Sorcerer, and are translated into glyphs whose 'meaning' or content eludes conscious apprehension, yet which thereby become functional as tools of sorcery. In a sense, this is art applied as fetish magic: the implements of sorcery — whether stone and bone, mannikin and cord, or sigil and cipher — are mnemonic devices for the cohesion of elicited states; they are as it were reflexes of the mudras of emotion and sensation, synthesised via ekstasis. By their manipulation the sorcerer effects a binding and alignment of spirit forces. Thus Spare carried on the ancient tradition of the divine Scribe, he who controls the magical universe by letter and line — avatar of Thoth and mediator between the human and the divine.

Casting the Shadow

Spare walked the paths of both mysticism and magic. To a mystic seeking reunion with and dissolution in Godhead, magical powers — the *siddhis* — are unwanted side-effects of his practices; for a sorcerer, observation of magical mechanisms at work may lead to speculations of a purely mystical nature. The two paths are refractions of the one Path, like the single surface of the double-sided Möbius strip. Spare approached the mystical aspiration by the use of the Death Posture; as he describes it in *The Book of Pleasure*, it comports the assumption of the Void, Kia, by the practitioner, and the ecstasy of union with the Absolute in Self-Love: "Let him practice it daily, accordingly, till he arrives at the centre of desire. He has imitated the great purpose. Like this, all emotions should find equipoise at the time of emanation, till they become one." This is the typical method of the ascetic, involving the renunciation of all desires, that the Absolute alone may remain.

The nature of the universe is dual — indeed, multiple; self is divided against self in our concatenation of personalities, the round-dance of our mysterious Nature. Yet Kia, as Spare tells us, is All, and all manifestation emanates from the single ubiquitous source. Therefore, instead of travelling directly to the 'centre of desire', we may equally take the path towards the circumference; to embrace the desires which are manifold expressions of the Absolute, and thereby fulfil them. This is the path of Sorcery.

Spare realised that consciousness of desire is itself the obstacle to its fulfilment:

Directly we desire, we have lost all; 'we are' what we desire, therefore we never obtain. Desire nothing, and there is nothing that you shall not realise. (*The Book of Pleasure*)

Once a desire has arisen in the mind, it attracts to itself some arbitrary form of belief which is projected upon the world, aborting its realisation 'as flesh'. The work of the sorcerer therefore entails the iconoclasm of belief and the re-direction by will of the energy thus freed, mutating into the new flesh of "purely formed desire". In *The Book of Pleasure* Spare analyses this 'Psychology of Believing', in grammar which is oftentimes obscure; however, to his friend Clifford Bax in 1921 he gave this simple and piquant explanation:

⁵ See Jan Fries, 1992. Spare gave a precis of the method in *The Book of Pleasure* and in the article written with Frederick Carter for *Form* magazine, 1916.

⁶ See *The Book of Pleasure*, p.56. Spare also notes that his first automatic drawings were done in 1900, when he was fourteen years old — indicating the value of refining systematically all such spontaneous, naively-inspired techniques.

Whatever you really want, you can get. The want first rises in the conscious mind, but you have to make the subconscious desire it too. And you can do this by inventing a symbol of the thing you want — wealth, a woman, fame or a country cottage, it's all alike. The symbol drops down into the subconscious. You have to forget all about it. In fact, you must play at hide-and-seek with yourself. And while you're wanting that particular thing or person, you must resolutely starve all your lesser desires. By doing that, you make the whole self, conscious and subconscious, flew toward your main object. And you'll obtain it.

Sigmund Freud held the obstacle to free passage between conscious and subconscious mind to be the 'super-ego', its purpose being to attenuate the chaotic contents of subconsciousness and present them in forms which pose no threat to the conscious ego — this was the context in which he applied dream analysis. In this formulation the 'psychic censor' guarding the threshold has an essentially moral function, and is no more than Freud's own ethical superimposition upon an inherent tendency of mind. Spare's conception of the nature of the threshold was opposed to this:

Dreams are translated by a parallelism, not by free association: there is no dream censor, but an amoral thinking by symbol, ideograph and metaphor...

Through Spare's interpretation, then, the threshold is simply an interstice between streams of consciousness of complementary but divergent natures; and ingress into subconsciousness requires a transvaluation of the language of thought into a symbolic language of desire, active at elemental levels of mind, as he describes in *The Focus of Life*:

Conscious desire is the negation of possession: the procrastination of reality. Make thy desire subconscious; the organic is creative impulse to will.

Although Spare was willing to make eclectic use of terms such as 'unconscious', 'subconscious', 'ego', et *alia* (the legacy of the psychoanalytic school of Freud — of which Spare was scathingly critical, with his references to "patho-psychology"), these nominalisations become hopelessly unwieldy when applied to praxis. They imply hierarchies of mentation, or zones of the physical mind, and are superfluous in describing the actual mechanisms at work in sorcery. The fundamental principle underlying Spare's sorcery — which he had established as early as 1904 — was the duality of Being and Nothingness, which he characterised as Zos and Kia, the Hand and the Eye; I and All Otherness.

What has orbit is negative to a converse experient: when and where you are positive, Otherness becomes rotative to you.

Simply put, that which is immediately present in consciousness is 'I' or Zos; all else is 'Other' or Kia — the Great Negative, our ever-present Shadow. That which is not manifest can be considered as residing in the Shadow — and therein lie all our spirits, gods, familiars, sexual daemons, atavisms: the vast panoply of transliminal entity which answers to the sorcerer's calling.

Darken your room, shut the door, empty your mind. Yet you are still in great company — the Numen and your Genius with all their media, and your host of elementals and ghosts of your dead loves — are there! They need no light by which to see, no words to speak, no motive to enact except through your own purely formed desire.

Spare referred to such entities as 'Dwellers at the Gates of Silent Memory' — silent because they obtain at pre-conceptual level — and as 'Dwellers on the Threshold', the nascent selves swarming at our periphery, always 'behind our attention'. It is through interaction with these desire-bodies, and their integration into our subjective continua, that we interact directly with Self, through the infinite permutation of its expression.

Union of 'Self to Ego' is commanded by obeying our more latent ideas.
Self is the real thing, Ego what we realise of it.

These latencies or 'Sexualities', as Spare termed them, are the nodes of mediation between I and All-Otherness (Ego and Self) by which Otherness — Kia — manifests its diverse modalities as psyche, soma and environment. Spare's conception of 'Sexuality' encompasses more than eroticism or copulation and is closer to Jung's interpretation of the 'Libido' as the field of absolute possibility, ever striving for realisation. The letters of the Sacred Alphabet express specific aspects of this potential, therefore they have essentially sexual connotations: "Each letter in its pictorial aspect relates to a Sex principle, and its modifications as completeness" (*The Book of Pleasure*) — hence, the 'Alphabet of *Desire*'.

Carlos Casteneda reports his teacher Don Juan's injunctions to 'switch off the internal dialogue' — this Don Juan regards as essential in order to allow the Nagual (Kia) to flood the Tonal (Zos), shifting the sorcerer's 'assemblage point' and empowering him to operate in Otherness. There are many ways to achieve this end, but the method of sigillation as a transmutation of thought to a language of pure form is pre-eminently suitable for the practice of sorcery. A sigillic language enables the sorcerer to think in symbols; indeed "sentient symbols do our thinking for us...", allowing consciousness to pervade hitherto occluded regions; the sigil acts as a 'courier' in the transference across the threshold.

All prayer dissipates without an intermediary or carrier. Gods, soul and the psycho-substantive seem to respond only through the mind by indirection and hetero-suggestion: this is the secret way through many barriers.

In any system, the element with the widest range of variability controls that system; this is an axiom of Cybernetics. The great power of sigils derives from their ability to communicate between all levels — emotional, elemental, atavistic, sexual, oneiric, stellar — like an elevator that stops at all floors: a truly universal grammar. In this way sigils fixate points of definition in the menstruum of Self or Otherness, wherein the Sacred Alphabet weaves a matrix: a web by which the movement of Otherness may be inferred, and by which Otherness may be drawn across the threshold and 'earthed' -induced to manifest according to the will of the sorcerer. As an artist, Spare's innate rapport with pure form, image and visual metaphor — cultivated over years in the practice of his art — enabled him to use sigils to interact with Otherness to an extent that may seem incredible to many. Yet his reported displays of rain-making, the materialisation of elementals to visible appearance and so on were rather more than sorcerous glammers — for, as impeccable demonstrations of the power of the dreaming mind to influence reality, they reveal the infinite potential of the magical Current when allowed to flow unhindered through the vessel of the sorcerer. It was with this knowledge that Spare could affirm in *The Book of Pleasure*: "Freedom from the necessity of law, realisation by the very wish, is the ultimate goal".

Modus Operandi

Does an abstract, when symbolised, take on sentience? Yes, inasmuch as we react and feel the same as from an actual. When we so formulate ideas they become as finite automata (familiar) that will react 'as if' sentient; therefore, 'sentient symbols'.

In 1929, Spare drew a pencil portrait which he titled 'Theurgy';⁷ it illustrates his application of modern psychological terminology to traditional forms of elemental evocation and binding, for the realisation of a magical wish. 'Theurgy' is defined by the *Oxford English Dictionary* as "a system of magic,

⁷ It appears as such in the catalogue of his exhibition that year, but has somehow acquired the peculiar title 'Theuray' — as it appears in several sources.

originally practised by the Egyptian Platonists, to procure communication with beneficent spirits, and by their aid produce miraculous effects..."; and indeed Spare's drawing contains vital clues to his own methods of working such magic. Alongside a three-quarter portrait of a female head, and a magnificent sweep of automatic line ensorcelling spirit forms, there appears a partly-sigillated spell, and at the bottom left of the picture is inscribed this legend:

Modus Operandi:
SUGGESTION
REPRESSIONS
OBSESSIONS
FIXATIONS
ELEMENTALS MANIFEST
REACTIONS
WILL OBEYS ORIGINAL IMPULSE

This is a concise resume of evocation by sigil, kindly bequeathed to us by Zos himself, and which may be interpreted in the following manner:

SUGGESTION: is the play of the sigil, once formulated, upon the mind. In *The Book of Pleasure* Spare explains that "all consciousness except of the Sigil has to be annulled; do not confuse this with concentration — you simply conceive the Sigil any moment you begin to think." Those who have worked with sigils will likely have found that the best method for their assimilation is simply to become absorbed in their line, allowing the glyph to seduce the eye.⁸ Great efforts of concentration directed at the sigil tend to imbue the sigil with that effort, and the concomitant cramp and fatigue, thus accumulating associations which are obstacles to transference. The intent of the operation is encoded in the sigil, and the desire thereby exteriorised; consequently the sorcerer must become a passive partner in the seduction, and allow the sigil to return unhindered to its source.

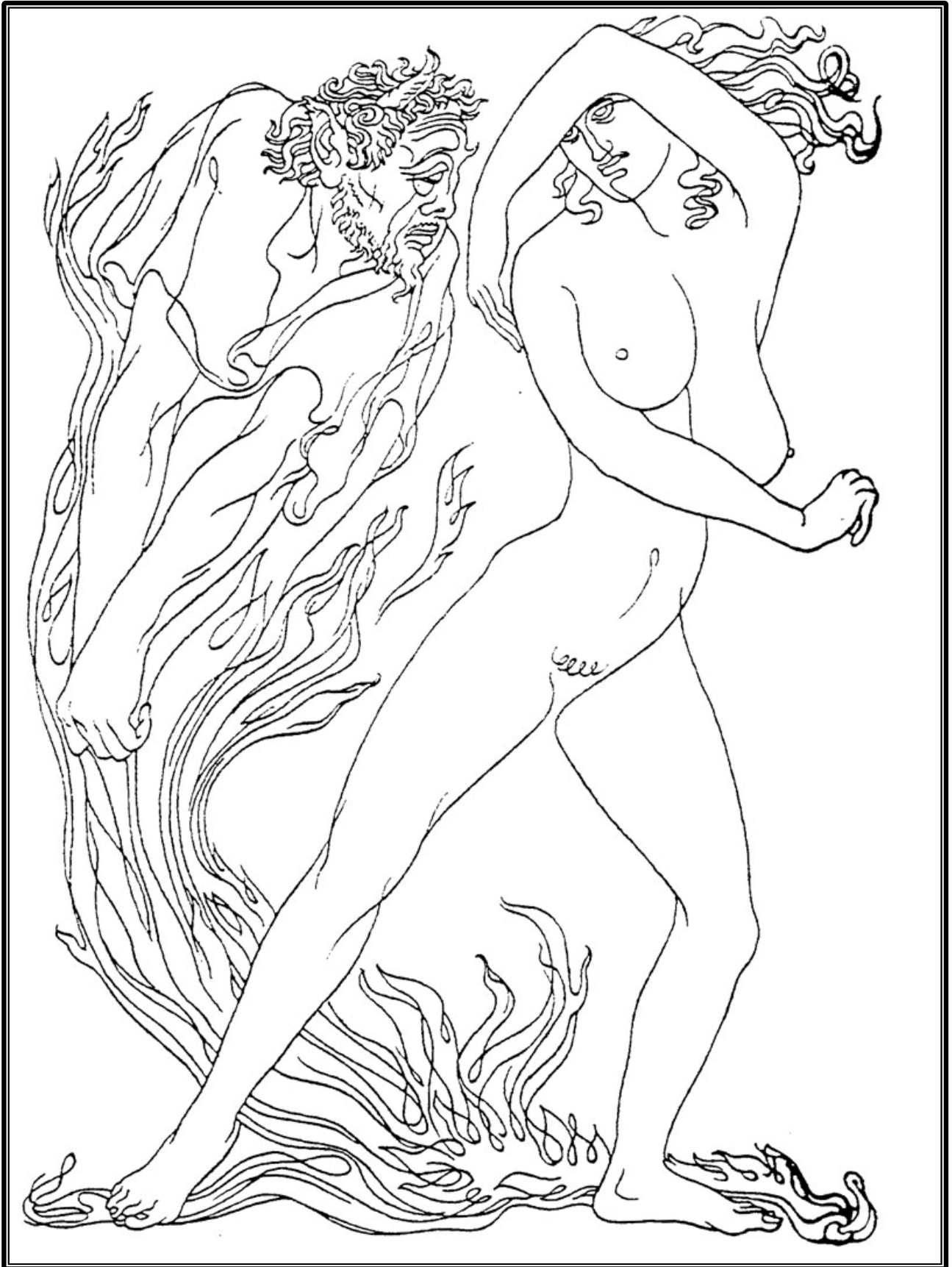
REPRESSIONS: Once the sigil has thoroughly imbued the consciousness, it is to be repressed and forgotten; therefore a divertive act is recommended to engage the conscious mind and allow the sigil to 'seed' in Otherness. In this context it is interesting to note the interview with Spare which appeared in *Psychic News* (November 26th, 1932).⁹ Pointing out to the journalist A.W. Austen a painted panel depicting Egyptian figures, Spare explained that it was intended to commune with the knowledge of Ancient Egypt which remains imprinted in the astral: "Several requests I have made to this great race of Egyptians, and all have been answered. I do not merely make the request and leave it at that. When I ask for a thing — which I do by placing a note in front of the panel — I deliberately make some sacrifice. I give up smoking — which is a great hardship — or something like that until the request has been granted." This 'starving of lesser desires' — as he described it to Bax — sounds dangerously close to 'placating the Gods with offerings'; however, as a divertive technique, giving up smoking for a period is a perfect means of diverting the conscious mind — a habitual smoker will find it difficult to think of *anything* but cigarettes!¹⁰ While conscious ego is thus occupied, desire is freed to gestate and permutate as protean elemental energy.

OBSESSIONS/FIXATIONS: Elemental energy forms begin to mass in the Otherness of the sorcerer and may be sensed by him, perhaps as surging tides of sensation or emotion. Anyone who knows how to fall in love can experience the circumlocution of all creation upon the single point of the beloved, in the *absence* of the beloved, and the process here is analogous. Crowley was critical of Spare's use of 'obsession', for he interpreted this as a loss of control on the part of the magician. Spare, however, notes that the disembodied energy of 'free belief will always find *some* focus for its expression; therefore, by the use of sigils the sorcerer designates a 'vital function' for its outlet, and the operation proceeds strictly 'under

⁸ The sigil may be assimilated tactually, or through any sensory channel, even by 'listening' to it; by this latter means may be apprehended the "Grimoire... of vague phonic nuances that conjoins all thoughts and is the cryptic language of the subconscious world."

⁹ Reprinted in *The Occult Observer* No. 2, Autumn 1992.

¹⁰ All habits and automatisms behave as sentient familiars and, once recognised and isolated, may be induced to set themselves to new tasks.



"...He asked me about mutations."

Austin Osman Spare

Illustration for "The Horrible Horns"

by Martin Gardner from *The London Mystery Magazine* Vol. 1 No. 7, Dec/Jan 1951
(courtesy of Wm. Black McMorran.)

Will'.¹¹ The elemental obsession gathers momentum and, like a whirlpool's vortex, it fixates upon its own negative centre: this Point is the fulcrum of the sorcerer's Will — the gateway created by configuring the 'Sacred Alignments'. The maelstrom of energy must discharge through this point, to manifest in the sorcerer's consciousness or environment.

ELEMENTALS MANIFEST: The belief underlying the motivation of the sigil, enciphered in its form, defines and covertly predetermines the form or vehicle in which the elemental familiar will manifest. The form of manifestation depends upon the nature of the entity; however, it will assume the form most accessible to the perception of the sorcerer.

REACTION'S: When the presence of the elemental becomes apparent to the sorcerer — by omens, coincidences or 'synchronicity', according to his personal tabu — he interacts with it accordingly.

WILL OBEYS ORIGINAL IMPULSE: "...and its virtue has happened...". The impulse of all Desire now emanates *from* Otherness via the sorcerer as the medium of Will, and the motive impetus of the entire procedure is at his disposal. Instead of pitting his meagre desire (for meagre is the nature of conscious desire) against the universe, the sorcerer, by making his wish magical, aligns with the universal Will. The secret is alignment and identification; there is but one Will.

The foregoing process of sorcery by sigil makes apparent to the sorcerer's perception the forces at work; rather than merely acquiescing in impassive interaction, he actively engages in the process of creation and change. Thus placing himself at the equipoise centre of Desire, he accomplishes the Great Purpose — "Verily he steals the fire from heaven: the greatest act of bravery in the world".

The Effort of Remembering

The soul is the ancestral animals. The body is their knowledge.

In the ecstasis of trance, ritual or dreaming we may experience spontaneous impressions of deep memories. Some are remote, elusive and barely sensed, while others have the vivid impact of reality. They may evoke no image, but linger as haunting nostalgias of prescience. Always they are obsessively familiar yet unknown, somehow strangely 'other'. Unbidden they reach forth to touch us like fond, half-remembered lovers.

As human animals, our physical and neural structures retain vestiges of our evolution. The layered structure of the brain comprises fish, reptile, amphibian, bird, and so on through mammalian, primate to human; this is the physical basis of genetic memory. Moreover, each one of us recapitulates the entire order of evolution on Earth, from protozoan to human, during the nine months of our incubation within the womb. Indeed, throughout our lives we carry our ancestors and their wisdom with us — our atavisms swim as chromosomes in the ocean of our cell nuclei, the 'Waters beneath the Earth' of Voodoo.

Spare's conviction was that all knowledge of past, present and future entity resides within us, and under certain conditions may be drawn upon and returned into consciousness. In his later writings he named this process 'Atavistic Resurgence', and the faculty of recall which summons such memory 'Atavistic Nostalgia' — literally the 'homesickness of ancestry'. In *The Book of Pleasure* he describes sub-consciousness as 'The Storehouse of Memories with an Ever-Open Door'.¹²

¹¹ See *The Book of Pleasure*, p.41, also p.47, where Zos stresses the identity of obsession and illumination.

¹² An allusion to J.F.C. Fuller's 'The Treasure-House of Images'; see *The Equinox*, Volume 1, number 3.

Know the subconsciousness to be an epitome of all experience and wisdom, past incarnations as men, animals, birds, vegetable life, etc., etc., everything that exists, has and ever will exist. Each being a stratum in the order of evolution. Naturally then, the lower we probe into these strata, the earlier will be the forms of life we arrive at; the last is the Almighty Simplicity. And if we succeed in wakening them, we shall gain their properties, and our accomplishment will correspond. They being experiences long passed, must be evoked by extremely vague suggestion, which can only operate when the mind is unusually quiet or simple... So by evoking and becoming obsessed or illuminated by these existences, we gain their magical properties, or the knowledge of their attainment. This is what already happens (everything happens at all times) though exceedingly slowly; in striving for knowledge we repel it, the mind works best on a simple diet. (*The Book of Pleasure*, p.47)

The "vague suggestion" which Spare decrees as the method of evocation is accomplished by sigillation of the nostalgic desire: the sigil is catapulted into the flux of our Otherness wherein "everything happens at all times", fixating the designated point of our 'circle of animals'¹³ so that its power may re-surge into our own sphere. A page from his *Grimoire* reproduced by Grant shows a fine example of such a spell:

I, Zos Apuleius, desire the strength of my Tigers — for my purpose is towards a great evil — therefore: Let loose the fierceness of great Tigers so I receive great obsession!¹⁴

Hence the mind, by Sigils, depending upon the intensity of desire, is illuminated or obsessed (knowledge or power) from that particular Karma (the sub-conscious stratum, a particular existence and knowledge gained by it) relative to the desire, but not from a memory or experience which was recent. Knowledge is obtained by the sensation, resulting from the unity of the desire and Karma. Power, by its 'actual' vitalisation and resurrection. (*The Book of Pleasure*, p.51)

By these means [sigils] all past incarnations can be expressed, all creation seen without stirring foot (*The Book of Pleasure*, p.56).¹⁵

Spare's sorcery and art have been described as becoming "decidedly shamanistic in content"; this comment was probably intended to contrast his pure and uncluttered method with the ceremonialism which he detested. The true link however is through his formulation of Atavistic Resurgence as a means of eliciting and empowering creative genius. Transformation into animal forms is perhaps *the* most ancient magical art, used by shamans to establish rapport with animals — essential for tribal societies dependant upon the hunt — and to ensorcel beast spirits and familiars for spirit journeying and shape-shifting. Such practices are associated with witchcraft the world over. However, the assumption of atavistic powers can take other forms, apart from possession and mimesis: the bestial and vegetal forms which writhe and weave through Spare's artwork — indeed, the organic vitality of his bold and fluent line — indicate the levels at which he chose to interact with atavisms. He directed their 'knowledge and power' into the discipline of his art; this was his recension of the primal magic, clothed in a form appropriate to his epoch.¹⁶ Thus, Austin Spare transmitted the Current with which he had been placed in contact as a youth, by the Witch Paterson. His pictures and writings continue this transmission to the present day — and beyond.

¹³ The 'Zod-Kia' of *Earth: Inferno* is a metathesis of *Zodiak* — the 'circle of animals'. Hence "the Zod-Kias are the hands of Death" = "the atavisms are the fleshing of Kia".

¹⁴ See *Images & Oracles of Austin Osman Spare*, p.53.

¹⁵ Spare is here paraphrasing the *Tao Teh King*, Chapter XLVII: the influence of the Tao pervades all of Spare's books, appearing as early as 1904 in *Earth: Inferno*.

¹⁶ Although he claimed to have used direct physical possession when it suited his purpose. See the article 'Atavism' by Kenneth Grant in *Man, Myth and Magic* no. 5, p.163.

One of the most striking statements contained in *The Book of Pleasure* is that sigils are "the means of inspiration, capacity or genius, and *the means of accelerating evolution*" (italics mine). The motive force of planetary evolution is not the war of attrition suggested by the phrase 'survival of the fittest'; it is *mutation*. Nature, ever-bountiful and, as we are told, abhorring a vacuum, experiments with every possible permutation of life and climate at some time. A mutation is a pivotal moment of change within species, which, when successful, exploits an earlier form to go *beyond* that form, and thereby to dictate the ensuing course of evolution: "Out of the past cometh this new thing...". Faithful to Nature's eloquent wisdom, Spare's Atavistic Resurgence directs this process into creativity:

Inspiration is a minor mutation evoked by a passionate nostalgia from our heritage.

The image which this suggests, of 'stepping forwards, backwards', epitomises Spare's cult. The purpose of Zos Kia Cultus is to use the mutational leaps made possible by sorcery for the cultivation of creativity and, conversely, the magical use of obsession and aesthesis as a means of obtaining knowledge and power, thereby to accelerate our own evolution.

Let us desire no better Pantheon than the zöomorphic in which to find a place: better to venerate our animal ancestry – until fully human – then the least attainable and most unknowable will disclose our next step.¹⁷

Spare states in *The Book of Pleasure* chapter 'Note on the difference of Magical Obsession (Genius) and Insanity',¹⁸ that:

Magical obsession is that state when the mind is illuminated by subconscious activity evoked voluntarily by formula at our own time, etc., for inspiration. It is the condition of Genius. (p.41)

In truth, as sentient creatures we are creative all the time; and, as Friedrich Nietzsche observed, we are much better artists than we think. It is the unwilling artistry of our believing which creates the fiction we inhabit, the web of Maya that ensorcelles us:

Your desires shall become flesh, your dreams reality and no fear shall alter it one whit. (*The Anathema of Zos, p.10*)

The psychological manoeuvre which Spare's sorcery entails is a harnessing of Desire, by Will, in order to engineer Belief; thereby to apprehend the design by which our 'inherent dream' constantly projects, and thus to master our innate excreative genius:

The chief cause of genius is realisation of 'I' by an emotion that allows the lightning assimilation of what is perceived. This emotion is amoral in that it allows free association of knowledge without the accessories of belief. Its condition is, therefore, ignorance of 'I am' and 'I am not' with absent-mindedness as believing. Its most excellent state is the 'Neither-Neither' the free or atmospheric 'I'. (*The Book of Pleasure, p.43*)

To speak of I and Other, Ego and Subconscious, This and That, belies the fact that there is only the single continuum of Consciousness. In the temporal and spatial duality which is our habitual perception, we are never entirely 'here and now', but then and gone, or yet to be. Therefore all Self, as we experience it, is atavism. Our reaching out through nostalgia is a contraplex process; past and future echo each

¹⁷ Crowley averred that his purpose was to teach humanity 'The Next Step' — which he designated as being to obtain 'The Knowledge and Conversation of the Holy Guardian Angel' or Genius. See *Magick*, p.158.

¹⁸ Likely penned in retort to certain harsh reviews which greeted his early exhibitions, some of which went so far as to suggest that Spare was unhinged and possibly degenerate.

other endlessly, reflecting through the double-mirror of 'I'.¹⁹ Only through the Neither-Neither, the absent-minded moment of neverness, may we grasp the totality which is One-Pointedness, Kia:

Retrogress to the point where knowledge ceases, in that law becomes its own spontaneity and is freedom. (*The Focus of Life*, p.8).²⁰

In *Earth: Inferno* Spare places the vulture-head totem of Kia at the centre of his 'Synopsis of the Inferno', a symbolic mandala of existence. This 'Mystic I', the negatively-existent point at the centre of the Self, has an infinite number of reflections in the circumference of its locus; it is the *kentron* or Pole upon which turns the Wheel of the Great Year of existences, the "emotional range" of our Otherness. Between these polarities of centre and circumference flashes the fractional moment of becoming which we experience as 'I'. "This focus 'I' called consciousness is unaware of its entire living embodiments but alternates and epitomises their personalities", writes Spare in *The Focus of Life*.

In one sense 'Zos' implies temporal entity — our time-bound flesh and the identity which we make at every moment; yet, Zos being the only thing that *is*, it is the only thing that can cease to be.²¹ Death is not an end, but a posture, the poisoning of awareness at the threshold of rebirth — a step in the cycle of becoming: "O' Zos, thou shalt live in millions of forms and every conceivable thing shall happen unto thee..." (*The Focus of Life*, p.8). Flesh alone is eternal, as Nature in its cycle of death and growth is eternal. Zos is therefore a name of the Immortal Adept who wanders the Great Year as Taliesin, Khidir, Merlin, Lao Tzu: the Traverser of Aeons, transcarinating at every moment throughout the Pan-Aeon of Self — the very Spirit of Magic which the sorcerer seeks to incarnate by a tireless remembering of his ipseity.²²

We who are fragmented, dismembered, seek ever to complete ourselves. At the moment when perception expands to compass its entirety, Zos — "the body considered as a whole" — is identical with Kia: the sorcerer, becoming freedom as the embodiment of the Current, is free — to weave a new flesh from the inherent dream of desire.

Envoi

Our amnesia covers so much: all our early history and potentials — now latent, unknown yet...

The nostalgic yearning of Zos for union with Kia compels the 'effort of remembering' which is the key doctrine of Zos Kia Cultus. Yet our remembering is actually an 'un-forgetting' — a drawing back of the veil of our inmost nature, to dispel "the cloudy enemies born of stagnant self-hypnotism".²³ By silence, by sorcery, by sigil, by sexuality, the fugitive fragments of our shadow-selves are re-called and remembered as Self: that 'I' may realise its completion beyond necessity in the ecstasy of Self-Love, one immanent point of ever-virgin consciousness which is the fulfilment of the New Sexuality.

Seek thy way through that which is, into that which you desire or think it should be; for the day of great mutation is always at hand — for the chosen.

¹⁹ Enantiomorphism.

²⁰ Crowley's marginal comment in his copy of the book — "Great".

²¹ One rendering of 'Zos vel Thanatos' is 'being or not-being'.

²² Osiris, the Creator of Names, travelling through Amenta to arise illuminated: "I am He who is not driven back among the Gods". See *The Egyptian Book of the Dead*, Chapter XVII.

²³ In Plato's terms, 'anamnesis' — a recollection of the Forms or Ideas known prior to this life.

Such is the Pathway of the Kia and the Zos that Spare opened. "Thither I go and none may lead..." is the affirmation creed of those who set out upon this nostic way. Upon it there will be found no initiatic hierarchies — there can be no 'attainment', for there is no thing to be attained, and no one to attain it. To realise 'the extent of the Body', embracing Self in all, and All in self; to walk the Circle's infinite round with knowledge, courage and pleasure is the sorcerer's task. The Crooked Path twists this way and that, uncoiling endlessly from the foot that treads it: the Star-Guided Wanderer in the Labyrinth of *I*.



Notes

Where the source of a passage used in the body of the article has not been not given, the quotation is from a private collection of manuscripts.

Suggested Reading

The Book of Pleasure (Self-Love) and *The Focus of Life* (London 1913, 1921 and others) by A. O. Spare;

Images & Oracles of Austin Osman Spare (Muller, London, 1975) by Kenneth Grant;

Azoëtia: A Crimoire of the Sabbatic Craft (Xoanon, 1992) by Andrew D. Chumbley;

Austin Spare: The Magician of Southwark (in preparation) by Frank Letchford;

Visual Magick & Helrunar (Mandrake 1992 & 1993) by Jan Fries;

Ciphers in Flesh (Starfire Vol. 1, No. 4) by Mouse;

Subliminal Seduction (Signet 1973) and others by Wilson Bryan Key;

H.R. Giger's Necronomicon and others by Giger (Edition C, 1984, etc.).

LAM: THE GATEWAY



Lam: The Gateway

Lam!
Thou Voice of ehe Silence,
Glyph of Hoor-paar-kraat:
The Dwarf-Self, che Hidden God.
Gateway to the Aeon of Maat!
I evoke Thee! I evoke Thee!
With the mantra Talam-Malat,
Talam-Malat,
Talam-Malat.....

Crowley's portrait of Lam, entitled 'The Way', was first published in 1919 as a frontispiece to his Commentary on Blavatsky's *The Voice of the Silence*. However, nowhere else in Crowley's work is there a mention of it until 1945, when a diary entry records Kenneth Grant's interest. It is clear, however, that the portrait arose in connection with the *Amalantrah Working* of 1918-19, when Crowley lived in New York. Unfortunately, the Record of that Working which survives consists of the first six months only. Nevertheless, it is clear from a study of this surviving material that the portrait of Lam embodies the quintessence of the Working.

The absence of Crowley's exegesis on Lam gives us a great deal of freedom and creativity to discover the implications for ourselves, and to use them as magical and mystical tools in our initiation. The portrait was republished in Grant's book *The Magical Revival* in 1972, and several times since — see, for instance, the *Statement on Lam* by the O.T.O. published in *Starfire* Volume 1 number 3 (London, 1989). There is much material on Lam in the more recent books by Grant; however, a *definitive* interpretation has yet to emerge. This is because we are dealing with something that is living and growing, rather than a matter simply of academic study.

Nevertheless, a broad outline is emerging, enough to make clear the primary function of Lam as the Gateway to wider and deeper ranges of consciousness — our extra-terrestrial, pan-dimensional Reality. In fact, anything whatsoever can function as the Gateway to those dimensions. The supreme glyph of Enlightenment is the lightning-flash, the swift awakening to Reality, which illuminates the landscape previously shrouded in darkness. The lightning flash can be triggered at any time, and by anything, when the conditions are propitious. The accumulation of glamour around the Cult of Lam makes it a Gateway which is pre-eminently accessible, however. The association with *The Voice of the Silence* makes it clear that Lam is a glyph of that Voice — the Babe in the Egg, Harpocrates, the God of Silence. This is Hoor-paar-kraat, the dwarf-self or Hidden God which is the Holy Guardian Angel. Here is a deep and powerful link; Hoor-paar-kraat is the copula with the unbroken, ever-coming substratum of consciousness which is Maat or the Tao, and of which we are terrestrial refractions. It is because of the intimate, intrinsic nature of this connection that every Initiate needs to forge his or her own link with Lam, and thus to develop an idiosyncratic Cult of Lam. The evocation reproduced at the outset of this essay is an example, being part of the present author's Lam *sadhana*, encapsulating the awareness of Lam outlined above.

Crowley gave the portrait to Kenneth Grant in 1945. Since then the significance of Lam has become more apparent. This significance can be glimpsed in the *Amalantrah Working*, but its applications reach well beyond; were this not the case, then Lam would be nothing more than an exotic curio in the museum of Crowleyanity. The emerging Cult of Lam is of central importance to *Starfire*; for now, though, this article looks at some of the seeds in the *Amalantrah Working* and related areas. Appended are two accounts of contemporary Lam Workings which have been submitted to us. The first of these draws on Enochian approaches; the second makes use of the magical technique outlined in the *Statement on Lam* published in the third issue of *Star fire*.

Crowley went to the United States in 1914, at the outbreak of the First World War, and stayed there until 1919. This period covers the core of his initiation into the A. . A. . grade of Magus. These years were marked by an ever-deepening insight into and affinity with Taoism, as is made plain in the course of the Preface to his *Tao Teh Ching* — actually a revision of James Legge's earlier translation. This insight saturates *Liber Aleph, The Book of Wisdom or Folly*, the manuscript of which was almost complete by the opening of the *Amalantrah Working*. *Liber Aleph* is a central work of Crowley's, where he makes clear the deep affinity between Taoism and Thelema; without an appreciation of this affinity, *Liber Aleph* appears as little more than a scattering of aphorisms. The *Amalantrah Working* needs to be seen in the context of this initiation.

According to Crowley's account, the Working arose spontaneously. He was living with a mistress at the time. Roddie Minor. One of her indulgences was opium, the opulent visions of which she related aloud. On one particular occasion, her apparent ramblings struck Crowley as bearing on the *Abuldiz Working* of some years previously, and after some astral investigation he decided that there were indeed threads of the earlier Working which were being picked up; thus opened the *Amalantrah Working*. Crowley inaugurated regular sessions, which usually took place at the weekends. He seemed interested primarily in its use as an oracle for his affairs over the forthcoming week. Although there were many such short-term oracular pronouncements, there was also a wealth of more substantial material.

Amalantrah is the name of the entity with whom Crowley trafficked over the course of the Working. Communication was never direct, but via a medium or Seer who was sensitised by sex, drugs and alcohol in various combinations. Because of the effects of these preliminaries, the earthing of the communications was sometimes poor, their expression rambling and diffuse; the wheat needs to be separated from the chaff, therefore, when considering the Record. The Seer was usually Roddie Minor, although on a few occasions other women did assume the Office. The visions often opened in a woodland Temple which was perceived astrally by the Seer; this Temple was sometimes peopled by apparent doubles of those participating, and included on occasions absent colleagues.

Several of the early visions are very suggestive of the portrait of Lam. Consider, for example, the following:

I began by asking for a vision containing a message. I first heard gurgling water and saw a dark farmhouse in among trees and green fields. The house and other things disappeared and a dark yoni appeared just where the house had stood. I then asked where will a message come from? Immediately soldiers with guns appeared lounging about the place, and a king on a throne where the house had stood. I then asked again for a message and saw an egg in which were many tiny convolutions of some flesh-like substance which would form something. The egg was placed in an oblong as in a picture. Around it were clouds, trees, mountains and water, called the 'four elements'. A camel appeared in front of the whole picture. I next tried to find out who the king was. He looked more like Prof. Shotwell than any one else. That is, he was 'simple, democratic' and very learned and fine. He was certainly not a king belonging to any kingdom limited by a country's borders, but he was a king of men, or a king of the world. I asked his name and the word 'Ham' appeared between the egg in the oblong and the soldiers around the king.

The Egg is a commonly-occurring glyph throughout the visions of the *Amalantrah Working*. It is of course a glyph of birth — the egg which contains the potential of all that is to come. There is a reference in one of the visions to Geburah 'applied to' the egg. Geburah is in this context the sword which cleaves the egg, or the lightning flash which sunders it, giving birth to the potential secreted within. Since elements of this particular vision are the foundation for much of the subsequent analysis, an extract from the Record follows. In this extract, 'T' is Therion, and 'A' is Achitha, the motto of the Seer, Roadie Minor. 'The Wizard' is Amalantrah. 'Arcteon' is the motto which was given to Charles Stansfeld Jones by Amalantrah. The bracketed material in the Record indicates both lacunae (...) and asides by Crowley or others.

[Saturday] 27th April 1918

10.08 p.m.

Wizard very serious and looks at Achitha in a very contemplative mood. Seems to approve. Turtle is most prominent thing in Temple. Child is there, lion and Barzedon. Arcteon has a very prominent place; he is a tall man that always appears in the Temple.

T: "What is the work at this weekend?"

A: "Geburah."

T: "Geburah applied to what?"

A: "The egg. The egg is resting on the point of mountain tops, very sharp. Water around, lotus flowers on it."

T: "Egg is symbol of some new knowledge, isn' t it?"

A: " Gimel. Lamed." (= spring, fountain.)

T: "What dees that mean?"

A: "I don't knew; followed symbol of mountain and lotus flower."

T: "How are we to break open the egg?"

A: "In plain language it means Thou art to go this Way."

T: "That isn' t plain language. How are we to get this new knowledge?"

A: "Don' task questions too fast. Sow the wild oats; go into the (. . .) into the Mother . . . (T[herionj: You bet, you bet.) (A[rcteon]: I think you're both getting off the trolley.) . . .to be born again."

T: "What about the Mass of the Holy Ghost?"

A: "That hasn't anything to do with it. You've shattered everything. I'll have to establish connection all over again. Going into the Mother to be born again, you get a New Life and then the Earth is covered with wonderful flowers, and bees come to the flowers to get honey to store, and the honey is stored elixir. I see a hill very steep. (I think (. . .) is played out.) Mother standing (. . .) down watching child. I don't know if she's going to save it or go after it or what. Lotus flower on water again."

The references to the lotus flower in association with the egg, and later the child, are significant. They suggest the Babe in the Egg, Harpocrates, often depicted as seated upon a lotus flower. The mountain is a symbol of initiation, of communing with the gods; examples are Mount Arunachala and Mount

Kailas, and the story of Moses ascending the mountain to receive the Word of God. The Hebrew letters Gimel and Lamed give GL, which means 'spring, fountain'. The portrait of Lam shows clearly a mottled emanation or umbra from the top of the egg, like the dappled effect of a fountain in sunlight, or the "fountain of dew" which showers from the Sahasrara chakra when the Fire Snake streaks up the Sushumna. The original publication of the portrait in 1919 did not show this, presumably because it was too subtle for the reproduction techniques then prevalent; subsequent publications in *The Magical Revival* (1972), *Outside the Circles of Time* (1980), and *Starfire* Volume 1 number 3 (1989) show it clearly, however. The Record of the last surviving session of the Working makes further reference to Gimel and Lamed, as the following extract shows:

[Sunday] 16th June 1918

9.00 p.m.

Wizard very natural - usual folk there. T: "Symbol for next week?"

A: "245." (perfect man; gall; RVCH AL (Spirit of God).) T: "Explain, please."

A: "33 explains one side of it." (83 = dew, wave etc.) "74 explains rest." (74 = ??? etc.)

83 = Gimel

74 = Lamed

33. Spring, fountain.

Perhaps all means the way is clear.

Here Gimel and Lamed are again mentioned, this time as the two sides of Perfection which are integrated in Adam Qadmon, the Perfect Man. This reference to Perfection suggests the Tao; it also suggests Maat as the Perfect Aeon. Gimel and Lamed when enumerated in full are 83 and 74 respectively, and combine as 157, the number which Crowley assigned to his reworking of Legge's *Tao Teh Ching* translation. He completed the reworking during his Magical Retirement at Oesipus Island in the summer of 1918; and he relates in the published Preface how he evoked Amalantrah to elucidate certain obscure passages. The attribution of 157 to his *Tao Teh Ching*, then, gives us further confirmation of the Taoist substratum of the *Amalantrah Working*, and reinforces the identification of Perfection with the Tao.

The portrait of Lam shows a well-developed Ajna chakra, which can also be seen as a stylised *ankh*. Together with the pattern of the umbra mentioned earlier, the shape of a cup or chalice is clearly delineated. GL also means a 'bowl' or 'chalice'. This suggests that if Gimel and Lamed are the two sides of Perfection, then Perfection is the Supreme Chalice or Graal, the Cup of Babalon, the Womb of the Mother. This interpretation is underlined by a passage in Crowley's Commentary to *Liber LXV (The Book of the Heart Girt with the Serpent)*:

Pé is the letter of Atu XVI the "House of God" or "Blasted Tower". The hieroglyph represents a Tower - symbolic of the sec in its phallic aspect, yet shut up, i.e. separate. This Tower is smitten by the Lightning Flash of Illumination, the impact of the H.G.A. and the Flaming Sword of the Energy that proceeds from Kether to Malkuth. Thence are cast forth two figures representing by their attitude the letter Ayin: these are the twins (Horus and Harpocrates) born at the breaking open of the Womb of the Mother (the second aspect of The Tower as "a spring shut up, a fountain sealed").

This passage underlines the mention earlier of Geburah "applied to" the egg, the lightning flash being in this context a type of Geburah. We have, then, an identity between the Tao and the Cup of Babalon, both being Perfection; and, of course, "The Perfect and the Perfect are one Perfect and not two; nay, are none!" (AL.I.45). The reference to "a spring shut up, a fountain sealed" is from the *Song of Solomon*:

A garden barred is my sister, my bride, a spring shut up, a fountain sealed.

This indicates a pregnant womb, rather than a celebration of virginity: to shut up or seal is to obstruct something which has formerly flowed. It is, then, an apt phrase to be used by Crowley in the context of the quote above from his Commentary to *Liber LXV*. Moreover, it recalls a passage from Kenneth Grant's *The Magical Revival*:

Crowley used the sevenfold star as a basis for the Seal which he designed for the Great White Brotherhood. The major emblem of the Silver Star is thus the sevenfold seal upon the Yoni of the Star Goddess. In the yonis or triangles appear the seven letters of the name B.A.B.A.L.O.N. Centrally, a vesica is shown, blocked or barred, indicating the presence of the secret seed; the point has become the line, the diameter has become the circumference. This seed is the "hermit", the hidden, masked, anonymous male essence in the process of begetting its image as the Sun-son upon the Mother goddess. This is therefore the Seal of Set who opens his mother's womb, as Sothis the Star opens the Circle of the Year.

(Grant, *The Magical Revival*, p.48)

Set is Hoor-paar-kraat, the "secret seed", the Hidden God, released from the egg by the shattering force of the lightning flash of illumination. In *Olla*, Crowley defines Silence as the Path of the Lightning Flash. Silence in this context is not simply the absence of noise or movement: it is the "still, small voice" from which manifestation unfolds, the potential which gives rise to the actual, the noumena which underlies phenomenon. The Egg of Silence is typified by Lam; to embark on the Cult of Lam is therefore to evoke the Hidden God, the Holy Guardian Angel. This is Initiation, the journey inwards which is simultaneously the journey outwards, for the microcosm and the macrocosm are not two but one. Lam is the Gateway to Outside — those tranches of consciousness which lie beyond the bounds of what we consider to be ourselves.

This Gateway, and these tranches, are nothing new. The goal of all magical and mystical traditions is Gnosis - the awakening to Reality. The nominalisations of this goal are legion, but all paths lead to Rome. Similarly, each Initiate will have his or her own Gateway, but each Gateway will open out onto the same Reality.

* * * * *

Let us now analyze briefly the evocation which was reproduced at the outset of this essay.

Lam!
Thou Voice of the Silence...

Crowley's association of the portrait of Lam with *The Voice of the Silence* identifies it as a glyph of that Voice. The association is underlined by the assignation of 71 to both the portrait and the Commentary, as is made clear by the inscription which accompanied the portrait as originally published:

LAM is the Tibetan word for Way or Path, and LAMA is He who Goeth, the specific title of the Gods of Egypt, the Treader of the Path, in Buddhist phraseology. Its numerical value is 71, the number of this book.



LAM

by Robert Taylor
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A metathesis of LAM is ALM, also 71, a Hebrew word meaning 'silence, silent'. The Silence is the noumenon which underlies and infuses phenomena, the continuum of which all things soever are simultaneously facets and the whole. The Silence is the quietness at the heart of noise, the stillness at the heart of activity, the being at the heart of going, and the emptiness at the heart of matter. These juxtapositions may seem merely revelling in paradox; the fact is, though, that reason is a tool of limited application, and paradox is a means of pointing beyond apparent contraries. The 'Way' or 'Path' is a reference to the Tao. The 'Treader of the Path' is the Initiate, treading the path of initiation. This brings to mind the concluding lines from "Pilgrim-Talk", in Crowley's *The Book of Lies*:

O thou that drawest toward the End of The Path, effort is no more. Faster and faster dost thou fall; thy weariness is changed into Ineffable Rest.

For there is no Thou upon That Path: thou hast become The Way.

Initiation is the realisation that we are ail *jivanmukta*, liberated whilst yet living; further — that the only thing to be liberated from is the idea that we are not already liberated.

*Glyph of Hoor-paar-kraat:
The Dwarf-Self, the Hidden God.*

Hoor-paar-kraat is the unmanifest twin of Ra-Hoor-Khuit, manifestation. The distinction between these twins is figurative only; they are aspects of each other, neither separate from the other. The term 'Dwarf-Self' is often used: 'dwarf' in the sense of yet to manifest, adolescent, prepubescent, yet to flower. This is the Hidden God, a term used throughout the Egyptian *Book of the Dead* to glyph the sun in the Underworld or Amenta, the potential which is at the heart, of florescence. Yoga is Union; not the union of opposites, but the unveiling of the union which has always existed, veiled by the illusion of limitation. Hoor-paar-kraat is a term often used synonymously with the Holy Guardian Angel.

Hoor-paar-kraat may be seen in terms of the Tetragrammaton, the He final, Horus or Ra-Hoor-Khuit being the Vau. This identifies Hoor-paar-kraat with the Aeon of Maat, the continuum or extra-terrestrial reality, a Communion in which we are at once Celebrants and that which is celebrated. As Treaders of the Way, we are not something separate which merely traverses from one point to another: we *are* the Way.

*Gateway to the Aeon of Maat!
I evoke Thee! I evoke Thee!
With the mantra Talam-Malat...*

Taking the above ideas together, we can see, therefore, in what sense Lam is the Gateway. The portrait of Lam arose from the *Amalantrah Working*, and is a glyph of that Working. Lam is the Voice of the Silence, the Silence which is the extra-terrestrial continuum of consciousness of which manifestation is a facet. The Aeon of Maat is not a span of time, nor an initiation to which we might attain by virtue of intense and protracted contortions of the mind and body, but is here and now — the Ever-Coming One.

The mantra 'Talam-Malat' celebrates the Gateway, and is uttered several times before it lapses into silent vibration. 'Talam' is the semen-honey offered in the Mass of Maat; the word is a fusion of Lam and Maat. Its number is 81, KSA, the full moon which is both the flowering of the lunar cycle and the point of return to the New Moon; similarly, Maat is both the flowering of the Aeonic cycle and the point of return to the Pralaya or dissolution. The second half of the mantra, 'Malat', a mirror image of the first half, emphasises this sense of backward-turning.

The use of this mantra stems from the culminating moon of a Working, based on Crowley's *Liber Samekh*, which I undertook several years ago after sensing a summons to the Knowledge and Conversation of the Holy Guardian Angel. The number 81 emerged into awareness, and it seemed to be a pericho-

resis of several elements — my growing interest in Lam, the mysteries of Maat into which I was then gaining an insight, and my Angel. The mantra 'Talam-Malat', then, concentrates and celebrates the common nature and indeed identity of the Angel, the Aeon of Maat, the Tao, and extra-terrestrialism. This insight was, and is, a matter of experience; once tasted, the nectar is not only never forgotten, but is ever-present.

This brings us to the prime consideration of the Cult of Lam, which is that though Lam is the Gateway to our extra-terrestrial reality, that Gateway is intrinsic to the individual Initiate. Similarly, the key that unlocks the Gateway is necessarily of a unique pattern, and must be discovered by the Initiate in the course of direct magical and mystical experience. The Cult of Lam focuses upon the techniques for discovering the pattern. However, these techniques can never be a universal template; rather, they are but a basis upon which the Initiate rears his or her own Temple of Illumination, the inner shrine of which is Silence.

The Cult of Lam, then, is a quintessence of the Typhonian tradition, which is concerned with trafficking with that which lies Outside of the terrestrial vehicle, and hence uniting the terrestrial and the extra-terrestrial. The practical Keys which facilitate this alchemy will be explored in future articles/

Appendix I

Lam and the Arc of Archery

"Is a God to live in a dog? No! but the highest are of us".

"The Tao of Heaven is like an arrow, yet it woundeth not".

"Happy are they that have known me for who I am. And glory unto him that hath made a gallery of my throat for the arrow of his truth, and the moon for his purity".

The following material has been drawn from explorations of the Enochian System, and can be of use in contacting Lam. There seem to be several Aethyrs particularly appropriate to the contact with LAM and the energies of the Aeons of Horus and Maat. There are also some elemental spheres within the watchtowers themselves which seem appropriate to contact with LAM. The first account is of a journey to the Aethyr VTI, the Aethyr of Change. Its numeration in terms of the Enochian letters is either 133 or 139, the former reducing as 7×19 . This is the Aethyr where the Initiate discovers the nature of his or her "Covenant with God". The Covenant is LAM: it reflects the particular direction of the Initiate's arrow of Will within the continuum of Maat. Before moving to the vision of this Aethyr, a few signposts are appropriate.

BAG, the Aethyr of Doubt = 19;
BABALON (Babelon) = 114 = 6×19 ;
VTI = 133/139 = 7×19 ;
SHAITAN = 133 / 139;
OVOF. Magnify = 133;
ABRAHADABRA = 418 = 22×19 .

Journey to VTI: The Aethyr of Change

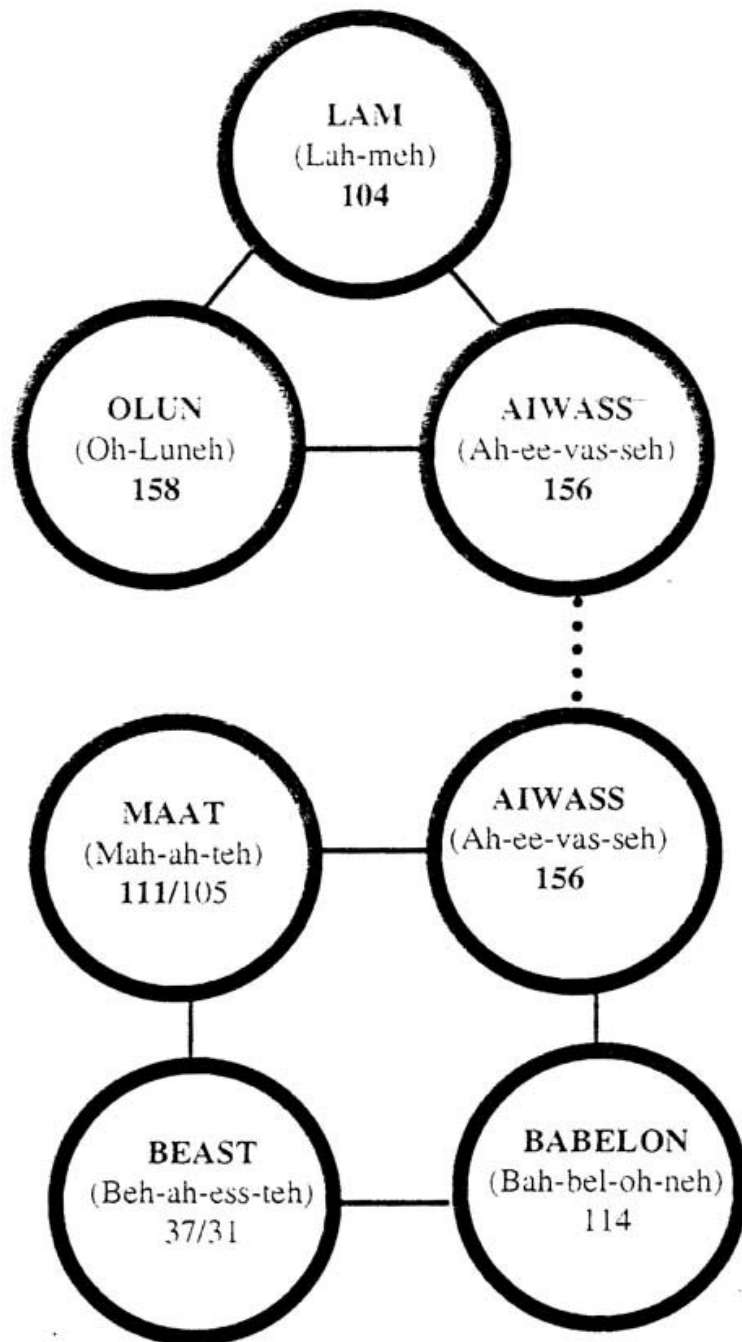
After repeating the appropriate calls, I began to stare into the large calcite crystal upon the table which served as an altar. I could see stars in space, and after repeating the word OVOF [Magnify] several times I felt myself to be floating in space. There was a large star towards which I was being drawn. I passed through the coronasphere of the sun, but felt no discomfort. I found myself in a bright but misty void within the star. A beach appeared in the mists and I walked up onto its sands. At the edge of the beach was a wood of large oak trees which I quickly entered, I moved deeper and deeper into the woods, and the light from the star cast strange long shadows which seemed to point the way into the heart of the wood. A grove appeared; and within that clearing was a beautiful waterfall, which bubbled into a stream and then wove its way towards the beach, disappearing out of sight. I bathed in the waterfall. I realised suddenly that I was being watched, and noticed that there was a cave behind the waterfall. In the twilight I could see the radiant image of a woman; she stood in profile, half-clothed in the shadows, beckoning me to enter within. I penetrated the veil of the waterfall and took her hand. She led me down a long tunnel that seemed to go far underground. Finally we came to two large doors with an elaborate seal upon them. My guide vanished into the shadows, and an impressive

warrior-like angel clothed in samurai-like clothes appeared before the door, blocking my way. He had fiercesome flashing eyes, and 106 arrows pierced his chest like a pin cushion. The Barbs protruded from his back, and his chest was a mass of feathers, the feathers of MAAT. In one exotic flashing, flowing movement without any break, he fixed his eyes unflinching like a cat, whilst his hand selected the arrow for me and placed it upon his bow, and he drew and fired at my heart. As the arrow entered my heart I was shaken with pain and pleasure; I realised in a blinding gnosis that these arrows had been dipped in the Holy Graal of the Scarlet Woman, and this was the poison of Babalon which would lead me to the GRAAL and to the Abyss in search of the Philosophers Stone (the antidote, if you like). The poison would eventually bring about the death of my personality in the Abyss, but it also connected me to the bloodline of those who seek the path which leads to LIT: and beyond to LIL - LIL-LIT (H). I saw then that the Elixir of the Poison of the Arrow (MAL is 'an arrow' in Enochian) is LAM.

I realised later that this occult attack had come from the Governor called Ranglam. But I had forgotten about the arrow by now, as the seal had been broken and the doors to the underground chamber opened. I entered within; the atmosphere was very dark and deathly quiet. At the end of the room stood a Stone throne, and a presence sat upon it. I stared to perceive who it was, but as I tried to focus on the face it started to distort. I could see two red eyes staring back at me, and felt intensely that this was myself in the future as yet not formed, as yet unborn, unseen and unheard; but I had been marked and I would return. At this point I withdrew from the vision, realising that I could go no further at that time. I believe that the presence here encountered was the LAM, the face of the Monad that only becomes really apparent in this Aethyr of LIT.

What follows is information which has been received as a result of expeditions to Aethyrs, both alone and in groups, over the past few months. The Aim was to achieve deeper knowledge of the function and operation of LAM with regards to the Great Work and our respective true selves. These are the results.

Egregore Map



Egregore Chain No. 1:

$$\text{LAM (104) + AIWASS (156) + OLUN (158) = 418}$$

LAM is the duality of creation. QAA (52), the arrow and the target. Aiwass on this basis is the threefold aspect of creation, the fulfilment and the synthesis of the aspiration of the arrow towards heaven. AIWASS + OLUN = 314 = KAL (to manifest, or precipitate). KAL is derived from KALZ which means 'the Firmament' and is itself a factor of doubt. KALZ = 323 = 17 x 19. Hence we can derive from this the formula:

KAL LAM = 418 = KAL MAL (Sigil Earth of Water, Water Tablet) Manifest LAM = 418: Manifest the Arrow.

OLUN: OL (to make = 2 x 19) + UN (title of the first enochian letter) = 120 = OM, Understanding, and GRAA the Moon. Hence OLUN can be defined as to make the understanding of the Moon, or to make a hole which is receptive to understanding. OLUN seems to be very like TIAMAT or LILITH.

$$\text{KAL} = 314 = \text{BUTMONI (Their mounts)} = 2 \times 157. \text{ZORGE (Love)} = 151 / 157.$$

Hence we can see that the marriage of AIWASS and OLUN creates manifestation and expresses the duality of Love and its division. Out of their mouths spill the duality of the word which is divided, but which becomes reconciled through the Love of LAM: the arrow joins them. The arrow of truth is the arrow of Eros, the arrow of LIT — the Aethyr without a supreme Being. OLUN is the act of drawing the Bow, LAM is the face behind the Arrow, and AIWASS is the act of aiming and fixing the target which depends upon light.

Egregore Chain No. 2:

$$\text{MAAT(III) + AIWASS(156) + BEAST(37) + BABELON (114) = 418}$$

$$\text{MAAT(111) + AIWASS(156) = 267, YRPOIL, 'division';}$$

$$\text{BEAST(37) + BABELON(114) = 151, ZORGE/SALOME, 'love';}$$

$$\text{YRPOIL(Division) + ZORGE(Love) = 418.}$$

Hence "I am divided for love's sake, for the chance of union". But how can this union be accomplished? How can the duality be reconciled? The answer is through the introduction of a third variable, which is Love: the Love of the Beast for Babalon, and of Maat for Aiwass. It is interesting to see how Aiwass appears on both these maps. He seems to represent on the one hand in the first map the Magus, and Logos of the Aeon; whilst in the second one he is the Demiurge, with the path of the Hierophant (Man of Earth) connecting these two maps together.

But what exactly is an egregore chain, and how does it work? It can be defined as the group spirit (super-consciousness) of all the members of a particular Order. The F.S.(Fraternitas Saturni) use this notion very effectively; members need not be present in the workings or rituals of other Order members in order to gain access to the egregore. It is analogous to the running of magical computer programs across a network of adepts or members, in order to access necessary gnosis and guidance from the Secret Chiefs.

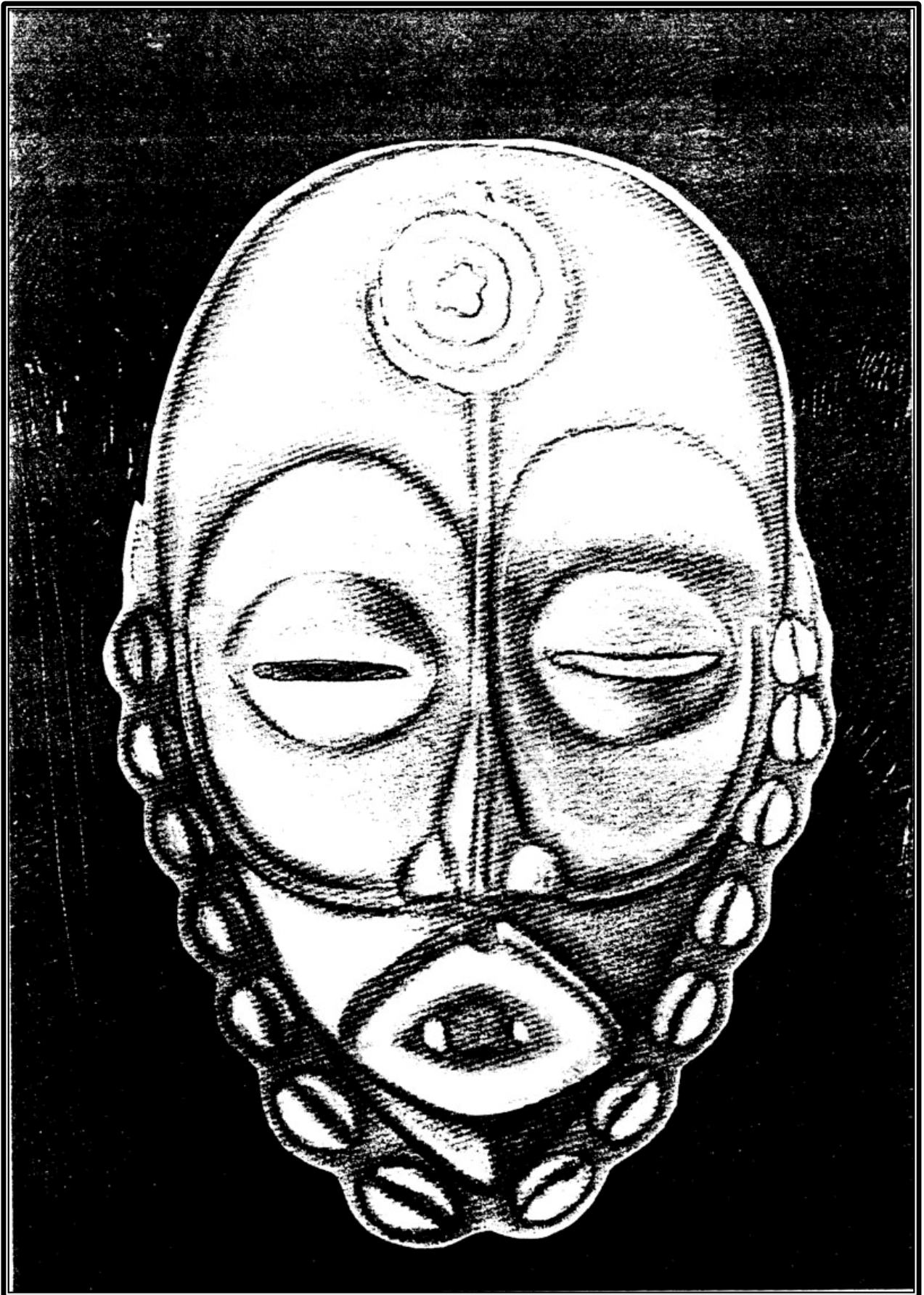
This can be done using these egregore maps because they express the laws of Creation and the Fall through their symbolism. They allow people to free themselves from the lust of result by the externalisation of the Holy Guardian Angel into the egregore; thus, in the process of trying to communicate with the Secret Chiefs, the nature of the Angel is encountered in the process. It also helps to align groups to the Great Work more effectively, diminishing group Babel that hinders us from uniting with Babelon. Babel is a negative build up of Shaitan energy that restricts the flow of Will. This is the division that must be overcome with Love. When working alone, the triad seems to be the most natural pattern to assume. For example, I take the form of Aiwass through atavistic assumption, and through OLUN my anima manifests the Child that is Lam, the fruit of my will, the Hidden God. In pairs, OLUN + AIWASS relationships form, with Lam being the invisible unifier or copula between them.

The Bow is formed of a branch of the Tree of Knowledge of Good and Evil. The String is the golden thread, the Sutrat-man that connects us from incarnation to incarnation, from past to future; it is the knowledge which we retrieve from Choronzon through the ABRAHADABRA process. The String is the Serpent of Time, Apep, that must be overcome. The frequency of the string as it resonates is the song of the true self, and is but part of the music of the spheres. The tension of the Bow is the force of Shaitan that tries to resist the Initiate drawing it back and seeing his or her origin. Shaitan does this by creating a sevenfold veil of doubt which must be transcended. The Bow may now be opened which itself creates a division, a window to the void through which we can find the path. This takes the strength of a Lion or a Dragon (OLUN). To open the bow is to weave a vortex, a voracious devouring of chaos and cosmos. The Daughter of the Flaming Sword is often depicted holding the mouth of a lion, as if to control it, to stop her being consumed. But the opening of the bow is the opening of the mouth of the Dragon, whereby one is consumed with fire (spirit). The Bow is now fully extended and becomes a Circle, with the heart of the Initiate at the centre: Hadit joins with Nuit. (Nuit is often depicted holding two arrows in early Egyptian icons, one of which points upward, the other downward). Now we aim without aiming; to forget the arrow (MAL) is to remember LAM: the Target is our intention. We place the arrow, symbol of our will (AIWASS) and its ultimate fulfilment, upon the string; and, dissolving ourselves in samadhi upon a sevenfold doubt, we loose the arrow in a moment of pure folly. The feathers of the arrow are plucked from the headdress of MAAT; these feathers form a cross pattern as they resolve themselves in a circle which becomes the Mark of the Beast. One of these feathers of MAAT is used to weigh the heart of the Initiate in the 17th Aethyr TAN, the Aethyr of the Balance.

A suggested LAM Visualisation

Imagine you could remember all your past incarnations in full, through different races, sexes, cultures, planets and even solar systems. Imagine yourself turning around to look behind in a moment of paranoia-critical, and seeing all those incarnations. The fear and disgust of past acts, pain and death must be transcended in doubt and magnified, so that the covenant becomes manifest. Try to synthesize all these shades; though they be divided, this is the mystery of Babelon that you must overcome with Love. Then, through a process of Magical forgetfulness, forget the arrow and give birth to LAM: a bi-sexual humanoid entity which glows with orgone light energy and is the sum of your past and the root of your future. This image is nameless, the Bornless One; hence it is attributed to the Fifth Aethyr, the Aethyr which is without a supreme Being; but it is also a servant of the Arrow, Truth.

Jonathon Blakeley.



African Mask of LAM

by Linda Falorio
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Appendix II

An Account of a Contemporary Lam Working

What follows are diary extracts from a series of Lam meditations and invocations which I undertook between 1st July and 3rd October 1990. The practice was inspired by the Statement of the O.T.O. concerning the cult of Lam issued by the Sovereign Sanctuary of the O.T.O., which was published in *Starfire* Volume 1 Number 3.

The practice consisted of an opening rite based on the recommendations in the above document:

The eight-fold banishing ritual of the pentagram, followed by the lesser hexagram ritual. This was followed by an invocation of Aiwass (or one's own H.G.A. which was used later) using the Preliminary Invocation from *Liber Samekh*. This was then followed by a sitting mantra meditation before the portrait of Lam. Astral investigations followed after rapport had been achieved.

And a closing rite:

Closed with Harpocrates and the eight-fold pentagram ritual.

After three weeks of preliminaries...

23rd July.

8.40 pm.

Powerful, intense concentration on his left eye. Flowed into the eye like a stream of fluid. Powerful downdraft. Flowed down with it. Down to the Earth where I found myself at the mouth of a tunnel. The walls looked segmented like the cast of a worm. The walls were pink/red, warm and damp. It was slippery underfoot. Down. The whole planet is 'filled' with these tunnels. Presently I arrived at the centre of the Earth where lay a powerful red/white light which was too powerful to approach. Up and to the egg. Out, and then back in through both eyes. The Ajna is the key. The human Ajna is like a rose bud, tiny, underdeveloped, closed; that of Lara is huge and in full bloom – it's obvious from the portrait. I tried without success to 'look' through it. Out and sealed the egg.

And, the following evening:

I immediately assumed the egg mask and closed the eyes and concentrated on the Ajna; again I found it very large. Both 'my' and Lam's Ajnas overlapped, so as I concentrated on one I concentrated on both. Perhaps this is a significant point of contact with Lam. I felt some change and imagined the Ajna opening like the eye of a Cyclops. Through this eye I saw vague scenes but nothing definite. I allowed the eye to close and flowed out from the egg and sealed it.

Having concluded my practice I decided to have a look at what Grant has to say about Lam, as I had yet to do so. In *Outside The Circles of Time* (p.154) I note that my astral impressions of Lam are very different to

those described but: "...The fusion will occur between the eyes of Lam, in the region of the Ajna chakra."

5th August.

Lam is very, very small. Just like the little people of whom he may be a member in some sense. I assumed his form and concentrated very hard on our Ajna. After some time a scene appeared. A desert. To be quite honest I had forgotten about the egg-desert connection so this came as something of a surprise. I'm fairly sure that it was North Africa, for I could see fallen columns which were very definitely Roman, so the location may have been modern day Libya or Egypt.

Towards the end of August a change of emphasis was witnessed:

18th August.

10.00 pm.

I descended and resolved to explore the landscape. I strongly invoked Lam and then travelled towards the mountains. I allowed myself to rise above them. The associations of Lam - lama - high, inaccessible mountain retreats - Shambala flashed into my awareness. I called upon Lam to guide me, and I turned North.

Then, the next evening:

On entering the egg I found myself before the building I saw last night. A mandarin stood near me - very Chinese, orange costume and perhaps a hat. I challenged him with "Do What Thou Wilt Shall be the whole of the Law", and he responded very clearly with "Love is the Law, Love Under Will". He was reluctant to talk. We entered the building and within lay a circular enclosure of fire and beyond it an egg. Very large. I was told that it would hatch and release a bird - "a hawk?" I asked. No answer, but the impression of large white feathers. The number of the bird 729 - very clear. The number seemed familiar. His number - 151.

And again:

On entering the egg I found myself before the building I saw last night. The mandarin-like figure was again present. I challenged him with "Do what Thou Wilt Shall be the whole of the Law" and he responded very clearly as before. I asked him for another number other than 151. He replied instantly with 71, a number of Lam. I asked him if he were Lam, but he replied that he was a messenger of Lam. At that instant I saw that $71 + 80 = 151$, Lam/Silence + Pé, the mouth! He was very reluctant to talk. We entered the building and in the distance lay the egg. I was again told that it would hatch and release a bird - but not a vulture, or hawk, or eagle, but again I had the strong impression of large white feathers encircling the globe. MAAT is very strongly involved.

Gematria:

729: ShT-HADITH, Set-Hadit;
AMALANTHRAH, Amalantran;
BAFGMITHR, Baphomet.

This demonstrates the powerful link, between Lam and Amalantrah.

As for Lam's messenger - 151:

151: AHIH, spelt in full;
QVMH, a standing upright;
MQVH, the Fountain of Living Waters.

A week later:

27th August.

11.40 pm.

I again found myself by the temple in the mountains. I travelled into the heart of a particular mountain via a door on the left of the temple. I found Lam within. I challenged him with "Do what thou wilt" and received a satisfactory reply. I asked Lam for proof of his identity and received 207:

207: AVR, light;
AIN SOPh, limitless;
ZR, the Crown of the Ark.

I accepted this. And as I spoke to Lam I saw a great white star and Lam as the path between it and our solar system. The number 511 also appeared:

511: RISHA, the HEAD !
OThIAL - no entry for this, but OTh is a root meaning, time,
period, etc.;
HCMVD HShMALI, the left pillar.

This is a metathesis of 151.

28th August.

11.05 pm.

Entered the egg and assumed the form of Lam. Concentrated on the Ajna and the mantra. Ajna opened, desert scene. Saw the egg. It cracked open; a child of perhaps of two or three years lay within. The child's number is 177.

177: ADVN HADVNI, Lord of Lords!
GN ODN, the Garden of Eden;
MV AION, Mo Ayon, the Dark Doctrine.

9th September.

I found myself, unexpectedly in a desert, three palms, and the egg. The egg was very large and yet very small, small enough to sit in one's hand. Hadit and Maat. I knew instantly HADIT and MAAT. I paused to consult *Sepher Sephiroth*:

HADIT = 29;
MAATH = 442;
29 + 442 = 471;
471: OYA (Greek), an egg!
ThHVS, primeval ocean, deep.
HADIT (spelt in full) = 555;
MAAT = 51;
555 + 51 = 506;
506: TEPAS (Greek), a sign, wonder, omen;
OLITzVTh, exultations, rejoicing;
SOTOU, 'Thou the Saviour!';
IShRTzV, let them bring forth;
ThVR, a turtle-dove.

23rd September

9.15 pm.

This was opened by an invocation of my angel using the Preliminary Invocation from *Liber Samekh*. I then sat before the portrait of Lam and engaged in a mantra meditation. I was in a vast empty void illuminated by lightning flashes which seemed to come from infinity to where I was. They originated from the vertices of a square, not a diamond; and at its centre lay (stood) myself. That's all there was, lightning illuminating the Void in the form of a diamond and me. I invoked Lam. The scene changed. I was in a vast desert, a desert in every sense, no sea-side dunes or variations in the landscape; just utter emptiness except for the egg. The egg was large, perhaps three metres high and proportionately wide, and was being warmed from below by a very red fire. The phoenix came to mind; so too did the idea of germination, or rather incubation. I returned from what appeared to be a long way.

The whole character of the meditation was very stilling and very compelling and I find myself being left with the image of the egg imprinted firmly on my mind.

27th September

Midnight.

In the body of light. I performed the eight-fold banishing ritual of the pentagram, followed by the lesser hexagram ritual. Meditation before Lam's portrait. Entered the egg, asked for other images of Lam and received The Star of Bethlehem - Xmas card material, desert, a child, camels, the three Magi. The Star is, of course, Sirius - the power behind the son/Sun. Medieval images/paintings of the Madonna about to conceive via the dove, or a ray of light from a distant star. Superficially Xtian only.

Lam is a mask. A name and a face used to describe a current flowing perhaps from Sothis. The current links, somehow, Hadit and Maat and their place of interaction is the garden of Eden!

Shortly after this the diary was closed due to personal constraints.

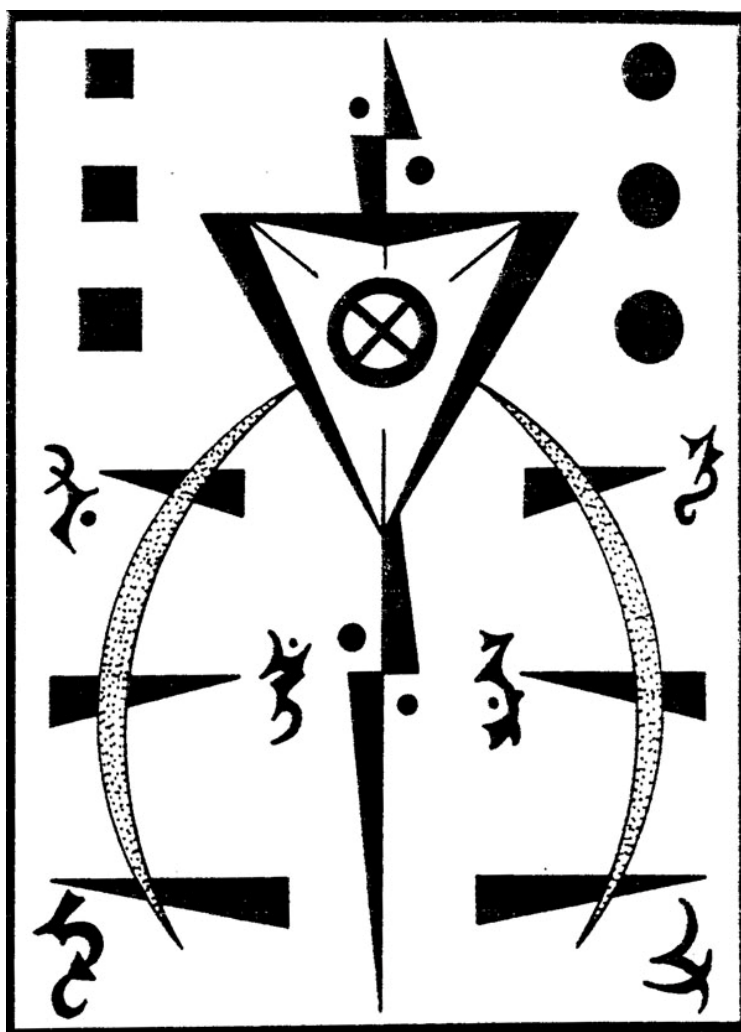
It should be said that this was my first encounter or exposure to something or someone of the character of Lam, and its effects on me were both subtle and very distinct. Any kind of rapport with those from beyond, whatever that means, produces an openness or a broadening of consciousness. The effect is not dissimilar to the alleged benefits of travel. First hand exposure to other cultures ought to break down one's necessarily parochial view of the world.

Furthermore, no amount of exclusively intellectual research can replace this kind of experimentation. Rehashing 'Crowley's ten greatest visions', as interesting as this might be, will not significantly contribute to the establishment of the 93 current, broadening the base of human knowledge, personal attainment or whatever one's aims are. Individuals must take up the challenge and dare to make contact!

Frater Isak, 91'



WISDOM FOR THE NEW FLESH



Wisdom For The New Flesh

An Introduction to the Lore of the Sabbatic Tradition with reference to the transmission of the Quintessential-Azoëtic Current.

In seeking the Quintessence of Magick we must seek within ourselves, as Unique Stars shining within the Body of the Void - shining with the Single Flame of Magical Power. We must not look further than the Present Moment, nor strive towards an ever-distant Idol of Perfection; rather we must grasp the Secret NOW. For the Arcanum of the Quintessential Current lies within our flesh, permeating the blood with the quickening of the Spirit; and here within the Vessel of the Body the Primal Atavism of the Magician is enshrined.

This atavism is called within the Tradition of the Sabbatic Mysteries 'the First-born of Witchblood'. It is the Soul of the Mundane Autochthon, the Ancestor/Ancestress unto whom the First Vision was given and unto whom the gift of speech was bestowed, that he might utter the Power of the Vision through the sacred medium of language (the Sacred Alphabet) and thus communicate the Arcana unto Us, the Inheritors of Witchblood.

This 'First-born' of Magick is named by some 'Cain', he who received the Mark of the Beast upon his brow. Cain is called 'the Master of Horsemen' and is identified with the Blacksmith, the Master of Fire and Metal. He is referred to as 'the Man-in-Black' and as such may be identified with the Burnt or Blackened God - Shaitan or Set-an. Within the Sabbatic Tradition 'the Man-in-Black' is figured as the Devil, the Great Opposer, and is in literal terms the very entity of Death. As 'Death' or Thanatos he is the deified form of the first initiate, and his god-form or 'entity' is the Gateway to the atavistic lineage of the Tradition, from the First-born to the Last-dead of Witchblood.

The means by which we may enter into communication with these atavisms of magical heredity through the Gateway of our own bodies may best be described in terms which are at once both mystical and practical. We are taught that the Primal Goddess, who is Life Itself, must be called upon at the Place where three roads meet. These three roads are the three states of awareness - Waking, Dreaming and Sleeping. The Goddess is the Continuity of Awareness - the State in which the Adept abides after the accomplishment of contemplative, ritual and votive disciplines. Beyond the Meeting-place of the three roads there is the Fourth Road; this is entered through any State of 'Inbetweenness', such as a ritually induced hiatus of consciousness or more often the State of Hypnagogia. The Fourth Road is the Trance State Itself — the State of Silent Knowing or Gnosis. The Sabbatic Teaching is that where the Four Roads meet the Power of Death resides. As the God of the Cross'd-Roads he leads the Aspirant through the Psychostasis of the Initiatory Ordeals, thus granting him communion with the 'Living And the Dead of All Blessed And Wise'.

In summary, the instantaneity of Illumination is the immediate result of contact with the innermost sanctum of our own being. It is the unveiling of all past and future transitions of entity through which the Indivisible 'I' will pass, by the means of going to the 'Cross-roads' or Transvocatory Point between all Space and Time.

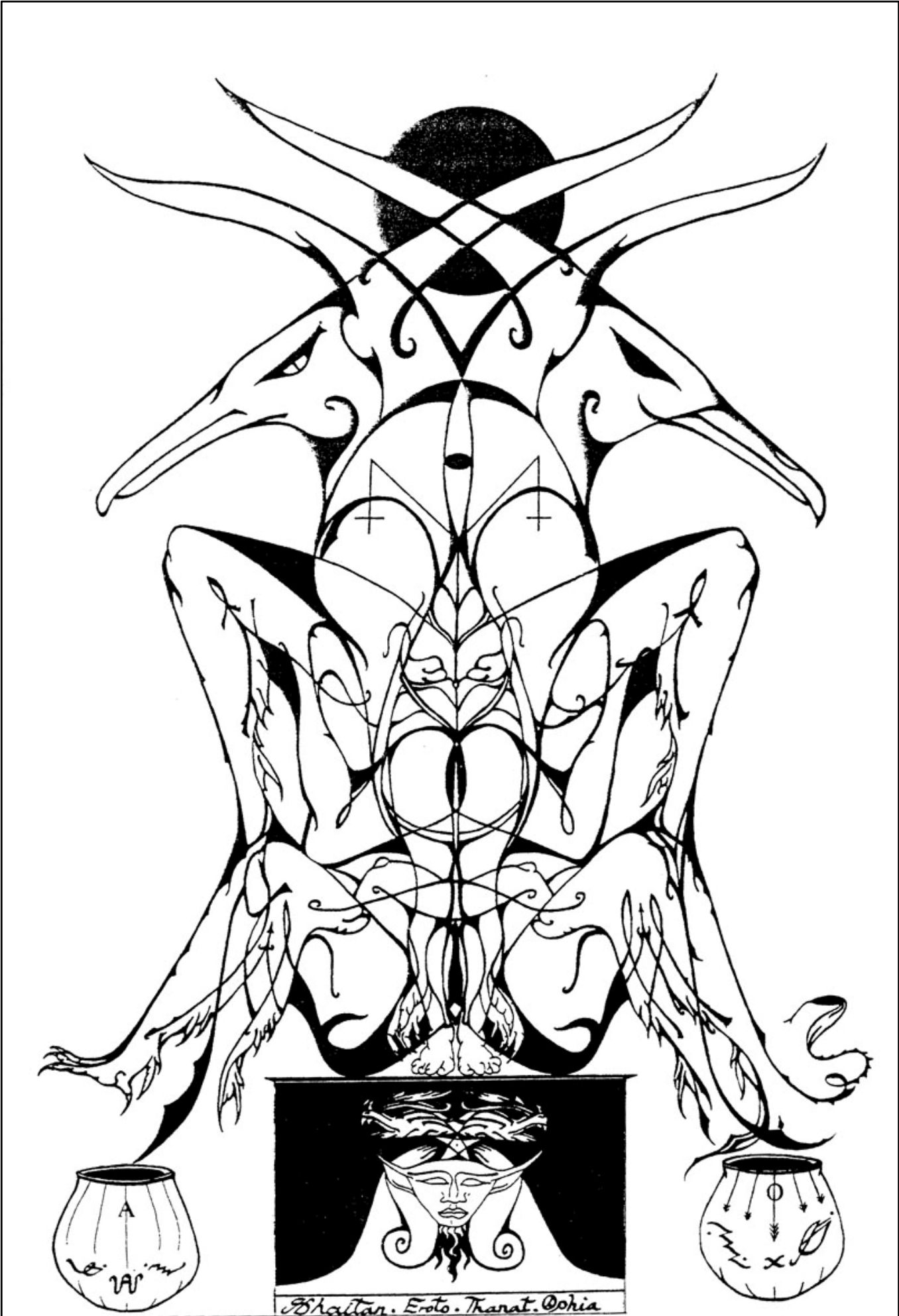
The Great Sorcerer draws Power from his own Death. Now!

I have outlined in a basic manner the crux of a Body of Lore, whose elegant simplicity and yet highly intricate nuances cannot be given a just expression by words alone. But nonetheless this outline will suffice to impart to the reader a sense of the approach to the Quintessential Current which the Tradition of the Sabbatic Craft may grant the Aspirant. In essence it focuses upon the individual as a centre of power and emphasizes the vital importance of one's personal vision of the World. Rather than primarily attempting to externalize a Unity of different initiatory streams, by bringing together individuals skilled in such, to facilitate a 'working group', its prime objective is to allow the individual aspirant to discover the Unity of Magical Power within, whilst engaging them in a complete body of magical disciplines and lore without compromising the germination of personal insight. (This manner of Teaching is akin to the Sufic Technique known as the 'scatter' method). By going forth through the Gateway of the Cross'd-Roads the aspirant meets face-to-face the Catena of the Mighty Dead - not only those of his own metempsychotic lineage, but all Kindred of Our Arte to which he is bound by the Covenant of descent from the First Initiate.

He enters the Circle of the Living and the Dead to dance in co-ëval rings of moments, days and epochs, hand-in-hand with Gods, Beasts, Men and things of Spirit and Flesh as yet unnamed. This Vision is that of the Great Sabbat — the Prototype or 'Form' of Magical Quintessence from which all magical rites and practices take their pattern. It has been called 'The Communion of the Saints', 'The Sabbath of the Witches', in antiquity 'The Sabaziorum', and in the times of Ancient Babylon 'Sa-bat'. To some this Vision is full of glorious imagery, where angelic nymphs will lead them carousing and singing to feasts of delightful superabundance. Yet to others it is an infernal pilgrimage, traversing gulfs of pain upon ladders of knives, jostling with concupiscent hordes of half-formed Satyri and Succubi unto the oft'-bloodied altar, where the Anus of the Goat is kissed as though it were the tender lips of a Proserpinian Virgin.

The Unity of these disparate representations lies in an integral area of Sabbatic Lore, the Teachings regarding the Hand and the Eye, in which magico-aesthetic formulae regarding the Purity of Perception and the sensory transmission of the Quintessential Current via Art have been developed, and are still under refinement. Their Praxis is fundamentally akin to that of the Varna Marg and the One-Life/Short-Path of the Bön-po Mystics of Tibet and Nepal — the Full Embrace of Abomination in order to gain intercourse with True Beauty and Understanding. This is glyphed by the transmogrification of the Osculum Infame to the 'Sacrificial' Heiros Gamos of the Virgo Sabbati, and that of the Medusine Witch-Queen into the flowering visage of an Aphrodite. (It is of note in comparison to the One-Life/Short-Path that there is an identity with the 'Fourth Road' previously mentioned, this also relating to the ½ coil of the Fire-snake or Kundalini, which is of 3½ coils. The identity between the 'Short Path' and the 'Fourth Road' is explicit upon a study of common techniques and aims within both the practical and the mystical fields).

With regard to the magico-aestheticism of Sabbatic Lore, we have a direct cultic precursor in Zos vel Thanatos (Austin Osman Spare), whose own artistic and magical work greatly refined this specific area of the Tradition. He was himself an Initiate of the Sabbatic Mysteries — in the Outer via the lineage of Yelda Paterson and the Salem Witch-cult, and upon the Inner via the psychically inductive initiations caused by traffick with 'intrusive familiars' such as 'Black Eagle', as well as the metempsychotic inductions of the Sabbatic Lore facilitated by his practice of Atavistic Resurgence. It was through the personage of Zos that the Sabbatic Current conjoined with the Typhonian 93' Current transmitted through the O.T.O. The symbiosis of the two streams is attained *par excellence* via the Zos Kia Cultus, which may be seen as both an 'atavism' of the Sabbatic Cult today and as the 'Portal' for the insurgent vitality which is presently revivifying the Circle of Artist-Initiates. It is perhaps pertinent at this juncture to state my own role in these matters and to comment, as much as is permitted without breaching the law of secrecy, upon the present form of the *Cultus Sabbati*. Contrary to the aspersions of historians, anthropologists and occultists, there are surviving traditions of magic, witchcraft and sorcerous practices in Britain and Europe. The one to which I belong is that of the Sabbatic Craft or *Cultus Sabbati* which, discarding nominalisa-



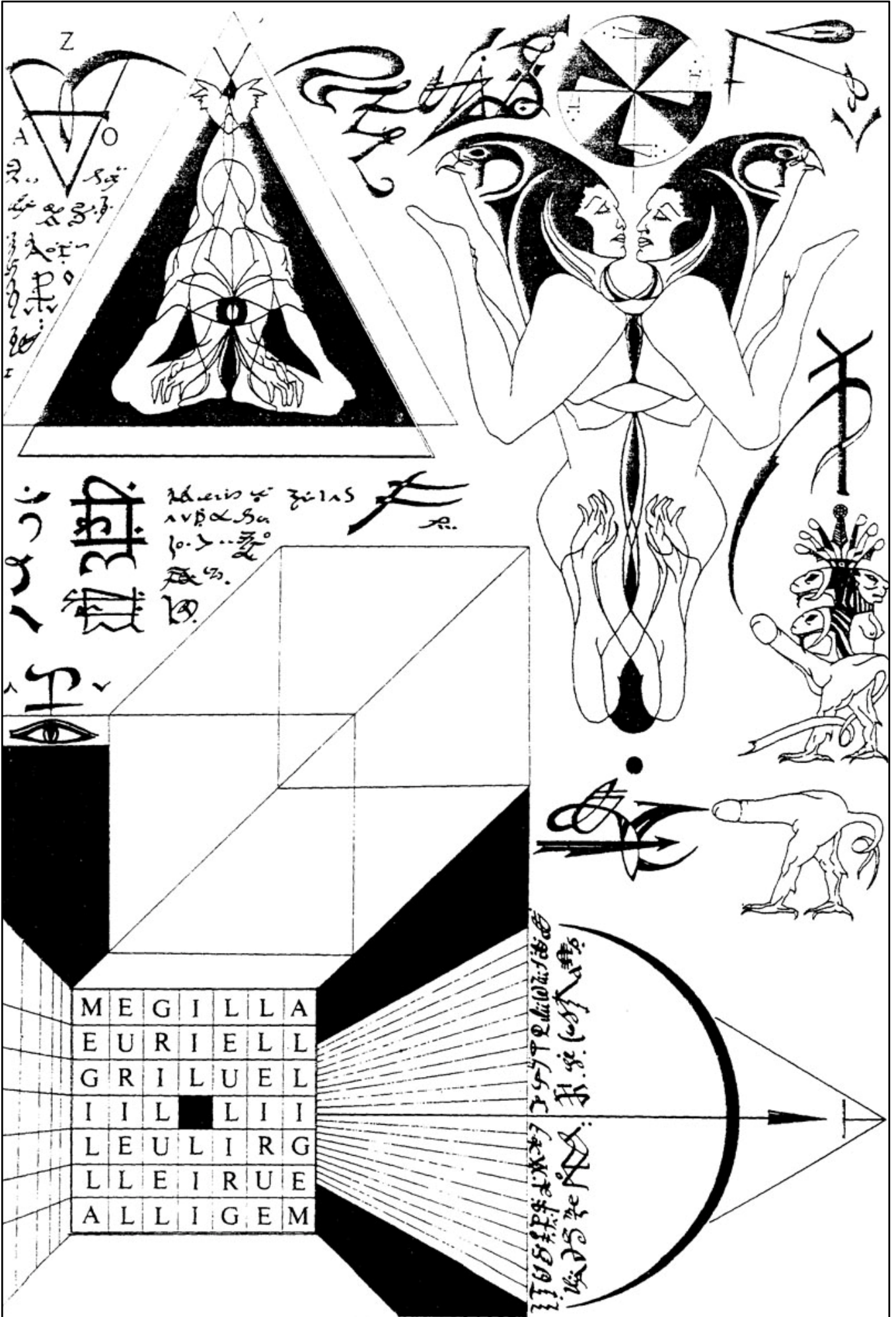
Bhaktar. Eroto. Tharat. Oohia

tions, is a magical tradition preserved a direct lineage of Outer Initiations. Its essence or 'Current' is native to this country, although in antiquity it has been informed by the same current from Summer which informs the O.T.O. (hence the etymology of Sabbat = Sa-Bat, the Lunar festival of Inanna) and is within my own time once more assimilating the web of currents transmitted from the many occult power-zones upon and beyond the Mundane Sphere.

The Lineage of Outer Initiations, which has been unbroken since before the inauguration of the Thelemic Era, is preserved by a means simply called the 'Passing-On or Passing-Over of Power'. It is usually a gesture of contact between the Initiate and the Initiator — accompanied by the reception of the Pass-word and the Words of Benediction: "May the Blessing Be". It is of note that this blessing and gesture are identical to that preserved in certain Sufic and Dhulqarneni Circles, the words being translated directly as "Mubarak Bashad" — "May the Blessing Be". A cognate means of this 'Passing-On' will be found in the tradition of 'The Horse-Whisperers', a Secret Society closely linked to the oldest forms of the Craft — hence the relevance of the 'Master of Horsemen' or Cain, the First Initiate, born from the Union of Adam and Lilit. Certain forms of Freemasonry, Voudon, the Bön-po, as well as the aforementioned Sufic and Equine-totem sects *et al*, preserve an initiatory gesture to impart the power of their current from Initiator to Initiate. Within the Sabbatic Craft this is only bestowed when the aspirant has fulfilled a preparatory period of nine months and a novitiate period of one year and a day, during which they are taught and trained in the manner of the tradition. There are other means of this 'Passing-On', such as the purely metempsychotic, which preserves the Inner Catena of Witchblood. There is also the Eroto-inductive means, which is only used once by an Initiator in his or her lifetime in order to pass on not only the 'Power' of the Tradition, but also a certain secret authority. According to custom the worthy Initiate must be of the opposite gender, thus ensuring the alternation of masculine and feminine emphasis in the teachings, and also engendering the 'Children of the Elder Gods' — those sired in the precincts of the Sabbatic Conclaves.

It is also important to point out another aspect of my own work, because it bears upon the relevance of the Zos Kia Cultus and the work of future adepts within these Mysteries. This is the matter of the individual Initiate's responsibility, not only to preserve the lineage and its lore, but also to refine, expand and sublimate it in accordance with personal vision and predilection. Zos, in his formulations within *The Witches' Sabbath* and in his *Grimoire of Zos*, transmuted the Sabbatic Lore as a natural consequence of his own artistry, but nonetheless did not detract from its Corpus of Wisdom. What his words do not impart his pictures most assuredly do. Likewise in my own recension of the Tradition within *The Azoëtia, A Grimoire of the Sabbatic Craft* (From Azoth, Zoa, Azoa, *et al*; hence Quintessence, Life and Death, and cognate ideas) I have redefined the Body of Sabbatic Lore and have sought to reconstruct the entire framework of the Tradition in accordance with its present aim of reifying the Quintessential Current of All Magick. Certainly the work reflects my personal vision, but the 'Lore' encoded therein is a direct 're-enfleshing' of the Tradition as a Whole, drawing in strands of symbolism and technique from many paths to achieve their focus within the Quintessential-Azoëtic Current. Thus having focused the Gnosis of the High Sabbat upon the inner as a repository for the Unifying Current of the Magick of All Aeons, the task is now to reciprocate this upon the Outer.

The Book *Azoëtia* is the Telluric Point of Ingress in the reification of the Quintessential Current. It is the 'Living Truth', the Very Flesh of the Initiates, which is the Gateway through which the Mighty Dead of Witchblood will once more "go forth in Shadow and in Light upon the Earth". The Book is only a visible means to read from and thereby gain access, through the subtleties of symbolic inference and psychic perichoresis, to the Great Unwritten Grimoire of Magick which is the 'True Form' of the Azoëtia. As Present Magister of the *Cultus Sabhati*, I have initiated this Work in accordance with both the principle of preserving the integral Body of the Teachings and the ethos of their perpetual refinement. This is not straightforward, nor is it a light responsibility; one must ensure that whatever one adds or subtracts does not diminish, imbalance or conflict with the Harmony of the Totality. This concerns all who are at present conjoined in similar endeavours within the field of the Arcane; with all due honour I express my blessings, gratitude and encouragement to those True Companions of the Way.



M	E	G	I	L	L	A
E	U	R	I	E	L	L
G	R	I	L	U	E	L
I	I	L		L	I	I
L	E	U	L	I	R	G
L	L	E	I	R	U	E
A	L	L	I	G	E	M

Handwritten text in a cursive script, possibly a mix of Latin and Hebrew, located at the bottom of the diagram.

The Principal Methodology of the Sabbatic Arcana is Sorcery, and therefore it is necessary for me to define what is meant by 'Sorcery' in this context. Its meaning as employed in the *Cultus Sabbati* is in agreement with its correct definition via the roots of etymology: ensorcel/ensorcellment = encircle, meaning 'to bewitch' or 'to bind by witchcraft'. Hence this implies the method of 'encircling' or 'binding' as a means of control and influence within the manipulative procedures of Magickal Power. It is usual for occultists to maintain a simple error of technicality to strengthen their practical ineptitude. In the use of 'Sorcery' as a name for specific magical procedures the error of terminological inaccuracy is most common. The term is usually restricted to those operations which rely upon the use of material bases, or are located strictly upon a fixed level of magical processes, i.e. — the Lunar/Sexual Strata Entity. The error extends further, classifying the 'Sorcerer' as a Practitioner of 'Black Magick'. Fortunately these errors are half-truths.

Sorcery embodies the technique of 'Binding' as the means of controlling the Magical Forces, and hence may best be defined via a definition of that technique:

The act of Binding is the deliberate limitation of a Force or State of Entity by Will, desire and Belief, in order to give that Force or State of Entity a specific Form or Icon, and hence give its Power a Focus and an intensity.

This definition is not restricted to any one level. It functions from the Highest to the Lowest Strata of Being; upon the Transcendental and Mystical Plane via the 'Forms' of the Elder Gods and the Abstract Magical Principles embodied in the Sacred Alphabet; upon the Intellectual Plane via the 'eidos' of the Gods and Powers as 'cogent principles of philosophical enquiry' and as the 'Ideas' which specific god-forms represent; upon the Emotional level via the sensory corollaries of the Sacred Letters; upon the psychosexual level via the use of specific eroto-cognitive and orgiastic formulae; upon the mundane level via the ritual iconography and the use of fetishistic bases to earth or manifest the Power Invoked; and upon the atavistic level via the ancestral, totemic and elemental powers communicated with and used by the Practitioner as delegatory extensions of his present entity.

This only glosses over the Practice of Sorcery, but it clearly exemplifies its relevance to the Adept. As defined in reference to the Azoetic Current, Magick is the Force Itself, the Transmutability of the Quintessence (Azoth) of All Nature; and Sorcery is the Method *par excellence* of the Arte Magical used to control that Force. Its advantage is primarily its technical precision in working with the extremely specific nuances of the Magical Current, and yet maintaining the Sanctity of Mystery via their understanding and control through the cryptogrammatical meta-language of the Sacred Alphabet. The ramifications of the system are complex and intricate, but it exists as an holistic 'entity'. Its understanding should be undertaken not solely upon an intellectual or rational plane, but rather by 'feeling' an intuitive knowledge and by virtue of sudden realization: a deep and tacit gnosis married to the lightning-swift illumination.

The notable distinction in the Sorcery of the Azoëtic Current is that it is 'the Sorcery of the Crooked Path'; it defines, refines and achieves its ends, and in doing so confronts the limits of Nature's own horizon. By the transilient dance of the Adept from the Old Flesh to the New Flesh he perpetually reifies 'That' which he is not: the Body of Otherness. He is thus not only the Gateway for the Returning Dead but the Gateway for Those who are 'Beyond' and 'Between' the borderlines of Possibility. In consequence of this I give the following magical formulae, which I hope will serve as a précis of these ideas, and if used as daily objects of contemplation will transmit and en flesh the Quintessential Current to the 'Pure of Hand and Eye'. Of these, *The Soliloquy of Alogos* should be used upon waking and *The Exvocation* upon retiring. This order should be changed around at the Full Moon and the New Moon.

The Soliloquy of Alogos

I: O' Thou Sole Arcanum — Panphage, Pangenetor, Panfornicatrix,
who art the Wanderer within the Labyrinth of every Possibility.

A Cipher of Cryptograms concealeth the Metatheses of thy Name.

Thou hast no kingdom beyond Transciency,
who art exiled amid perpetual metamorphoses.

By this Sorcery of Will, Desire and Belief:
Thou art Here, this Very Moment: Enfleshed.

From this Form give forth the Necroloque:
the Death-Speech of Atavism.

Grant us the Immediacy of Our Futurities:
Transference between all Otherness.

Lead us to meet the Ever-coming Chaos with a tranquil embrace
and ennoble us with thy Solitude.

Spare us no Sensation:
That we may attain Gnosis within Ekstasis.

For Thine is this Illumination:
the Living Truth of I: NOW.

The Exvocation

I: O' Thou Colossus of Phantasie,
who art the Mote and the Motion of All Creation,
the Ephemeral Masquerader of Chaos.

Ever-changing are thy Names;
All Names but no Name will suffice to call Thee.

Thy Kingdom is the Horizon that encircleth me.

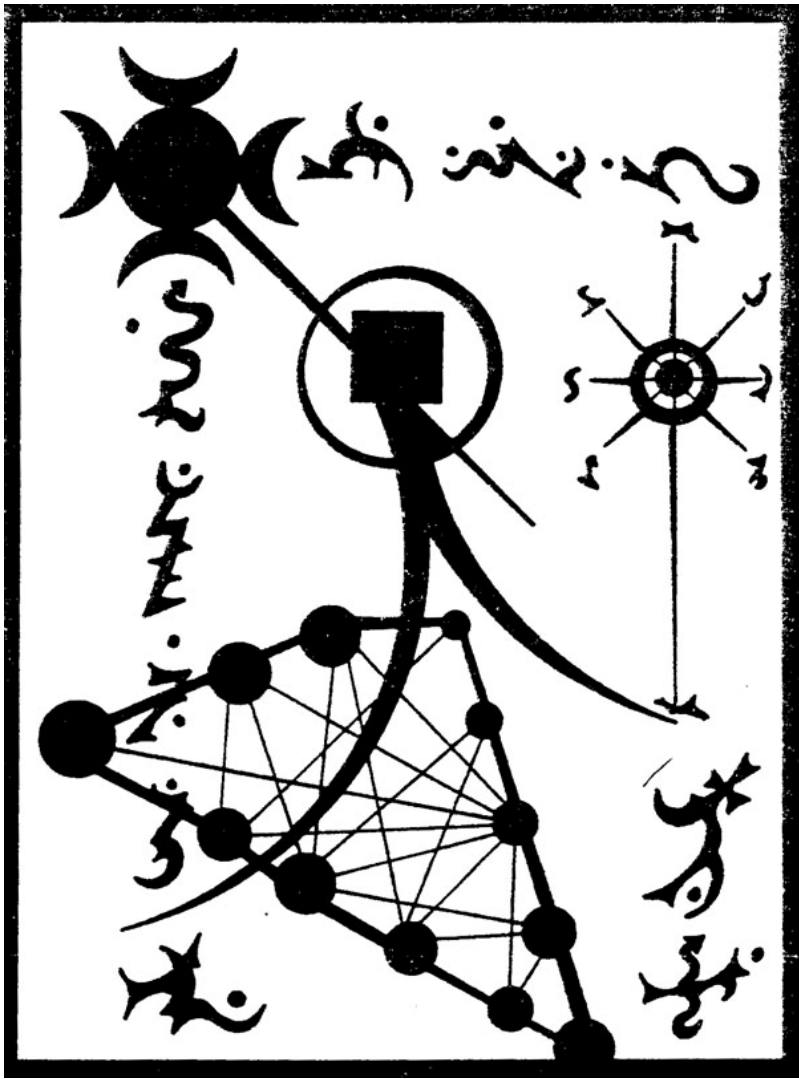
By mine Inscrutable Sorceries,
Thou art Here, this Very Moment: Transvoked.
That the Circle lieth empty.

In this Void enflesh anew the Alogos of I.

Grant us the New Flesh: Protosarkia.
Incarnation to That which hath yet no nature.

Lead us not,
For we are the Path Itself.
The Sole Prae-determinant of That which shall Be: NOW.

MANIFESTATIONS OF NU



Manifestations Of Nu

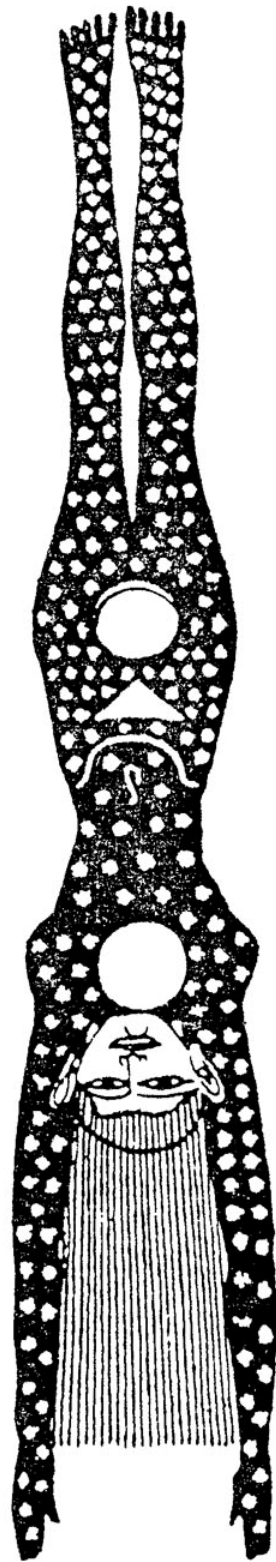
"I am Nuit, and my word is six and fifty.
Divide, add, multiply, and understand."

Liber AL vel Legis, I, 24-25.

50 divided by 6 = 8.333, the interaction of the eight with the three: denoting the seven lower Sephiroth, plus Daäth as the Eighth, and the three Supernal Sephiroth, above the Abyss, making Eleven in all.

6 added to 50 = 56, the value of NV, or Nu, which is the word of the goddess Nuit.

6 multiplied by 50 = 300, the value of the letter Shin, which signifies both Fire and Spirit. Further, 56 multiplied eleven times in the series of 1-11, gives the manifestations of Nu from 56-616:



KETHER
One to One:
AChD LACHD (56)

BINAH
The Supernal Father and Mother:
ABA VAMA OPLAH (168)

CHOKMAH
The effusion of
IBQ (112)

DAÄTH
Proud of Spirit,
GBH RVCh (224)

GEBURAH
and the Desire
ROIVN (336)

CHESED
Possessing the Will
BOL ChPTz (280)

TIPHERETH
to mingle with
ShBTz (392)

HOD
the Children of Transgression
ILDI-PShO (504)

NETZACH
the Lords of the Earth:
BOLIM HARTz (+48)

YESOD
are the Dragons
ThNINIM (560)

MALKUTH
of The Law
HThVRH (616)



The Goddess Nuit on the lid of a schist sarcophagus of Ankk-nes-nefer-ib-re, daughter of Psammetichus II. Twenty-sixth Dynasty. British Museum.

Commentary

56 is the value of the phrase One to One, or AChD LACHD in Hebrew. It signifies the fusion of subject with object in the rapture of the lightning-flash; it illuminates the primal void of space, and shadows forth the pattern and sequence of the Eleven Sephiroth. This is demonstrated by the fact that $5 + 6 = 11$, or 'one to one'. 11 is "The general number of magick, or energy tending to change". (Aleister Crowley, *777 Revised*, p.xxv).

The resulting effusion of energy is first divided into the two sephiroth, or emanations, of the Supernal Father and Mother — in Thelemic terms, of Hadit as Chokmah, and N'uit as Binah. They project the impulse originating in Kether as a reflection into the waters of the Abyss, where it becomes focussed as the quasi-sephirah of Daäth, or Knowledge. This is their Child: Heru-ra-ha, the Lord of the Aeon, combining within himself the twin aspects of Horus and Harpocrates, representing the projection of the Word and its subsequent withdrawal into Che Silence. And he is proud of spirit, blazing forth like a star in the darkness of space; he stands like a fortress, (TIRH = 224), guarding the Way (DRK = 224) of the Supernals.

These correspondences recall the instructions given to the Scarlet Woman in *AL III,44-45*: "But let her raise herself in pride! Let her follow me in my way! Let her work the work of wickedness!... Then will I lift her to pinnacles of power: then will I breed from her a child mightier than all the kings of the earth..." The qualities of this child are further manifested as being will and desire in those emanations relating to Chesed and Geburah, respectively.

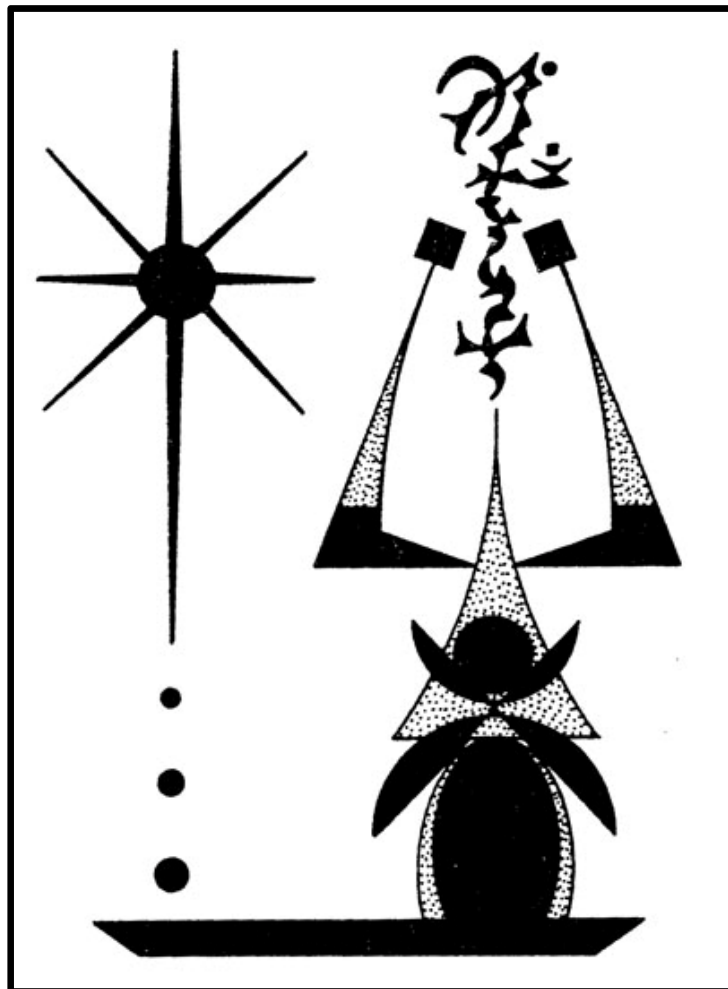
Tiphereth represents the place where the supernal energies mingle with and are distributed among the lower sephiroth; the point of focus where the "few & secret" exercise their rule over "the many & the known". (See *AL I,10*). In effect, the sephirothic triad of Tiphereth-Netzach-Hod reproduces the energies manifesting in that of Daäth-Chesed-Geburah at a lower level.

The emanation of Netzach relates directly to *AL II,18*: "...We are not for the poor and sad: the lords of the earth are our kinsfolk". The associated correspondences of the new gods (ALHIM ChDShIM = 448) and the high places (BMVTh = 448) are also of relevance here. The children of transgression are the form which the Current of Nu assumes in the emanation of Hod; they express themselves with the tongue of the wise (LShVN ChKMIM = 504) which is like a sharp arrow (ChTz ShNVN = 504), penetrating the illusory barriers of restriction. The Hebrew word PShO, for 'transgression', also has the meaning of 'vice'. As *AL II,52* declares: "...Tear down that lying spectre of the centuries: veil not your vices in virtuous words: these vices are my service; ye do well, & I will reward you here and hereafter".

560 is the manifestation of Nu which corresponds to the sephirah of Yesod, the foundation of the entire Qabbalistic Tree. Kenneth Grant has commented on this number that: "560 resumes the secret heart of the O.T.O. Current for 560 is the number of the ThNINIM who is 'King of all the shells and demons'. The word is in the plural form and means 'dragons'". (*Outside the Circles of Time*, p.77). Another correspondence is that of Shadows (TzLLIth = 560). The strongly qliphothic quality of this emanation is best placed into perspective by reference to *AL II,9* as a commentary: "Remember all ye that existence is pure joy; that all the sorrows are but as shadows; they pass & are done; but there is that which remains".

Finally, the Current is earthed in Malkuth as the Law of the New Aeon. Here, in the material sphere of the Kingdom "...the rituals shall be half known and half concealed: the Law is for all" (*AL I,34*). Whereas the Torah, or religious Law, of former times was based on a miscellany of 'commandments, statutes and judgments', the Law of Thelema derives directly and spontaneously from the current of inspiration which is the lightning-flash of the manifestations of Nu, the holy word (DBR QDVSh = 616), embodied in *The Book of the Law*.

MORNINGSTAR
The
Tradition And Odyssey
Of
Austin Osman Spare



The Tradition And Odyssey Of Austin Osman Spare

[Part One]

Out of the past cometh this new thing....

There has been a recent resurgence of interest in the artist and magician Austin Osman Spare. Alongside Crowley, Spare is perhaps the most enigmatic figure to emerge from the occult revival of this century. Both men did much to revitalise vanishing lines of occult wisdom. The genius of Spare stands apart from any contemporaries, extending beyond his artistry into his occult work, for the expression of which his artwork often served as a vehicle.

In his youth Spare came into contact with a witch named Mrs. Paterson. This initial contact with witchcraft is well documented in the works of his long-time friend Kenneth Grant. Through the relationship with his 'witch-mother', Spare was connected to a vital current of an age-long occult tradition. Just as her mother before her had handed down the secrets of the art, Spare became Mrs. Paterson's magical heir and was thereby initiated into the ancient thread of the Craft. True wisdom is often only transmitted in this intimate fashion, much as the Jewish Kabbalah was originally passed on orally for centuries.

The influence exerted on Spare through Mrs. Paterson's lineage of witchcraft filtered down from an ancient tradition. She told Spare that her knowledge came from a line that traced back to the witches of Salem. Kenneth Grant explains that Mrs. Paterson was "a self-confessed witch who embodied the sorceries of a cult so ancient that it was old in Egypt's infancy".¹ That witchcraft conceals wisdom from the remotest aeons of existence is also mentioned in the works of Jack Parsons. In an essay on 'The Witchcraft', Parsons asserts that the practitioners of the Witchcraft "contain the secrets of alchemy, magic, metaphysics, yoga and all occult science, and the understanding of the ultimate nature of things..."; he goes on to confirm that its adherents are part of "the oldest organisation in the world".² This lineage is not the precursor of modern or popular witchcraft as it is commonly understood today, but a purer, more ancient stream which remains largely hidden; this explains why Spare's doctrine seems so different from popular notions about witchcraft and magic. Witchcraft has been called the 'oldest religion' because its essence pre-dates the later developments of conceptual forms of worship. However, many of the stylized versions of the craft have lost the true spirit which infused the ancient art.

The relationship with Mrs. Paterson made a lasting impression on Spare. Her presence continued to exert itself, guiding him in his work while serving as one source of his occult inspiration. Other encounters with occult groups and various personalities, including Aleister Crowley and Kenneth Grant, influenced Spare and added to his overall development as an occultist. At different points Spare was involved with two occult groups. During his earlier years he was briefly a member of Crowley's *Argentum Astrum* — the Brotherhood of the Silver Star, which was an off-shoot of the Golden Dawn. However, the

rigid discipline that membership entails in a system of grades proved too confining. In the later years of his life Spare was associated with Kenneth Grant's *Nu Isis Lodge*. These contacts connected Spare to a strong current of occult tradition throughout his lifetime.

These influences, together with his own life-long exploration of occult matters, account for the initiated depths of Spare's work — a depth which causes much of his work to remain misunderstood and largely overlooked. As Grant explains in *Images & Oracles of Austin Osman Spare*, Spare was "a highly skilled occultist who practised a form of magic peculiar to initiates of the Left Hand Path. He was recognized — by those able to judge of such activities — as a Master of this Path, and he formed the nucleus of a movement known as Zos Kia Cultus".³ The breadth and depth of Spare's work explains why his system still holds its own weight and arouses interest decades after his death. Truth is of course eternal; it continues to shine forth after its source has been extinguished.

Spare's doctrine is not new, having strong connections with the foundations of ancient witchcraft, modern occultism, and true magick. In addition to those common bases, Spare brought a number of occult formulae to light. Among his major contributions to occultism are the Alphabet of Desire, the sigil system and atavistic resurgence, and the Death Posture or the New Sexuality. These are the accomplishments of 'a master of all magick and beyond' which indicate the scope of his genius and the range of his magical aptitude. Spare did not simply manufacture his methods, techniques, and magical formulae; nor is his system just a re-presentation of ideas culled from the panorama of his occult associations. The Delphic Oracle was just one source through which he gained such formulae. Spare's system is adaptable to a wide spectrum of phenomena. From the instantaneous production of rain, to a feat of mind reading, to the evoking of an elemental to visible appearance, Spare exhibited the scope of his mastery of magick and his ability to apply his methods of sorcery and magick to "attract without asking". From this it is clear that Spare's system embraces the various planes: from the manifest plane of rainmaking, to the formative level of elementals, to the Divine realm — the abode of Kia.

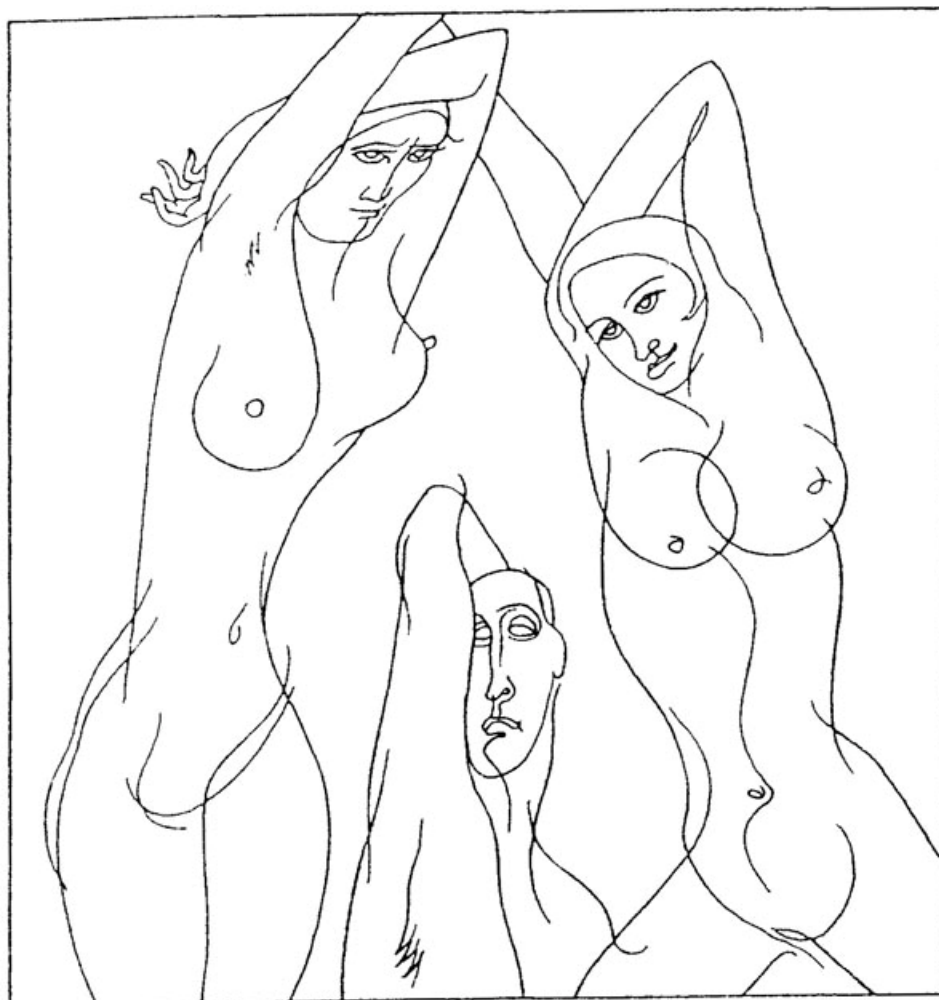
Grant discloses that the sorcery of Spare's Zos Kia Cultus is powered by "the polarized interplay of sexual energy" and this relates it to the work associated with the *Ordo Templi Orientis*. Spare designed a backdrop for Grant's Nu-Isis Lodge, which was a specialized branch of the O.T.O. His friendship with Grant made him familiar with this tradition as well. The influences of witchcraft, and the involvement with Crowley and other O.T.O. connections, brought a refined clarity to the tantric elements of Spare's magick. Many great artists are well-known for their sexual exploits; genius seems to thrive from the unhampered, natural expression of the libido. Spare was no exception, and was quite the satyr.

There are parallels to Spare's doctrine in Taoism, Zen, and other ancient traditions with which he was unfamiliar. Along similar lines another tradition to which Spare found admission was the Cult of the Ku, a little-known occult Chinese society which flourished during the nineteen-twenties. Grant relates that "A secret session of the cult of the Ku was witnessed by Spare, who seems to have been the only European ever to have gained admittance".⁴ Spare's contact with Gerald Gardner, who fashioned modern witchcraft, again connects him to the Wiccan tradition. His advanced knowledge and adeptship allowed him access to a number of different occult traditions and orders. Few people are of a similarly versatile nature that will afford them the contact and easy transition from one tradition to another. Admittance into most well-established occult traditions is highly selective, often requiring of a candidate years of preparation before any real degree of acceptance is attained. The interchangeability of his work with other systems, his adaptability to different traditions, the range of his magical abilities, and the varied kinds of phenomena attributed to him, reveal Spare's work to be a rediscovery of the primary elements that are basic to all magick.

A mixture of witchcraft and occult lore infuses Spare's work. A number of diverse elements and traditions run parallel and converge in his system of sorcery, masterfully blended in the tradition of the Zos Kia Cultus. To regard this work as based merely on witchcraft is to overlook the true source from which it springs. To identify it with Golden Dawn or O.T.O. magick would be to trace certain parallels back only so far. To overlook Spare's contribution is to dismiss these traditions with which he was at

some time associated. The current which breathes life into all these traditions reaches further back, beyond First Cause, into the primordial. The roots date back further than any named tradition, into the very origin which gave birth to all things — the eternal, the Kia. Zos and Kia can be said to encompass all things, and thus the doctrine of the Zos Kia Cultus is an entire cosmology. It glimpses forward to divine "future possibilities", and reaches backwards to the origin of manifestation.

It can be concluded that Spare's sorcery is rooted in a long-standing tradition, linked with the occult wisdom of remote ages past. He stamped his magical system with his unique style and artistic leanings. What Spare taught is true in the Wiccan, Golden Dawn and O.T.O. traditions, finding expression in all these seemingly diverse approaches because of its basic underlying truth. Like the primary colours with which Spare painted, the cornerstones of his doctrine are the basic principles of all occultism, the foundations behind all manifestation. The way the primaries are blended determines the hue of the individual tradition. Each tradition appeals to a different outlook or level of initiation; the basic principles, though, are similar. The differences are in direction of approach — ultimately, all lines converge. All that remains is one simple, universal truth — the Kia.



The path direct...

There are many paths to magical and mystical attainment. The path for each is unique and personal, but they merge at the same point. Forward or averse, ultimately all lines converge in One realization. As previously mentioned, Spare found the rigid discipline imposed by magical Orders too constrictive for his temperament. In his odyssey it was the "straying that found the path direct".

Spare was an artist who believed in freedom of expression in every area of his life and work. From his artwork to his occult work to his lifestyle, he kept all unencumbered by the restraint and restriction of conventionality. His magical system is not an elaboration of other systems; it shares basic fundamental principles, but applies them in an original style. Spare was an innovator, and his system of sorcery is a unique approach to the groundwork that underlies all other systems. He distilled the wisdom gained in a lifetime of occult experience, concentrating it in his own fashion, infusing it with an initiated depth and brilliance, ultimately all working systems are based on the same principles; only the approaches vary.

Throughout his life Spare could not consider himself to be a 'follower' of anyone, or of any existing dogma. This independence led to his parting from Crowley. It is said that a strong personality often attracts and then repels other strong personalities. The very forces that pulled Spare and Crowley together eventually pushed them apart. While Crowley apparently held the notion of Spare being one of his pupils in occult matters, Spare had neither need nor desire to follow anyone; he was on his own path. This tendency toward individuality earned him the dubious labels of 'black brother' and 'brother of the left-hand path'. His artwork has been mistakenly labelled as "charged with evil", and other such phrases, from persons who look into the foreign dimensions of Spare's world and find a terrain incomprehensible to the safe and set conceptions of the mundane.

Seen from an initiated point of view, "the light of the natural world is but darkness compared with the radiance of Divine Light". That the first light sprang out of primordial darkness seems a disturbing proposition for those unacquainted with the doctrine behind this. Some, seeing only darkness, equate it with evil and look no further. As many older traditions teach, however, the purest spiritual light seems as darkness to eyes unaccustomed to its illuminations. If one does not look at Spare's work closely, it may be misunderstood, as his artwork has often been misjudged. However, to the initiated eye its radiance shines through. His art became a medium through which Spare often expressed his occult vision. That of which Lovecraft often had intense dreams, Spare experienced at first hand. He travelled beyond astral realms to attend witches sabbaths, giving artistic life to what he brought back in memory — although some alien dimensions were impossible for an artist of even his artistic abilities to convey. The shape of alternative realities cannot easily be defined or reconstructed in three-dimensional logic.

The 'left-hand path' on which Spare strayed led to the mystical realization of the Self, the Kia — the one residing essence behind all manifestation, all Zos. Thus Spare's doctrine of 'Self-love' is a realization of the One essence behind all manifestation — the Supreme source of all. It is a return to the primordial consciousness: "Because we all proceed from the Godhead originally, argued Spare, it should be possible to trace back through the mind to its First Cause".⁵ In the definition of the Death Posture is revealed the pathway along which Spare travelled to find Kia, the Godhead, First Cause. This he did by "the prevention of desire from belief and the functioning of all consciousness through the sexuality".⁶ Through the backward tracing of consciousness to First Cause, "Spare's intention was to gain knowledge of his concealed states through 'regression', and eventually to lose his own self or individuality (ZOS) in the indescribably ecstatic Union with KIA, whose energy he had now come to consider to be basically sexual".⁷

Many of Spare's magical formulae are of a sexual nature, and it is this aspect of his work that has earned it the dubious recriminations ascribed to the left-hand path. As explained by Grant in *Cults of the Shadow*, "As a Way of Spiritual Attainment the Left Hand Path has a more ancient history than its better known counterpart, for it stems from primeval phases of consciousness..." He states elsewhere that "The

Left Hand Path has been shunned and kept out of sight because it involves a use of the sexual energies as a means of awakening the Serpent Power or Fire Snake, the key to Cosmic consciousness, and also of controlling and directing the occult forces of the subconscious mind, the reservoir of infinite knowledge".⁸ This largely misunderstood and much maligned approach is only now, in recent years, coming to light.

Though his published works are few in number, Spare's words are "pregnant with meaning". There are multiple levels and facets, which yield to greater understanding as insight deepens and broadens. Kenneth Grant's personal association with Spare has added much to the general knowledge of Zos Kia Cultus, the magical current which infuses Spare's work. His doctrine, though, remains shrouded in mystery, veiled in an initiated language. Each successive reading of Spare's material reveals deeper meaning in its cryptic passages and symbolism; the growth in understanding and insight makes accessible deeper secrets from the initiated depths. Even Crowley overlooked the underlying significance of Spare's *Focus of Life* on the first reading, writing in the margin of his own copy, after a second perusal: "The Book seems better and deeper than I thought it at first". Detailed study and deliberation is required before it will yield its secrets.

There has been more written about Spare and his magick than he ever committed to writing, and this is an indication of the magnitude and comprehensiveness of his work as a whole. His most well-known book, *The Book of Pleasure*, emerged in 1913, following closely the inauguration of the New Aeon with the transmission of *Liber AL* in 1904. As with *Liber AL*, no one has fully unlocked the contents of the cryptic *Book of Pleasure*. Neither volume can be grasped in just one reading. In these few pages Spare enshrined the essence of his entire doctrine and system. Only his well-known sigil system, though, has been extensively commented upon; the abstruse nature of the rest of the material has ensured its relative neglect. Spare's contributions to occultism encompass a range which includes the sigil system, the Alphabet of Desire, and the Death Posture — the more well-known aspects of his work. All were introduced in this short volume which is most often associated with his name; an entire magical doctrine and broad occult philosophy is contained and covered in a few concise pages.

It was Austin Spare's straying that brought a vast amount of occult lore to light, a lore which still remains to be fully explored by modern occultism.



Success by giving up on the brink of Winning...

It is sometimes difficult to reconcile living in the mundane while dwelling in the Divine; one or the other suffers a loss of attention. Society pursues fashion and appearance, and to be socially acceptable one must be fashionable. Trends come and go, and are as fleeting as the whims which spawn them. Few turn their attention toward an esoteric direction. Spare made the sacrifice for what he believed.

In his youth Austin Spare was recognized for his artistic genius, and his road to success in the art world seemed assured. But Spare, individualist that he was, followed a path that led him elsewhere, away from the pretence, stagnation, boredom and conventionality of the social set. It was his occult vision which sent him on his individual quest beyond the trappings of materialism. He remained true to his path, turning away in the face of the dawning of artistic recognition and fame to pursue what mattered most to him. Spare found truth not in the mundane, but in that which transcends it. True genius, artistic or otherwise, never follows convention; instead, it sets out for ground untrod. This was the private odyssey of Spare. He followed his own path; and while he often suffered in terms of material comfort, it fostered a spiritual insight, wisdom, and light that comes only with an awakened consciousness. Initiation is, after all, the only quest, the true odyssey of the Self.

While he could have achieved critical acclaim and success by conforming to social expectations, Spare directed his life toward a different goal. The focus of his life was never anchored in the mundane. As his work indicates, his interest was in what lies beyond — between the time and space dimensions of mundane preoccupation. The artist and magician glimpse other worlds. Spare was the artist-magician supreme, for he sought to give artistic form to transmundane realities. As an artist, he could not confine himself to the traditional avenues of pursuit and expression. As an occultist, he sought a reality beyond the generally known and accepted. He transcended the boundaries and the set standards on which so many existing schools of thought had been built. All conventionality is bondage to some ideal or belief about it. Spare sought the primordial reality beyond the world of appearances. Even contemporary ideas of the next world are limited by beliefs held in this one; not so in Spare's vision of the realms beyond. He envisaged the abnegation of all conceptions and beliefs, and thus found freedom in their annihilation; this is the essence of his Death Posture.

To attain direct, mystical experience of the divinity within, one must pass beyond the limitations imposed by the mundane universe — in thinking, logic, and awareness. Spare's odyssey was a journey into the worlds within, a mystical pilgrimage to the innate, inherent, and indwelling Divine nature: the Atmospheric 'I' or Kia, the spiritual dimensions of his own being. Throughout his lifetime this took many forms — from the communicative probing of his Alphabet of Desire, to the backward tracing of consciousness through the labyrinth of past evolutions to First Cause. This odyssey was the driving force that shaped his life, inciting him to follow his own path whilst discarding the distractions presented by materialistic success. In Spare's life, true success was attained by giving up the pursuits of what constitutes material success.

There is a certain mystique that overshadows the man and cloaks the work of Austin Spare. He was uninterested in showmanship and lacked the flamboyance of Crowley or Mathers; his work was eclipsed to some extent, therefore, by the more recognizable stars in the occult revival that marked this shifting of Aeons. A reclusive nature led to relative obscurity; however, interest in the man and his work has been increasing in recent years. Despite the impoverished conditions of his later life, and his break with convention and contemporaries, the name of Austin Spare has not sunk into oblivion like so many other turn-of-the-century occultists. There is an enduring quality to his work — his art and his system. Spare's appeal resides in the universality of the truth which he explored and expounded. He sought to do this in seclusion, preferring a more solitary existence with only the company of his cats.

There is a reason why one, such as Austin Spare, sets himself adrift from his fellow man. On this subject, the renowned physicist Albert Einstein made the following relevant statement: "I have never lost an obstinate sense of detachment, of the need for solitude - a feeling which increases with the years. One is sharply conscious, yet without regret, of the limits to the possibility of mutual understanding and sympathy with one's fellow-creatures. Such a person no doubt loses something in the way of geniality and light-heartedness; on the other hand, he is largely independent of the opinions, habits, and judgments of his fellows..."⁹

Similarly, speaking on the problems encountered as the leader in a particular field, the psychologist Carl Jung commented: "Special knowledge is a terrible disadvantage. It leads you in a way too far, so that you cannot explain any more".¹⁰ This summarizes the difficulties of explaining an initiated system, such as Spare's, to those new to it. Insight is gained in stages - each step bringing one closer to a richer, more profound understanding of yet deeper, wider knowledge. As in Spare's case, it is often a solitary journey. This is the essence of initiation; each stage builds on the last. The heights cannot be ascended, the greater wisdom grasped, until a basic foundation of knowledge is built. As the deeper levels of initiation are assimilated, insight reaches beyond the limits of logic and reason. As Jung points out, it then becomes specialized to the individual's path and difficult to explain to those not similarly initiated. This is true in any field - in physics, in psychology, or in magick.

Like Jung or Einstein, an adept in any field stands above and apart from his contemporaries and thus risks isolation and rejection from his peers. However, as insight grows, the consternation of 'others' becomes negligible; thus one remains true to the path, true to the higher Self and the goal of attainment. And as for the isolation - once when asked if he were ever lonely, Spare replied with a sweep of his arms to indicate the host of familiars that peopled his world.

Notes

1. Kenneth Grant, *Cults of the Shadow* (Muller, 1975) p.202.
2. Jack Parsons, *Freedom is a Two-Edged Sword* (Falcon Press, 1989) pp.70-71.
3. Kenneth Grant, *Images & Oracles of Austin Osman Spare* (Muller, 1975) p.7.
4. Kenneth Grant, *Cults of the Shadow*, p.202.
5. Nevill Drury & Stephen Skinner, *The Search for Abraxas* (Neville Spearman, 1972), p.58.
6. Austin Osman Spare, *The Focus of Life* (Privately published, 1921) p.18.
7. Nevill Drury & Stephen Skinner, *The Search for Abraxas*, p.59.
8. Kenneth Grant, *Cults of the Shadow*, dust-jacket.
9. Albert Einstein, *The World As I See It* (Citadel Press) p.3.
10. Carl G. Jung, *Analytical Psychology* (Vintage Books, 1968) p.75.



Austin Osman Spare outside the Mansion House Tavern, Kennington, London 5th July 1952.

Photograph by Frank Letchford.

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*The
Tradition And Odyssey
Of
Austin Osman Spare*

[Part Two]

From One come many. . .

"Ex quibus manifestum est, quoniam qui est omnium artifex Verbum, qui sedet super Cherubim et continet omnia, dedit nobis quadriforme Evangelium, quod uno spiritu continetur" - From which it is clear that He who is the maker of all things, the Word [Logos] who sits above the Cherubim and holds all things together, gave unto us the fourfold gospel, which is contained in one spirit.

Jung, *The Psychology of the Transference*, p.20

Spare's work, taken as a whole, is more than a system of magick; it is also a level of initiation. Like all enduring revelations, the deeper meanings are uncovered only by those who have passed through the ordeals of that wisdom. The subtlety of underlying meaning can easily be missed by those reading through Spare; with a few well-chosen words, a lot of ground is covered. In the second chapter of *The Book of Pleasure*, for example, Spare writes "As unity conceived duality, it begot trinity, begot tetragrammaton".¹ A similar statement is found in the *Tao Teh Ching*: "Tao gave birth to One, One gave birth to Two, Two gave birth to three, Three gave birth to all the myriad things".

While Spare's formulation has affinities with the passage from the *Tao Teh Ching*, it goes further by relating it to tetragrammaton, with a greater degree of meaning and insight than is at first glance apparent. Within the one sentence a whole world of meaning is concealed; this very veil, though, has resulted in a number of its subtle implications being missed. In an article purporting to explain Spare, for instance, is found a criticism that "This second chapter contains a sentence that demands some apology as it stands".² The reference is to the sentence from *The Book of Pleasure* quoted above. However, this sentence has an initiated depth which requires no apologies, and is "pregnant with meaning". The discrepancy requires some analysis.

It is a truth commonly agreed upon in occultism and most world religions that everything issued forth from the One, from Unity. This Unity is called by a variety of names. It is 'God' in religious terms; in Taoism it is called the Tao. Spare called it Kia, whilst Jung thought of it as the Pleroma. In the Kabbalah this state of unity is known as Ain, No-thing. But beyond names it is the 'prima materia' — the primordial first matter, the quintessence of all. Jung has noted that in the Pleroma "Nothingness is the same as fullness".³ This unity is a state of One-ness, not merely the number one which implies two (the forma-

tion of a state of duality). The state of Oneness is actually a non-number: "It cannot be balanced, since it implies only itself".⁴ Only where there is duality does one have an opposite. This Unity can be comprehended only in a state of 'Neither-Neither', where the mind has passed beyond concepts.

Spare states that unity became form through the act of conceiving: "As unity conceived duality, it begot trinity". By definition, to conceive means 'to form, to imagine, or think, or to become pregnant with'. Spare continues his statement by asserting that the product of unity, conceiving duality, "begot trinity, begot tetragrammaton". Here it is seen that unity conceived, formed, imagined or thought duality - and from this evolved trinity and tetragrammaton. Thus all are born from the Unity. Jung again: "god is the pleroma itself, as likewise each smallest point in the created and uncreated is the pleroma Itself".⁵

Although there is a comparison with the Taoist passage quoted earlier, Spare's formulation is closer to the Kabbalist than the Taoist delineation. The beginning of the statement that "As unity conceived duality, it begot trinity...." is an accurate representation of the formation of the Supernal Triad of Kether, Chokmah, and Binah -the Unity In Trinity above the Abyss on the Tree of Life. Kether 'begat' Chokmah and Binah — thus duality sprang forth from Oneness, Unity, forming a trinity, a 'Unity in Trinity'. Further subdivisions follow as emanations form; however, each arises from or originates in the One which is Unity. The subsequent Sephiroth on the Tree of Life are "increasingly dense manifestations of Nuit (the Ain)...".⁶ The One, the Unity from which these later emanations and manifestations form, is Nuit, the Ain, none — the 'One which is None'.

The fourth part of Spare's statement refers not to the fourth Sephirah, Chesed, as would follow in the natural progression on the Tree of Life, but to tetragrammaton — the sacred, fourfold name of God, IHVH. Spare's incorporation of it following unity, duality, and trinity is for two reasons. Firstly, tetragrammaton has a numerical value of four which places it after three, trinity. The definition of 'the fourfold name of God', tetragrammaton, is that the Hé final, the *fourth* letter of the sacred name IHVH, represents "manifestation or birth into matter, Maat".⁷ This coincides with occult doctrine that manifestation issues from, and is composed of, the Divine essence, the One thing. Unity. Kenneth Grant has pointed out that "The doctrines underlying the Cuit of Ma-!on rest upon the magical formula of IHVH, or Tetragrammaton, the Fourfold Name"; he continues: "Interpreting it microcosmically, as Crowley did, it assumes a sexual significance. Interpreted macrocosmically, it involves the transformation of body into spirit, *and the further manifestation of spirit in matter*".⁸

This interpretation coincides with a second, equally important significance to be uncovered in the relation of tetragrammaton to 'God', the One, Unity. The significance is found by looking at the context of Spare's statement in relation to the rest of the second chapter in *The Book of Pleasure*: everything relates back to the One 'Self. Prior to the sentence under consideration, Spare explains that Kia, the "ancestral sex principle, and the idea of self, are one and the same...". This correlates with Spare's assertions that the microcosm is innately divine. The essence of the chapter is that of relating everything to the One, the Kia, the Self: the spirit becomes form, but remains spirit, i.e., divine/Kia.

The point is that everything manifests from the Unity, which becomes form through a continuing process of refraction, where the One is made manifest in a variety of forms. These multitudinous forms still comprise and contain the *prima materia*, the One essence, Kia. Even throughout the breakdown and dispersion into form, it is still tetragrammaton - "from the One, and of the One, and with the One". Spare's axiom reiterates this point in a mathematical progression. There is still another concealed formula of divinity within Spare's succinct statement on unity, duality, trinity, and tetragrammaton. Just as the Tree of Life has a total of ten emanations, so too does the product of Spare's equation have a sum of ten.

Jung has noted that the progression of the numbers 4, 3, 2, and 1 is called the 'axiom of Maria', "which runs in various forms through the whole of alchemy like a leitmotif".⁹ Alchemy deals with the transmutation of physical elements, i.e., manifestation; and as Jung has explained elsewhere, it also symbolizes the processes of individual spiritual transformation. Thus matter is here seen again to be inseparably intertwined with spirit. This echoes the idea of the Hé final, the fourth letter of tetragrammaton, being

the connecting point of divinity to manifestation: this is further paralleled on the Tree of Life, where the descending emanations produce manifestation. Jung further notes that "the sum of these numbers is 10, which stands for unity on a higher level".¹⁰ On the same page Jung gives two relevant translations in the accompanying footnotes. First, appears a quote from Mylius: "The perfect number is ten". Jung continues with a quote by Gerhard Dorn: "When the number four and the number three ascend to the number ten, they return to the One. In this secret all the hidden wisdom of things is contained". Elsewhere Jung states that "According to Hippolytus, the Egyptians said that God was (an indivisible unity), and that 10 was a monad, the beginning and end of all number".¹¹ Thus the number ten is a symbol for "God" - the Indivisible Unity. The One which is None can be symbolized by the digits one and zero, ten, the monad.

By projecting the fourfold nature of tetragrammaton onto the symbol of Unity, another significant symbol emerges. Jung has commented that "the circle as the symbol of completeness and perfect being, is a widespread expression for heaven, sun, and God, it also expresses the primordial image of man and the soul". The relation of tetragrammaton is further explained by the fact that four is "the minimum number by which a circle can be naturally and visibly defined. The reduction of this number aims at final unity".¹² The circle, symbol of 'God', divided into four (*tetrameria*, the fourfold nature) forms a third symbol known as the quaternity. Jung has also explained that "The symbols of the circle and the quaternity, the hallmarks of the individuation process, point back, on the one hand, to the original and primitive order of human society, and forward on the other to an inner order of the psyche".¹³

Spare's formula composes a quaternity in its construction. Jung points out that "A quaternity or quaternion often has a 3 + 1 structure, in that one of the terms composing it occupies an exceptional position or has a nature unlike that of the others". Spare's maxim has three of the terms bearing direct numerical parallels - unity, duality, trinity — while that of the tetragrammaton implies the fourfold sacred name of God, diverging from the order of the initial three. Jung continues by clarifying the importance of this, in that it "is the 'Fourth' which, added to the other three, makes them 'One', symbolizing totality".¹⁴ Thus it becomes clear that there is a deeper significance to Spare's statement and its specific structure.

As pointed out, the tetragrammaton (division into four parts) of a circle produces the quaternity, or squared circle. The "circle squared" is depicted in the manuscript of *Liber AL vel Legis*, Chapter 3: verse 47. Contrary to the negative religious ideas about it, this symbol hints at the divine nature of the Beast. (See *Starfire* No. 4, article entitled 'The Mark of the Beast'.)

Jung has revealed that the transcendent function of symbols has the aim and purpose that "leads to the revelation of the essential man." And he further discloses that "The meaning and purpose of the process is the realization, in all its aspects, of the personality originally hidden away in the embryonic germ-plasm: the production and unfolding of the original, potential wholeness. The symbols used by the unconscious to this end are the same as those which mankind has always used to express wholeness, completeness, and perfection: symbols, as a rule, of the quaternity and the circle".¹⁵

Whether it is the unity of tetragrammaton or the quaternity 'mark', these symbolic expressions are a reaching back or a rushing forward, toward that state of spiritual Unity which heralds a reawakening of man's innate divinity — the next stage in the unfolding of consciousness. Even when apparently divided into two, three, four or more forms, all are still of the One. The divine nature or essence is thus retained, just as tetragrammaton expresses the divine Unity in four aspects. The multiplicity of numbers and forms all derive their being from the One essence.

Like the "Infinite Space and the Infinite Stars thereof, "Every number is infinite" (*Liber AL*, Chapter 1, verses 22 & 4 respectively) — because each consists of the quintessence, the *prima materia*, which is infinity. Whether it is 1, 2, 3, 4, ... or unity, duality, trinity, *ad infinitum*, all things are multiples of the One. Unity is never separated from duality or anything other; rather, it manifests in a semblance of forms, and behind all forms is the One. Behind duality (or — perhaps more appropriate to Spare's terminology — *in-between* duality) is Unity. When seen as dualities, trinities, or other multiples of form, the Unity within form remains unseen. Whenever dualities, trinities — or anything other for that matter — are per-

fectly balanced, there is a return to the true nature or essence, which is Unity. The Unity is always there, as Frater Achad's motto implied — 'Omnia In Uno, Unus In Omnibus' (All in One, One in All).

As has been seen, from a single axiom a number of meanings can be uncovered. The above dissection of the multifarious levels of meaning in Spare's concise statement has shown his words to contain more than is at first apparent. His work bears the insignia of an adept, and its considerable heights and depths should therefore not be surprising. It is now clear that there is no error in the statement of Spare's under discussion; on the contrary, there is more alluded to than appears on the surface, and Spare's writing is replete with double meanings and deeper connotations. The wisdom of a few words requires a great deal of tracking and exploration to unearth the varied layers of meaning.

To Reach the Ceiling of Heaven. . .

"Quia ipsa omnia sunt ex uno et de uno et cum uno, quod est radix ipsius." - Because they are all from the One, and of the One, and with the One, which is the root of itself.

Jung, *The Psychology of the Transference*, p.83

Spare has been called variously shaman, magician, and sorcerer. However, his work crosses the apparent gulf between such definitions. It could as easily be classed as mysticism because of the inward-turning of his much misunderstood doctrine of Self-love. The first chapter of *The Book of Pleasure* contrasts the question: "We being everything, wherefore the necessity of imagining we are not?" with the answer: "Be ye mystic". The dictionary defines a mystic as one who attains "a direct, intimate union with God". The essence of Spare's doctrine of Self-love entails a returning of consciousness to the preconceptual state which is divinity. This process of 'backward reaching' has been briefly touched upon in the first section of this series.

When the microcosm transcends ego-consciousness, it recognizes its oneness with the macrocosm, the nebulous Self or Atmospheric 'I'. This is the essence of Spare's doctrine of Self-love - for once this true Self is rediscovered, it is realized that there is nothing more. Self-love is the recognition and realization of the true Self, the 'inward turning' toward the divine essence within: the essence which is All, Unity. Jung has termed the rediscovery of the true Self the *individuation Process* "to denote the process by which a person becomes a psychological 'in-dividual', that is, a separate, indivisible unity or 'whole'". Jung adds that "the self comprises infinitely more than a mere ego ... It is as much one's self, and all other selves, as the ego. Individuation does not shut one out from the world, but gathers the world to oneself".¹⁶

Spare defined a mystic as "one who experiences more of himself than he can articulate".¹⁷ Since a mystic is one who experiences the divine directly, Spare indicates that a mystic recognizes, realizes, and experiences his own innate spiritual nature, his oneness with the divine, which is beyond articulation. Spare's doctrine of Self-love is mystical in its aim to attain union with the Godhead, which is resident within the microcosm and known as the True Self.

This aim contrasts sharply with assertions that Austin Spare was a 'black magician', etc. Like the Kia in which it is rooted, Spare's work is beyond such dualist distinctions. As he said: "Perceive, and feel without the necessity of an opposite, but by its relative. Perceive light without shadow by its own colour as contrast".¹⁸ The spiritual dimensions of Spare's work are largely ignored; in the quest for effects, causes are often overlooked. But magick must have some root source from which it springs, and from where it derives its power. Every magical effect is produced either by some 'god' or from within man himself: that is, by raising him to that "level of being, Jack Parsons commented that "all gods are one"; Jung remarked that "The multiplicity of the gods correspondeth to the multiplicity of man", if one is to dismiss ideas of a pantheon of gods, then one is left with the prospect that all magick works from the inside outward - from the elevated consciousness of the magician. Spare believed that man is innately divine. He recognized that the power with which magick works is inherent within man, within the microcosm, remarking that he had not "seen a man who is not God already".¹⁹ The problem is that few men realize their own divine natures; caught in the myriad of dualities, man has lost touch with his indwelling divinity, his relation to the whole, the Unity. Spare alluded to this hidden aspect of man's nature when he said that man's being is "a great temple of whose symbolism he is not yet aware." In *Nightside of Eden*, Kenneth Grant comments that "Austin Spare realized that in order to become God, man must regress to the primal or original state of consciousness".²⁰

This "primal or original state of consciousness" Spare called Kia, and it is beyond definition. As Spare put it: "The less said of it [Kia] the less obscure is it". He then goes on to explain that "of name it has no need, to designate, I call it Kia....". It is best understood "by being free of ideas about it and by not believing". Here is revealed the difficulty of attempting to define the indefinable. From the mundane point of view it is glimpsed only when in the 'Neither-Neither' state, which is beyond conception. To allude to its essence, Spare goes on to say that "Anterior to Heaven and Earth.... it may be regarded as the primordial sexual principle". Further, "The progenitor of itself and all things, but resembling nothing, this sexuality in its simplicity, embodies the everlasting.... This ancestral sex principle, and the idea of self, are one and the same, this sameness its exaction and infinite possibilities...".²¹ Sex, eros, is inextricably intertwined with spirituality; Jung has noted that "The world of the gods is made manifest in spirituality and in sexuality. The celestial ones appear in spirituality, the earthly in sexuality. Spirituality conceiveth and embraceth.... Sexuality engendereth and createth".²²

Some have interpreted Kia as libido, which is by definition "all of the instinctual energies and desires derived from the Id", or the sexual instinct. To limit Kia to this, however, is to misrepresent its true nature. Libido is an expression of Kia, and at the instinctive or primordial sexual level it is a powerful one. But Kia is also a rock and a tree and everything 'other'; it is 'this and that' and all manner of manifestation; everything is from, of, and with the One, which is Kia. Because of the very nature of libido it is very conducive for use in magick — hence the particular efficacy of sex magick. Since magick has been defined as "changes in consciousness", then it follows that sexuality is a powerful catalyst, for it affects consciousness in a direct and forceful way. As clearly indicated in his writings and techniques, it was well-known to Spare that sexual polarity is a primary key to the unlocking of consciousness — the field of activity of Kia.

There are two approaches to magick: the outward — ceremonial, ritualist; and the inward — mystical. The distinction between magick and mysticism is often blurred, as the two seemingly different approaches often cross and converge at various points. In ceremonies, rituals, etc., magick generally works through the external level, while in mysticism it is typically directed inward. The difference is in approach. The distinctions of magick and mysticism have been best summed up by Kenneth Grant: "There are two methods and two goals which — at first sight — appear to be diverse and opposite. One method is magical, involving outwardly directed energy which seeks union with 'all otherness', the other method involves a mystical inward-reaching towards the secret centre of being whose nature is Self-love. It may be supposed that the first method is for tyros, the second for adepts, but properly understood these two apparently opposite paths are seen to be identical, for 'all otherness' is the one Self in different guises".²³

This is not to imply a dichotomy between magick and mysticism. By the use of the differing words is meant merely the point of view, of approach — 'internal' being the mystical (an 'inward-reaching') and 'external' referring to the ceremonial ("outwardly directed energy which seeks union with 'all otherness'"). In this instance mysticism deals with unity, while ceremonial works with dualities. Both words used here refer to the "ability to attract without asking" and to "cause Change to occur in conformity with Will". This subtle variation in approach has given rise to the corresponding designations of extroverted and introverted. In an article "Exploring Spare's Magic", it is observed that "it seems that the magic of taoism and Spare is magic for introverts, while the out and out invocatory stuff is better suited to the extrovert".²⁴

In his own work, Spare saw the ceremonial approach as unnecessary, and instead favoured his own internalized approach. He felt strongly that the whole notion of ceremonial magick was gratuitous, as the innate essence of divinity resides within the microcosm. Thus magick is a process of bringing it out, a manifestation of spiritual power. To find 'god', unity, One-ness, to discover one's innate divinity, to generate the power at the core of magick — to do all this and more was succinctly expressed by Spare: "To reach up to the ceiling of Heaven — look within".²⁵



Speed is the only criterion of the genuine automatic. In the ecstatic condition of revelation from the subconscious, the mind elevates the sexual or inherited powers and depresses the intellectual qualities. So a new atavistic responsibility is attained by daring to believe - to possess ones own beliefs without attempting to rationalise spurious ideas from prejudiced and tainted intellectual sources! Art becomes by this illuminism or ecstatic power, a functional activity expressing in a symbolic language the desire towards joy, the surge of the mother of all things - NOT of experience.

- Spare, from one of his catalogues,
writing of Automatic Drawings.

The Fire from Heaven. . .

"In habentibus symbolum facilis est transitus." - For those who have the symbol the passage is easy.

Jung, *The Psychology of the Transference*, p.88.

New age thought expounds the age-old teaching that our manifest realities are the products of our thinking processes. As Nevill Drury points out in *Inner Visions*, it was Austin Spare who once wrote that the aim of magic was to steal the "fire of heaven". When the magician performs an act intended to alter the world or his circumstances, he really does "steal the fire from Heaven". For this purpose Spare evolved his system of sigils. Quite appropriately, in Spare's first book to reveal the sigil system there is an illustration entitled "Stealing The Fire From Heaven".²⁶

In *Liber AL vel Legis* Chapter 2, verse 55, are given the instructions to "obtain the order & value of the English Alphabet ...find new symbols to attribute them unto." Perhaps no one has come closer to this than Spare, with his system of sigils based on the fused letters of the alphabet. The symbols formed by this sigil formula are perhaps the most well-known aspect of his occult work. Jung has explained that a symbol "implies something vague, unknown, or hidden".²¹ The sigil is a symbol whose form conceals the contents of desire, belief, and will from the conscious mind. As it reaches the deeper sub-conscious strata, its meaning is revealed and its effect is wrought.

New age 'creative visualization', Spare's sigil system, as well as other forms of magick — all employ similar dynamics to bring about changes "in conformity with will". Jung points out that "the pleroma hath no qualities. We create them through thinking".²⁸ Physical reality is the 'earthing', or 'making flesh', of latent will, desire, and belief. Future possibilities are continually being made out of present thoughts and yearnings. Past desire is constantly manifesting, resurging as form; this is often seen when one gets what one no longer wants. The process of mentation takes place at a regular pace, creating our manifest realities as random will, desire, and belief reach these sub-conscious strata. It is when this is done intentionally that the process is magical. Spare's sigil method uses the deliberately-designed symbols of desire to bring about magical effects. Thus it is not the glyph itself which effects magically; it is the enshrined will, desire, and belief embedded within the symbol, working at unconscious levels, which bring about results. The sigil is "merely the vehicle of the desire" as Kenneth Grant has explained; he adds that "Any glyph - personal or traditional - may be used as a sigil".²⁹ The real purpose of the sigil is for "guiding and uniting the partially free belief with an organic desire, its carriage and retention till its purpose is served in the sub-conscious self, and its means of reincarnation in the Ego".³⁰

In new age or other occult literature, the actual processes whereby thoughts become manifest realities are rarely explored or even pondered. However, it becomes clear that the effectiveness of Spare's sigil system lies in the dynamics with which it is employed. Will, desire, and belief, embedded or embodied in thought, become future manifestation. It is these hidden contents which give a thought form, ultimately making it a reality. Thoughts are usually laced with desires, beliefs, and shadows of will. Spare has depicted the mental mechanics and dynamics of consciousness which occur as a sigil is implanted in the fertile unconscious and reifies as objective reality. A page from Spare's unpublished *Zoetic Grimoire of Zos*, reproduced on page 17 of Grant's *Images and Oracles of Austin Osman Spare*, gives a visual representation of the mentation process. The sketch entitled the "Brief Visual linear symbol of mentation (Flow of thought)" gives an idea of the process of manifestation of a sigilized desire transforming through the formative levels of the psyche, until it becomes a manifest reality by the process of "desire making desirous (things) by constant reorientation". Thought flows from idea to form, in accordance with the applied laws of will, desire, and belief.

The symbolised becomes the actual or manifest through a process of "constant reorientation". This process of thinking, conceiving and birthing is constant throughout manifestation — the realm of dualities, the multiplicity of forms. As has been said: "form follows thought". However, it must be added that it does so in a specific fashion. Thought becomes form as the requisite vitalized contents of will, desire, and belief reach the appropriate subconscious strata, becoming 'organic', the 'quantum'. The process of 'conceiving', of begetting, is the same in the microcosm as in the macrocosm - the parent primordial state of Unity. Spare's unity of will, desire, and belief works to create in much the same way that the original Unity 'conceived duality' and begat form. Because the macrocosm and the microcosm are identical, the operative principles are the same: one works on the macrocosmic scale, the other on the microcosmic. By analogy, it can be said that whether a massive wave moves through an ocean, or a smaller ripple crosses the surface, it is merely a matter of perspective since both are expressions of the One ocean.

The symbol, cast appropriately into the deep, sets in motion a realignment which results in change in the manifest realm. The 'vital' symbol, reaching the correct strata of the subconscious, "becomes the quantum", and the unconscious seeks its reification "made flesh" so that the experience may be attained - will, desire, and belief fulfilled in its process. Thus, at the appropriate unconscious level the sigil slips past the dualities of the conscious mind and passes into the state of "preconceptual energy having infinite potential".³¹ From this unmanifest state all manifest forms arise. The sigil, known only at the unconscious level, is all knowledge and power; from here the symbol of desire becomes reified, "as flesh". Magick truly works from the inside outward. The sigil, 'vitalized', elicits a response from the Unconscious, which is the spiritual repository of all knowledge and power in the microcosm.

The manifest universe is a product of consciousness; it is more accurately understood as the manifestation or incarnation of consciousness. So it follows that magical effects are produced through changes in consciousness "in conformity with will", along with desire and belief. Sigil magick is a reorientation of desire, will, and belief, working through the deeper strata of the psyche, to create changes in the outer, mundane world of causes. This reorientation occurs between the psyche and the mundane world through changes in consciousness. Sigils are an easy and effective way of bridging the conscious and unconscious parts of the psyche.

A practical example is the description of Spare's rain-making venture. On a cloudless summer day, while walking with the young Austin Spare, the novelist Robert Benson suggested that Spare prove his magical abilities by producing rain. Drawing an appropriate sigil on a scrap of paper, Spare stared

at the glyph for a moment, visualizing the sigil intensely until "all consciousness except of the sigil"³² was annulled. The symbol reached its connective level and then reified into manifest form as "a brief shower drenched them to the skin" from clouds that formed overhead. This is just one example of Spare's ability and the effectiveness of his sigil system. The sigil formula is simple in its construction, but profound in its dynamics. The unconscious symbol takes root in the "plenum and void" and assumes form as primordial Ain emanating from above descends the Tree into the world of manifestation, coming back as 'something relevant'.

When the magician performs a deliberate act of magick, he steals the fire from heaven. He is no longer leaving to chance the outcome of a particular event. He has thereby reached to "the ceiling of heaven". He is at one with his divine nature and potential, and becomes a 'god' by his ability to create, cause, or manifest 'this or that'. Thus the magician has realized his divine nature in form. Whether consciously or not, man is constantly shaping his future by his present will, desire, and belief. As man learns consciously to create his future he becomes one with the 'gods' and "verily he steals the fire from Heaven".³³

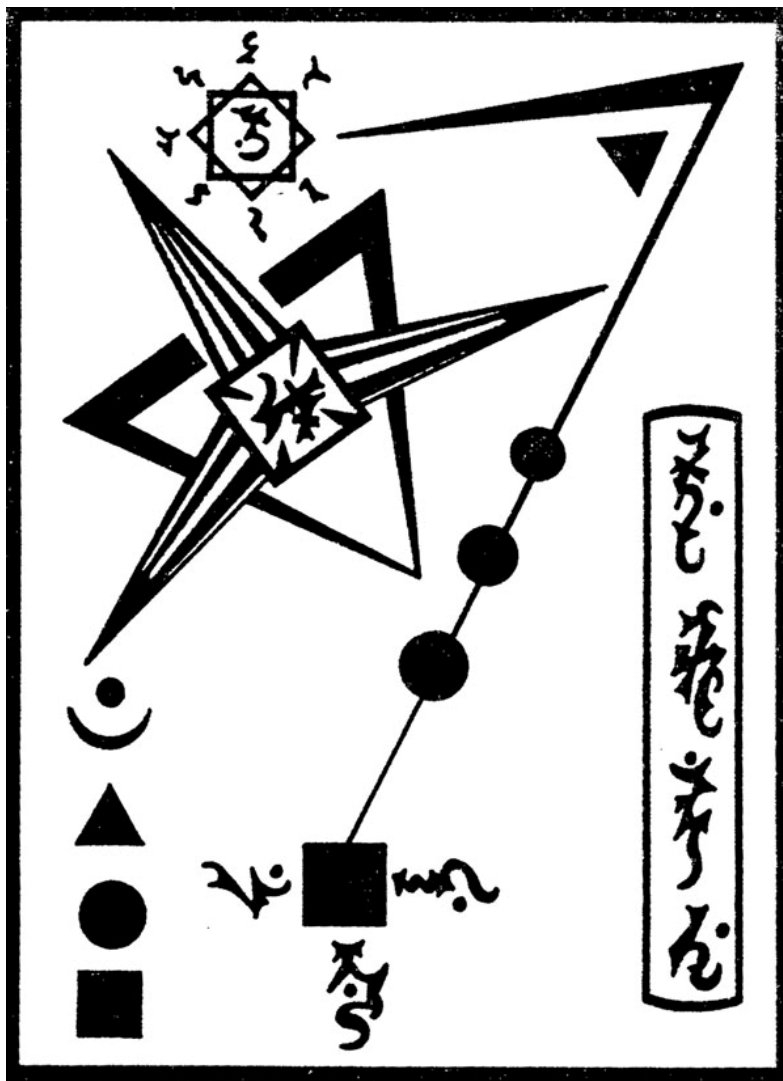
More will be said on the system of sigils in future parts of this series. For a fuller discourse on tetragrammaton the interested reader is referred to Chapter III of Aleister Crowley's *Magick in Theory and Practice*, as well as the Appendix of Kenneth Grant's *Outside the Circles of Time*.

Notes

1. Austin Osman Spare, *The Book of Pleasure* (Privately published. 1913) p.7.
2. Lionel Snell, "Understanding Austin Osman Spare", *Formaos* vol. 1 no. 5, p.163.
3. Carl G. Jung, *Memories, Dreams, Reflections* (Vintage Books, 1965) p.379.
4. Austin Osman Spare, *The Book of Pleasure*, p. 17.
5. Carl G. Jung, *Memories, Dreams, Reflections*, p.382.
6. Kenneth Grant, *The Magical Revival* (Muller, 1972) p.226.
7. Kenneth Grant, *Outside the Circles of Time* (Muller, 1980) p.293.
8. Kenneth Grant, *Cults of the Shadow* (Muller, 1975) pp.158-9.
9. Carl G. Jung, *The Psychology of the Transference* (Princeton University Press, 1966) p.45.
10. *Ibid*, p. 144.
11. *Ibid*, p. 146.
12. *Ibid*, p.46,45 respectively.
13. *Ibid*, p. 161.
14. Carl G. Jung, *Memories, Dreams, Reflections*, p.398.
15. Carl G. Jung, *Two Essays on Analytical Psychology* (Princeton University Press, 1966) p.110.
16. Carl G. Jung, *Memories, Dreams, Reflections*, pp.395-6.
17. Kenneth Grant, *Images & Oracles of Austin Osman Spare* (Muller, 1975) p.69.
18. *Ibid*, p.62.
19. Austin Osman Spare, *The Book of Pleasure*, p.1.
20. Kenneth Grant, *Nightside of Eden* (Muller, 1977) p. 10.
21. Austin Osman Spare, *The Book of Pleasure*, p.7.
22. Carl G. Jung, *Memories, Dreams, Reflections*, pp.386-7.
23. Kenneth Grant, *Images & Oracles of Austin Osman Spare*, p.63.
24. Lionel Snell, "Exploring Spare's Magic", *The Divine Draughtsman* (Beskin Press, 1987)
25. Kenneth Grant, *Images & Oracles of Austin Osman Spare*, p.10.
26. Austin Osman Spare, *The Book of Pleasure*, p.36.

27. Carl G. Jung (Ed.) *Man and His Symbols* (Dell Publishing, 1964) p.3.
28. Carl G. Jung, *Memories, Dreams, Reflections*, p.381.
29. Kenneth Grant, *Images & Oracles of Austin Osman Spare*, pp.57-8.
30. Austin Osman Spare, *The Book of Pleasure*, p.50.
31. Kenneth Grant, *Hecate's Fountain* (Skoob Publishing, 1992) p.47.
32. Austin Osman Spare, *The Book of Pleasure*, p.51.
33. *Ibid*, p.38.

SUPPING AT
THE
ANGEL & FEATHERS



Introduction

This article explores the link between three elements of magick — the Knowledge and Conversation of the Holy Guardian Angel, extra-cerrestrialism, and the Aeon of Maat. The link is intimate — stripped of jargon, they are different facets of an identical experience. The experience is that of trafficking with wider and deeper ranges of consciousness — often referred to as 'Outside' or 'Beyond'. Dissolving the veils of jargon, we find a beautiful simplicity at the core.

'The Knowledge and Conversation of the Holy Guardian Angel' is an extremely glamorous concept in the Western Magical Tradition. It remains nothing more than a concept until it has been experienced; and, once it *has* been experienced, the concept bears no relation whatever to the *reality*. This reality is an unshakeable insight into the substratum, the fountain of living waters which underlies and infuses the play of manifestation. Communion with the Angel may be realised by a formal Working such as the Sacred Magic of Abramelin, or Crowley's *Liber Samekh*; or it may arise with apparent spontaneity, an accumulation of experience which reaches 'critical mass'. Contact is not, though, at the behest of the magician; it is the Angel which opens the Operation. This is because the magician is a facet of the Angel, not — as he or she might like to think — an autonomous being. The human is a terrestrial expression of the Angel, nothing more. 'Extra-terrestrial', therefore, refers to vast reaches of awareness that stretch beyond the terrestrial, and of which the terrestrial is a limited expression.

This extra-terrestrial reality is often referred to as the Aeon of Maat, the Matrix or Womb from which manifestation arises. The Aeons have been interpreted as periods of time which are bounded by the Precession of the Equinoxes, but this superficial interpretation veils the reality to which the term points. As in the Angel and extra-terrestrialism, we must look beyond the concept.

Some readers may be wondering about the basis for the above remarks. A number of years ago I received an unmistakable call to undertake the Knowledge and Conversation, and it seemed clear to me that *Liber Samekh* was to be my chosen instrument. This was in spite of the fact that I did not consider myself to be competent in some of the magical techniques of *Samekh*; however, since the time had clearly arrived, I had to do my best with the skills available. I stuck closely to the format of *Samekh* in terms of frequency of ritual, order of stages, etc. *Liber Samekh* is a very intensive Operation, an accelerating intensity and frequency of Working that has to be kept to. This intensity gives rise to a powerful momentum, the nature and intensity of which can be appreciated only by someone who has undertaken something similar.

The accelerating dynamism of the initial ten moons of *Samekh* is a preparation for the eleventh, culminating moon. The expectation is that the dynamism generated will hurl the aspirant into rapturous, orgasmic communion with the Angel. It doesn't; the essence of this final moon is of waiting for the approach of the Angel, who has indeed been the instigator of the Working. This is an extremely hard lesson; undoubtedly, it has to be learnt afresh at first hand by the aspirant. There is a passage of *Liber LXV, The Book of the Heart Girt with the Serpent* which captures this point beautifully:

The prophet cried against the mountain; come thou hither, that I may speak with thee!

The mountain stirred not. Therefore went the prophet unto the mountain, and spake unto it. But the feet of the prophet were weary, and the mountain heard not his voice.

But I have called unto Thee, and I have journeyed unto Thee, and it availed me not.

I waited patiently, and Thou wast with me from the beginning.

This now I know, O my beloved, and we are stretched at our ease among the vines.

But these thy prophets; they must cry aloud and scourge themselves; they must cross trackless wastes and unfathomed oceans; to await Thee is the end, not the beginning.

The nature of the Angel is at once both simple and profound. It is the Gateway to the continuum of consciousness which lurks behind the mask of multiplicity, and which is extra-terrestrial; this continuum is also masked as the Aeon of Maat, which is not a sequence of time but insight into Reality. This Reality is ever-present, veiled by terrestrial identity; we have only to cease to be hypnotised by our self-imposed limitations, for it to become apparent that we *are* that Reality, always have been, and always will be. Hence the above line 'I waited patiently, and Thou wast with me from the beginning'; it really is that simple. The notion of the *jivanmukta*, he who is liberated whilst still living, is a glorious one; on the other hand, the only thing keeping us from this liberation is the illusion that we are not free.

Don't take my word for it, though. Your Angel knows of that gorgeous little tavern "The Angel & Feathers" which is always just around every corner...

Supping At The Angel & Feathers

It is as well at the outset to clarify the use of the term 'terrestrial'. It denotes simply that which is earth-bound, or human. The terrestrial vehicle is a mask, an incarnation of a consciousness, the veils of which dissolve in the course of initiation. 'Extra-terrestrial', therefore, indicates that which is outwith or beyond the comparatively narrow range of human, earth-bound, terrestrial consciousness. 'Beyond' or 'Outside' is often used in a similar fashion — that which lies beyond the confines of the terrestrial vehicle. A fine example of the use of the term 'terrestrial' in this context occurs in the first paragraph of Lovecraft's story *Beyond the Wall of Sleep*:

...From my experience, I cannot doubt but that man, when lost to terrestrial consciousness, is indeed sojourning in another and uncorporeal life of far different nature from the life we know, and of which only the slightest and most indistinct memories exist after waking... We may guess that in dreams life, matter, and vitality, as the earth knows such things, are not necessarily constant; and that time and space do not exist as our waking selves comprehend them. Sometimes I believe that this less material life is our truer life, and that our vain presence on this terraqueous globe is itself the secondary or merely virtual phenomenon.

Magick has a mystical core — the realisation of *sunyavada*, the emptiness at the heart of matter. This emptiness is simultaneously a plenitude, nourishing in its depths the seed of manifestation which flowers in its perfection and then fades. The rhythm of the universe is maintained in a perpetual expansion and contraction, becoming and absorption. Initiation is the unveiling of consciousness; whether this is viewed as an internal or an external journey makes little odds, since both amount to the same thing. It is the assimilation of magical and mystical experience — a process of understanding, of insight. The nature of this insight is an awareness that consciousness does not rest with the individual, but is universal or cosmic; there is a continuum, not a multiplicity of isolated units.

Whatever the nature of the magical or mystical practices pursued, the real change is at the level of *Jnana* — intuitive knowledge. What changes is not consciousness, but that which we have previously thought of as *ourselves* in relation to it. Awareness is no longer restricted to the terrestrial vehicle; the focus shifts, attuning to wider and deeper ranges of consciousness beyond what was formerly considered to be the self. The sense of individuality is only a restriction or dungeon so long as we incarcerate ourselves therein, a bondage forged by our own preconceptions. We are all facets of the universe. There is no individual self which endures, but the flux and flow of perception, like wave after wave surging forth. The wave is a transient form of the water, giving way to another wave. Consciousness roils, throwing forth shadows from its depths; these shadows are the glammers of manifestation, a perpetual play which flows and shimmers, urgent and alive, sweeping this way and that. We are drawn from these shadows: not as monads, self-existent and eternally enduring; but as transient ripples of consciousness which flow outwards, melding and coalescing with other ripples. In this incessant weaving amidst the continuum of consciousness, self and not-self mingle and fuse, slipping back and forth, trespassing wantonly across apparent boundaries which have always been fluid.

To become alive to this transience seems an extraordinary thing; yet it is the most natural state in the world. It is a measure of how we have cut ourselves off from reality — drawn the covers over our heads and huddled in our ghettos. Initiation is a vitriol, dissolving the illusion of separateness. Only in recognising individuality as illusion, and ceasing to cling to it, can we see past what we are not, to the fecund infinity of that which we really are. This relinquishment is the pressing of the blood into the Cup of Babalon. It is a work of reconciliation: not of the melding of self and other, the microcosm and the macrocosm, the apparent individual and the rest of the universe, which have never been apart anyway; but of our *awareness* of that identity. This reintegration is a path not of renunciation, but of fulfilment — of awakening to a wider, richer, deeper identity. It lies at the heart of magick, and is the Great Work. Without such a vision, there is only results magic, which accentuates the sense of separation from the rest of the universe. This is the path of compulsive individuality, the attempt to seal up the blood in the body, to cling to the sense of separation, inured to the flux and flow of the universe — a tide which inevitably claims all transient shadows for the melting pot. This melting pot is the Cup of Babalon, from whence springs the gamut of existence, and to where it returns.

Initiation is thus not something which occurs to an individual. The terrestrial vehicle is a refraction of a much vaster field of awareness. As initiation runs its course, awareness becomes wider and deeper, less bound up with the terrestrial vehicle, and increasingly alive to reaches which lie beyond. This is not a steady process, but unfolds by leaps of intuitive insight. Its course is sometimes expressed as a move from the self towards the Self -the totality, the cosmic consciousness, of which the self is a refraction. All knowledge is Self-knowledge, and initiation is a process of re-remembering, or reintegration. All apparent entities are ranges of consciousness, equally vehicles of the Self. There is a sea of sentience; we traffic with wider and deeper ranges, and there is assimilation: "For I am divided for love's sake, for the chance of union". Entities such as Lam and Aiwass are no more entities in their own right than are human beings: not remote, august beings, but equally shadows in the sweep of sentience.

The sentiments of Lovecraft in the passage already quoted are not so far from those of Crowley, when he wrote:

My observation of the Universe convinces me that there are beings of intelligence and power of a far higher quality than anything we can conceive of as human; that they are not necessarily based on the cerebral and nervous structures that we know, and that the one and only chance for mankind to advance as a whole is for individuals to make contact with such Beings.

Crowley's traffickings with Aiwass and Amalantrah are examples of such contact. Crowley usually needed a medium to facilitate such communication, although there were occasions when mediumship did operate fitfully for him: the glimpses of Aiwass during the earthing of *Liber AL*, for instance. In the case of the Amalantrah Working, this mediumship was provided by several Scarlet Women, who were sensitised by sex, drugs, and alcohol in various combinations, and became oracular. Their visions were often located at an astral Temple, peopled by doubles of those taking part in the physical sessions, as well as the forms of colleagues who were at a distance. Frequently what the medium was seeing and hearing was meaningless to her, but oracular and intended for the comprehension of Crowley. Communication was sometimes explicit; more often it was subtler, the essence being conveyed by means of numbers, symbols, I Ching hexagrams, Tarot cards, and the like. Communication in this fashion may seem at first sight perverse, and wilfully obscure. However, the use of gematria and symbols can spark intuitive leaps, flashes of insight that are simply not amenable to expression in words. It is not unlike the mathematician's approach to communication in terms of pure number, as being more precise than language in its apprehension. Thus, Workings such as that with Amalantrah, or those in the Algerian desert in 1909, go beyond the subjective — although there is bound to be some such tincture, like light shining through coloured glass. These are records of traffic with extra-terrestrial forces, and their worth is substantiated by the fact that, years later, other occultists are able to study these records and make creative use of them, with a view to picking up some of the multitude of threads and continuing with them.

Extra-terrestrial contact has also occurred in the case of people who do not regard themselves as occultists or magicians. The contact need not be conscious, and an interesting example of this occurs in Lovecraft's work, much of which was written as an outlet for, and an attempt to come to terms with, his extraordinarily rich, intense and exotic dreams. Quotation has already been made above from *Beyond the Wall of Sleep*; many others of Lovecraft's stories instance traffic with extra-terrestrial elements. A perusal of his *Selected Correspondence* makes it clear that this contact occurred whilst dreaming; during waking hours, an obsessive rationalism came into play, and Lovecraft dismissed the significance of his dreams as anything other than fodder for his stories. The stories themselves, though, are clear testament to how deeply he was disturbed by such contact; and also that, however much the rational aspect of him cavilled, in deeper dimensions of consciousness he not only knew that the contact was real, but also understood the significance. Such contact typified the intrusion of alien consciousness into his own — alien, that is, to his conscious, terrestrial vehicle; alien in the sense of being outwith the self-imposed boundaries of that terrestrial vehicle; but ultimately *not* alien, since nothing exists outside consciousness. The sense of alien intrusion via the matrix of creative imagination was expressed by Lovecraft in a letter to Clark Ashton Smith of October 17th, 1930:

...The true function of phantasy is to give the imagination a ground for limitless expansion, & to satisfy aesthetically the sincere & burning curiosity and sense of awe which a sensitive minority of mankind feel towards the alluring & provocative abysses of unplumbed space and unguessed entity which press in upon the known world from unknown infinities & in unknown relationships of time, space, matter, force, dimensionality, & consciousness.

For the magician, the first clear instance in his initiation of sustained, extra-terrestrial contact is often the Knowledge and Conversation of the Holy Guardian Angel — a contact characterised as marking occult puberty. It is difficult not to speculate on the nature of the Angel, since this stage of initiation looms so large in magical tradition. Like so much else, though, it is beyond the conception of the human mind. Sometimes the Angel is delineated as an entity wholly separate from ourselves, almost a spiritual body-guard assigned to watch over us; at others, the descriptions sound reminiscent of that venerable concept 'Higher Self'. This is an ambiguous term; often it is simply a case of someone abstracting their favourite characteristics and cherishing them as the epitome of "spiritual culture". On the contrary, the Angel is of a nature which is beyond the terrestrial vehicle, and of which the mind can retain only fleeting glimpses. However, whether the Angel is a denizen of the Inner or the Outer, a refraction of a quintessential awareness or something wholly separate, is beside the point. There is no 'Inner' or 'Outer', simply because there is nothing of which to be inside or outside. We are attempting to understand in terrestrial, logical terms something the nature of which lies beyond such comprehension.

Contact with the Angel need not be some sudden, overwhelming bolt from the blue, like Saul of Tarsus being knocked from his horse in a blinding blaze of vision. More often, it is a case of a multitude of experiences which are cumulative, reach critical mass, and then assume shape. Again, the contact need not be sensed consciously, but might instead fertilise unknown dimensions of consciousness, dormant until there is a foreshadowing. There is one common characteristic: a durable link has now been forged between the terrestrial mind and those wider, deeper ranges of consciousness which nourish it. This growing, intimate awareness is of far more enduring worth than any amount of pyrotechnics — the sort of dramatic sound and fury which many magicians seem to expect from traffic with the Angel. An initiation of such intensity is not confined to occultism; a similar experience runs like a thread through many different traditions and disciplines. The hallmark, though, is that there is an opening-up of awareness, a sensitivity to impressions which were not previously perceived. This can be seen across the gamut of creative artistry — artistry, that is, which is not simply human artifice. There can be no doubt that artists such as Beethoven, Dali, Mozart and van Gogh, to name but a few, were enjoying something so akin to traffic with their Angel, that the only difference lies in the label put to the experience.

Traffic with the Angel is not the attainment of an individual — though, given the depths of our solipsist conditioning, it is perhaps inevitable that it should be seen as such. Rather, the impulse for communion comes from beyond the aspirant — from the Angel; it is the registering of this impulse which is

the opening of the Working. The work of the aspirant lies not in striving for contact, but in preparing himself for the approach of the Angel. This is akin to true creativity; rather than manufacture, the artist seeks to render himself a fit channel through which inspiration is more likely to flow. The approach of the Angel is sometimes figured as a lightning-flash, a bolt or spear, a swift transfixion. This glyphs a sudden shift in perception or perspective, a swift change of vantage point, like waking from a dream. These are flickers of a wider awareness — the Beyond — bursting through momentarily. It is experienced as momentary by terrestrial mind since this is the only way in which eternity and infinity can be interpreted. This approach of the Beyond can assume myriad guises. It can take the form of dreams, such as in the case of Lovecraft; for a mathematician, it may be figured in the intuitive glimpse of subtle, profound and elusive formulae; for the artist, a beauty and symmetry that has never suffused his work before. In terrestrial terms, we have the trafficking with wider and deeper ranges of consciousness, or alien contact. In reality, alien is the very last thing that it is; on the contrary, it is the communion with a deeper, more fundamental identity. This deeper identity is sometimes figured as the Aeon of Maat — which, although often masked as a span of time, is in fact a level of initiation. The Aeon of Maat glyphs this substratum of advaitic awareness in which the sense of terrestrial identity is rooted and with which it is suffused — an awareness, the glimmerings of which constitute traffic with the Angel. A consideration of the Aeon of Maat, therefore, has much light to throw on the subject of traffic with extra-terrestrial entities. It is as well to start with an account of the Aeons generally, and some thoughts on the Aeon of Horus in particular. This will, inevitably, draw upon Crowley's work, and make clear that the Aeon of Maat is implicit in that of Horus.

Throughout much of Crowley's work, the Aeons are presented in a relatively straight-forward, literal manner: an Aeon spans approximately two thousand years, the succession of the Aeons being marked by the Precession of the Equinoxes. There were several early aeons which were primeval and prehistoric, covering many thousands of years, during which the universe was manifested and life evolved. More recently we have the emergence of the Aeons as they are more familiar to us — beginning with the Aeon of Isis. This was marked by a matrilinear pattern of organisation and the predominance of the feminine, reproduction considered to be by the female alone. With it came the worship of the Goddess as Mother, the male role being restricted to that of consort and son. This was succeeded by the Aeon of Osiris, during which the role of the Mother was superseded in importance by that of the Father, and the social pattern became patrilinear. This in its turn has given way to the Aeon of Horus, the Eternal, ever-coming Child, marked by the growing awareness of the continuity of consciousness. The Aeon of Horus is a precursor to that of Maat, when the common nature of consciousness is realised. After this comes the Pralaya, the absorption of the manifest back into cosmic Night. In this way manifestation is perpetually thrown forth and reabsorbed, in an eternal play of Being and Not-Being, of becoming and dissolution.

This view concentrates on the Aeons as the unfolding or evolution of manifestation. They are also, however, stages of initiation or insight. These two ways of regarding the Aeons — macrocosmic and microcosmic — are not different; they do not, even, represent the same principle applied on different planes. The key to the understanding of Maat is *advaita*: not divided. Awareness is a continuum, a gamut; an unbroken, ecstatic play which is yet Silence and Nothingness. This state of affairs is glyphed as $0 = 2$: there is simply no difference between them. There are some interesting chinks in the more literal account of the succession of the Aeons. An aeon is defined as an indeterminate length of time; it may be an instant, or it could be on the scale of the Hindu yugas, which persist for hundreds of thousands of years. Crowley did on occasion depart from a purely historical view. For instance, verse 34 of Chapter III of *Liber AL* refers to the arising of the next Aeon "...when Hrumachis shall arise and the doublewanded one assume my throne and place...". The *Old Comment*, published in *The Equinox* volume one number VII, remarks:

Following him [Horus] will arise the Equinox of Ma, the Goddess of Justice, it may be a hundred or ten thousand years from now; for the Computation of Time is not here as There.

Wherever "There" is, it is clearly beyond time, and thus independent of the astronomical phenomena of the Precession of the Equinoxes. Elsewhere, Crowley refers to the possibility of the Aeon of Horus collapsing within a hundred years or so of its inception, if the work of preparation did not go well. This is

depicted as catastrophe, with a collapse into a new Dark Age, and is again interesting as a departure from the inevitable, evolutionary and progressive view of Aonic succession.

There is no doubt that an indication of what lies beyond Horus is there in Crowley's writings, for those who care to read between the lines. There are hints of a close relationship between Horus and Maat. In the *New Comment* he has this to say about the same section of Cap. III verse 34 quoted earlier:

Note the close connection between Leo and Libra in the Tarot, the numbers VIII and XI being interchanged with XI and VIII. There is no violent antithesis as that between Osiris and Horus; Strength will prepare the reign of Justice. We should begin already, as I deem, to regard this Justice as the Ideal whose way we should make ready, by virtue of our Force and Fire.

Horus is a preparation for the Aeon of Maat. What is the nature of this preparation? More to the point, for what are we preparing? Horus is of the nature of Force and Fire, and thus purgative. In this context, it purges the hindrances to the dawning of universal awareness, of pan-dimensional or cosmic consciousness. An awareness of the undying, ever-coming Son is the keynote of the Aeon of Horus. Death is not the extinction formerly considered, let alone the herald of hell or heaven; but a time of transition, of crossing over, of incarnating afresh, the sloughing off of one form and the reformulation into another. Atu XIII is a succinct representation of this — our old friend is shown there as not a Grim Reaper despatching tortured souls, but a dancer of reformulation. Consciousness roils, a perpetual shifting of forms.

A purgative involves disintegration, and this is the function of the Aeon of Horus. It is the illusion of separateness, of the absolute and sovereign individuality of consciousness, which is swept away. This is dissolution or disillusion — the erosion of the idea of separation from the rest of the universe, an idea which is ever naught but illusion. Horus disintegrates this sense of isolation, paving the way for reintegration into the unveiled, advaitic awareness of Maat.

Maat is mentioned at various points in the course of *Liber 418, The Vision and the Voice*, as foreshadowing the Aeon to supersede that of Horus. The reference is generally to Themis, or Thmaist-Justice; but Crowley puts the equivalence beyond any doubt with a footnote in *The Book of Thoth*: "See AL III,34. The reference is to Maat, Themis, Lady of the Balance". Later in the same book, in the course of an essay on Atu 0, The Fool, comes a passage which identifies Maat with Atu 0, throwing into relief the import of the Aeon of Maat:

In the medieval pack, the title of the card is Le Mat, adapted from the Italian Matto, madman or fool... If one assumes that the Tarot is of Egyptian origin, one may suppose that Mat (this card being the key card of the whole pack) really stands for Maut, the Vulture goddess, who is an earlier and more sublime modification of the idea of Nuith than Isis.

The affinity with Atu 0, The Fool — which glyphs, amongst other things, the innocence of undifferentiated consciousness — is the key to understanding the Aeon of Maat. The Tarot is a compendium of the course of initiation; and Atu 0 is, as Crowley indicates time and again, the key card in the whole pack. The reintegration of consciousness, and the dissolution of division, is the essence of initiation.

The card most readily associated with Maat is Atu VIII, Adjustment, assigned to the Hebrew letter Lamed and the zodiacal sign Libra. It shows a female Harlequin figure pirouetting within a diamond or vesica shape, finely balanced. She is masked, and bears the sword and balances of adjustment. The card is loaded with Maatian symbols. Crowley's remarks on this card reinforce the close relationship with Atu 0 — a relationship the contemplation of which does so much to convey the essence of the Aeon of Maat:

This woman-goddess is Harlequin; she is the partner and fulfilment of The Fool. She is the ultimate illusion which is manifestation; she is the dance, many-coloured, many-wiled, of Life itself. Constantly whirling, under the phantom-show of Space and Time: all things are real, the

Soul is the surface, precisely because they are instantly compensated by this Adjustment. All things are harmony and beauty; all things are Truth: because they cancel out.

She is the goddess Maat; she bears upon her nemyss the ostrich feathers of the Twofold Truth.

Elsewhere in the same essay, Crowley stresses that this card is the feminine complement of The Fool. The relationship is so subtle and interwoven as to suggest identity. The mingling is indicated by a further passage, this time from *Liber Aieph*:

Now this Ox is the letter Aleph, and is that Atu of Thoth whose Number is Zero, and whose name is Maat, Truth, or Maut, the Vulture, the All-Mother, being an image of Our Lady Nuit, but also it is called The Fool, who is Parsifal, 'der reine Thor', and so referreth to him that walketh in the Tao.

These passages underpin firmly the identity of Maat with The Fool, and thus give insight into the nature of Maat. However, there is more here than simply a return to an advaitic, undifferentiated innocence. Maat represents the expression of that innocence through manifestation. It is why She holds the Balance; She is poised as delicately as a feather; and, as a fine balance, She is constantly making subtle compensations and checks in order to maintain the balance — for we have here the dynamic balance of Going, or constant Becoming, rather than the Silence and Stillness of Being. Reading the above extract from the essay on Atu VIII, what shines through is a sense of Perfection, or the Perfect Ion as Achad put it. We have the consummation of manifestation: the delicate, dynamic balance of the Naught and the All. The Perfect Ion, or the Aeon of Maat, is the perfection of manifestation, its ultimate flowering. It is the redemption of matter, the Daughter raised to the throne of the Mother. It is the crescendo, following which is the return to Silence.

The letters associated with Atus 0 and VIII are Aleph and Lamed respectively. The combination of the letters gives us LA (Nothing, not) and AL (God, the), the closeness of which constitutes the key to *Liber AL*. Crowley considered the subtle interplay of Aleph and Lamed to be of supreme importance, the basis for "a complete qabalistic system of greater depth and sublimity than any other". He went on to say that the details of this system had not yet been revealed; whether it was completed but remains unpublished, or whether its earthing by him was never finished, is not known. The most comprehensive account published is in the text of *Liber V vel Reguii*: it demonstrates the intimacy and complementary nature of the relation between Aleph and Lamed, Atus 0 and VIII, The Fool and Adjustment, conveying the essential flavour of the Aeon of Maat. It also makes apparent the expression of the Aeon of Maat in terms of the Tetragrammaton, in particular as He final; and there are three short, interesting passages from *The Book of Thoth* which bear on this aspect:

The Union of the Father and Mother produces Twins, the son going forward to the daughter, the daughter returning the energy to the father; by this cycle of change the stability and eternity of the Universe are assured.

[page 54]

He [Harpocrates] is also the mystical absorption of the work of creation; the He final of Tetragrammaton.

[page 62]

The Princesses represent the He final of the name. They represent the ultimate issue of the original Energy in its completion, its crystallization, its materialization. They also represent the counter-balancing, the reabsorption of the Energy. They represent the Silence into which

all things return. They are thus at the same time permanent and non-existent.

[page 150]

Within the context of the Tetragrammaton, Maat is the He final, the "ultimate issue" of the "original Energy", as well as its absorption. Again, Maat is the perfection, the Perfect Aeon, the flower at its peak. As Atu VIII She is glyphed by the poised, delicately balanced figure who pirouettes about a point — the point of return. She is the Perfect expression of the infinite potential of The Fool. Having flowered into perfection, She is poised on the edge of return or reabsorption — The Fool on the edge of the Abyss. This balance is to be seen in terms not of time, but of a perpetual and dynamic balance of being and non-being, of *becoming*. These ideas are tenuous and fleeting to the terrestrial mind, which is conditioned by duality and time. By a process of contemplation rather than intellectual grasping, however, these glyphs act as receivers, earthing flashes of insight which remain forever inexpressible in terms of reason, but which hover on the edge of awareness. Horus and Maat constitute a Double Current; they are twin aeons — the Twins of Tetragrammaton, the Son and the Daughter, the Vau and the He final. Likewise, they are Ra-Hoor-Khuit and Hoor-paar-kraat, the manifest and unmanifest twins which are Perfection: and Perfection, being Silence, is Zain, the Wordless Aeon. These twins are shadowed forth in Atu VI, assigned to Gemini; and contemplation of this card sheds further light on their interplay.

Atu VI depicts the closeness of the Twins; it also, though, emphasises the disintegrative or purgative side of the formula *solve et coagula* — the breakdown into constituent elements, prior to their synthesis or reintegration. In the Atu this is suggested by the arrow, which is about to be shot by the figure of Eros or Cupid towards the Twins. The arrow is a symbol of direction, and shows the dynamic of True Will — which is not being but *going*, not individual but *universal*. The arrow pierces all points simultaneously in a perpetual orgasm; it is tipped with poison, an all-penetrant toxin capable of dissolving the illusion of separateness. The complement of Atu VI is Atu XIV, Art, which depicts the flight of the arrow beyond its disintegrative stage. The Two are now resolved into their synthesis, which is Perfection. The arrow is soaring Beyond, piercing the rainbow. There is no goal, only the dynamic of the flight. The flight is towards Perfection, as we gather from the Vision of the Fifth Aethyr:

And having known these [Isis and Nephthys] there are the wings of Maut the Vulture. Thou mayest draw to an head the bow of thy magical will; thou mayest loose the shaft and pierce her to the heart.

Maut the Vulture is a glyph of Maat, and Maat is Perfection: the perfection or redemption of matter, the perfection of Zero as Two. The arrow, as the magical will, has its own dynamic; it is on the return flight, soaring to its reabsorption into the undifferentiated consciousness from where it was loosed, that undifferentiated consciousness itself preparing to melt back into the Naught. This is representative of the He final, the original Energy in its completion; and in its counter-balancing, the reabsorption: the Silence from which all things issue forth, and into which they are poised to return.

In 1974, *Liber Pennae Praenumbra* (The Book of the Foreshadowing of the Feather) was earthed. Often in opulent language, and expressed in flowing imagery, it is cast as a transmission from the Aeon of Maat — hence the title. The feather is a symbol of Maat, glyphing the weight against which the heart was judged in Amenta. The principal mantra from this text is *IPSOS*, "by the same mouth":

By the same mouth, O Mother of the Sun, is the word breathed forth and the nectar received. By the same breath, O Counterweight of the Heart, is the manifest created and destroyed.

'Mouth' suggests the Hebrew letter Pe, associated with which is Atu XVI, The Tower. This is a glyph of many intermingling ideas — the phallus erupting, the aspirant being shattered by the flash of illumination, and the dissolution of individuality at the impact of the cosmic. There is, however, another aspect — that of the pregnant Womb of the Mother. *Liber 777* gives a correspondence for Pé as "The Crowned and Conquering Children emerging from the Womb"; later in the same section of 777 these children are re-

ferred to as Horus and Harpocrates. Crowley makes a more explicit reference to this aspect of Atu XVI in the course of his Comment on *Liber LXV*:

Pé is the letter of Atu XVI the "House of God" or "Blasted Tower". The hieroglyph represents a Tower — symbolic of the ego in its phallic aspect, yet shut up, i.e. separate. This Tower is smitten by the Lightning Flash of Illumination, the impact of the H.G.A. and the Flaming Sword of the Energy that proceeds from Kether to Malkuth. Thence are cast forth two figures representing by their attitude the letter Ayin: these are the twins (Horus and Harpocrates) born at the breaking open of the Womb of the Mother (the second aspect of The Tower as "a spring shut up, a fountain sealed").

This Mouth is the Gate through which manifestation issues forth, and to which it returns; *by the same mouth* is the word uttered and absorbed. There is a clear connection with the foregoing remarks about Tetragrammaton, and in particular with the Twins — the Son and the Daughter, the Vau and the He final. The hieroglyphs coalesce; none can be pinned down and assigned a definite, clear and unambiguous meaning. The four elements of the Tetragrammaton have meaning only in relation to each other; that meaning is dynamic — moving, flowing, shifting. We are dealing with the formulae as they have been refracted through terrestrial mind, with inevitable interpretation in terms of duality and time. The essence of glyph and symbol is conveyed intuitively, in a flash of insight. It is no more than a flash, because once the mind attempts to grasp the insight, it is gone. The flash is the refraction of the insight in terrestrial mind, a fleeting glimpse of the infinite and eternal.

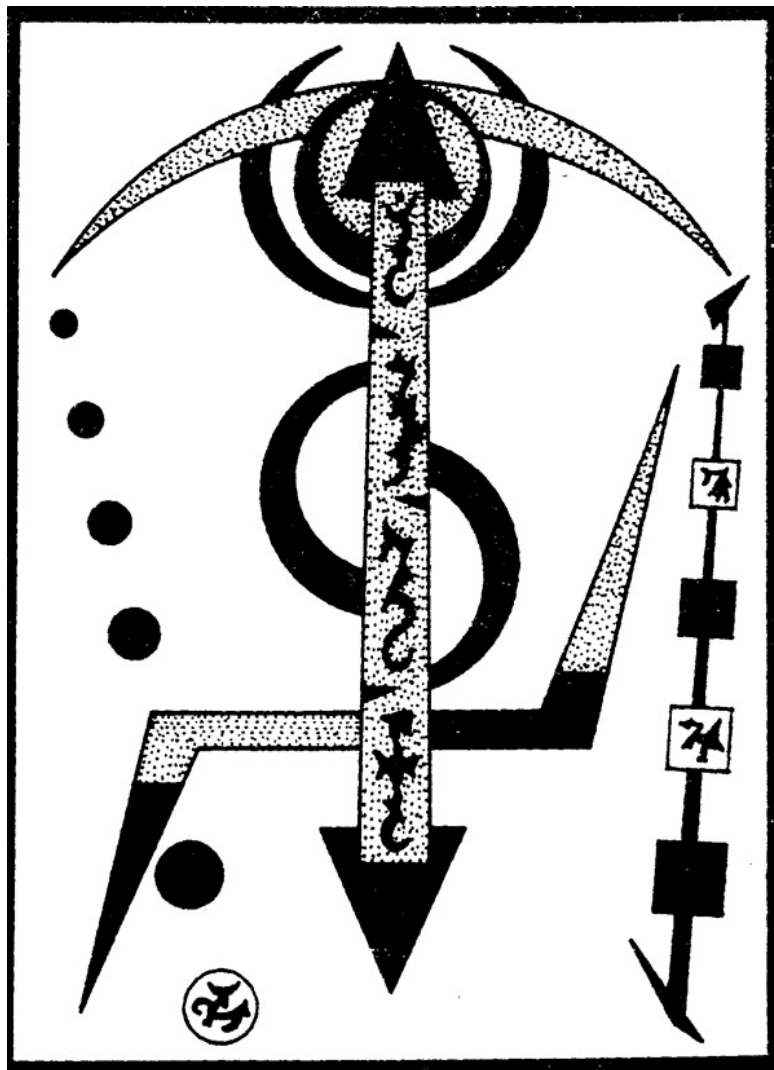
Maat is the Mouth both of ingress and of egress, of manifestation and of non-manifestation, of flowering and of reabsorption. It is the matrix from which everything springs, and to which everything returns. The Harlequin figure of Atu VIII is masked because She is the nothingness which masks itself with the play of form. She is perfectly balanced, Perfection itself, the supreme balance of Zero and Two — their utter and perfect equivalence. ALIL, 'the image of nothingness and silence which is a fulfilment of the aspiration' is mirrored as LILA, the play of manifestation. The Aeon of Maat is not something distant in time — a future aeon some two thousand years hence, which somehow reaches back to us; it is here and now, and we need only to perceive it. It is the pellucidity of innocent, undifferentiated awareness, which is at the same time the perfection of manifestation: a perfection which is not something perhaps capable of attainment at some future time, but *is* already here — has always been, and will always be. It is the clarity and freedom of *jivanmukta* — liberation whilst yet living. The liberation is not of the terrestrial vehicle — which is a child of space and time, and thus subject to its limitations — but of *consciousness*, no longer shackled to the vehicle through which it has formerly focused, but able to expand and soar beyond its former confines.

Maat is at the core of matter or manifestation. It the background from which everything springs, in which it is nourished, with which it is infused, and to which it returns: undifferentiated awareness which lies forever beyond the boundaries of terrestrial awareness — boundaries which have no reality, are self-imposed and self-limiting. Initiation is the widening and deepening of awareness, the remembrance or remembering of a pan-dimensional, cosmic state. The Aeons are states of initiation, the unveiling of awareness, which become apparent when the aspirant is ready to perceive; not uniform spans of time, but of indeterminate length. They are not successive, but simultaneous; likewise, Naught and Two are not merely different aspects of the same thing, but are utterly identical — "the soul is the surface, and the surface is the soul". The Naught is not superior to the Two, nor the Two a progression from the Naught. This is a Truth which remains forever a closed book to the rational mind, but which flowers intuitively in the silence of contemplation.

It is with this continuum, this matrix, that we traffic when making 'alien' contact. As we become increasingly alive to those vast reaches of awareness which lie beyond the terrestrial, so there is a corresponding awareness that we are not confined to the terrestrial vehicle through which we have habitually focussed. This diffusion of identity may seem a strange, threatening idea to our rational way of thinking, conditioned as it is by language to perceive in terms of contraries such as subject and object, inner and

outer, me and not-me. However, at deeper levels of awareness we know this to be a shallow superstructure. There is a sensation of recognition, of remembrance, of experiencing again an intrinsic state which had slipped awhile beyond conscious recall. This state remains as a substratum, the hidden stream or current which powers the fountain. The Angel dwells at this point, where the terrestrial merges into the infinite and eternal; it is the point which is everywhere and at all times, veiled by the chimera of terrestrial identity, revealed by the dissolution of that identity. The Angel is ever present, infinite and eternal, a fountain of living waters from which we can drink at any time; all that is needed is to listen to the Voice of the Silence. The Knowledge and Conversation of the Holy Guardian Angel, and the Aeon of Maat, are identical; this identity can be experienced at first hand by, quite simply, communing with the Angel. Magical and mystical experience is the life-blood of initiation, by which we are eternally supping at the Angel & Feathers.

ZERO EQUALS TWO



Zero Equals Two

Who can doubt that the Universe exists?

No sceptical, no idealist queries can persuade us that a kick in the pants is not 'real' in any reasonable sense of the word. Moreover memory reassures us.

And...

... $0=2$ is the unique, the simple, and the necessary solution of the Riddle of the Universe ...

Magick Without Tears, pp.56,61

or so says Crowley in the course of an essay on $0 = 2$, an equation which filled him with a "keen glow of satisfaction". The Riddle of the Universe is, of course, the riddle of existence.

All mythologies begin with an account of creation, for who except the Idealists and the Solipsists can doubt the existence of themselves in a physical (and metaphysical) Universe? It is the question that all cultures have posed and answered in their own way. More than this, it is the central question addressed by all mystics, philosophers and magicians. This is the same riddle which taxed Descartes, who concluded in his *Meditations* that the starting place for this question must be *cogito ergo sum*. Thus Descartes was able to formulate a judgement of existence: I exist as a thinking being. The *cogito* is a first principle from which Descartes proceeds to deduce all that follows. He has a clear and distinct conception of the fact that he exists; he can therefore believe that whatever else he perceives with the same clarity and distinction is equally true. Crowley's $0 = 2$ has a similar quality to the Cartesian statement, as a starting point from which all else follows. $0 = 2$ seems a splendid formula as it appears to explain everything.

Looking about, the Universe appears to be infinitely diverse and large. Yet it can be reduced conceptually to a single set of objects, and these objects stand in relation to us as either ourselves or not-ourselves. I am the entity who was born xx, at yy, lives at zz, is married to aa, owns a set of objects, has a set of friends, and so forth. I am the author of this essay, I am subject to birth and death; to karma; to post-mortem judgement (and subsequent damnation); to complete annihilation; to rebirth and so on depending upon what is believed and who is right, I am (like everyone else, surely) a dualist. This is the '2' in $0 = 2$. There are, of course, other ways of saying '2' — mind and body, life and death, good and bad, etc., etc. — but this is essentially trivial. If one can explain the existence of any one object which stands in relation to me, then all else follows (as the explanation is logically identical). This is clearly illustrated by the phenomenon of Hawking's radiation, a perfect example of how two complementary particles can spring into existence spontaneously and then return to nothingness in an act of mutual annihilation: creation and destruction (or a return to whence they came), $0 = 2$.

This happily introduces the qabalistic zero. The initial proposition is that there are things, objects, whatever, and those things must have come from somewhere. That somewhere must ultimately be nowhere, or nothing, or intangible (like the 'mind of God'). This initial absence may be represented as a 0,

and has been referred to as the Void; or, as I have already suggested, 'mind of God', or absolute absence. One is, therefore, faced with the problem of accounting for this *ex nihilo* creation. How do we get 2 from 0? (The $0=2$ essay which appears in *Magick Without Tears* Is the longest exposition Crowley made on the formula, and will serve here as the basis for the remainder of this section.)

Crowley begins by stating that he is personally convinced of the existence of a Universe outside his own immediate awareness, though he concedes that it does not exist for him unless It takes place as part of his own consciousness. It is quite clear that this is the 'common-sense' position of most people. He then goes on to examine (and reject) the principal philosophical and mystical explanations of this Riddle. He divides such explanations into three schools: the Monist, the Nihilist, and the Dualist.

The Monist. Crowley writes of the Monist or Advaitist school in a very disparaging manner, and to some extent misrepresents them. He argues that they equate the appearance of things (the diversity) with *maya*, Illusion, and describe the Universe as a single phenomenon called, perhaps, 'Brahman' who is without any qualities. (if Brahman were to have qualities then that would instantly limit Him.) He goes on to write that religious experience does tend to support the thesis of the Universe as a single phenomenon in an intense and convincing manner. All then is well until the vision of *Shivadarshana*, when the Atman or Brahman is annihilated and with it the whole of Advaita. Monism, then, is clearly inadequate in Crowley's eyes.

The Nihilist. This view is simply dismissed.

The Dualist. This is regarded by Crowley, at least on first inspection, as the most plausible. We are first aware of what the Hindu schools call the 'pairs of opposites'; personifications of good and evil, Osiris and Set, Ormuzd and Ahriman and so on. But this too is dismissed as a charming fairy story.

Having dismissed all the major schools of philosophical and mystical thought, Crowley then proceeds to explain his own formula. He writes that, like the Chinese, he begins with the idea of 'Absolute Nothing' (which they call Tao). Tao is without qualities, which in itself explains nothing. However, it is always possible to reduce any expression to nothing by taking any two equal and opposite terms; that is, $n + (-n) = 0$. Thus one is able to 'get' any expression from 0 by taking any two opposite terms. The Chinese were thereby able to extract Yin and Yang from nothingness, and from this the 64 permutations of the I Ching. Crowley continues that anything can be reduced to $n + (-n) = 0$, which explains the creation and existence of absolutely everything.

Furthermore, $0 = 2$ may be regarded as a mathematical representation of the Buddhist statement 'Form is Void, and Void is Form'. This precept is usually misunderstood to mean something like 'the emptiness of matter' or 'all is illusion'; but more accurately it is an expression of the process of creation. More than this, $0 = 2$ is an equation worthy of modern physics. It is like Einstein's celebrated $E = mc^2$, or a chemical equation. It is scientific; it is logical and rational; it recalls Crowley's 'Our Method is Science, our Aim is Religion'. It is accessible, and does not require formal belief any more than do Newton's laws of motion.

Finally, $0 = 2$ is a shorthand for the Thelemic magical theory of the Universe. Crowley writes in *Magick*:

There are three main theories of the Universe: Dualism, Monism and Nihilism... All are reconciled and unified in the theory which we shall now set forth... Infinite space is called the goddess NUIT, while the infinitely small and atomic yet omnipresent point is called HADIT. These are unmanifest. One conjunction of these infinities is called RA-HOOR-KHUIT, a Unity which includes and heads all things.

Multiple Perspectives.

If Crowley's formula is correct, scientific, the 'answer', and really does explain the process of creation, then it should stand up to examination from a number of different perspectives. It should account for everything and all possible observations, phenomena, and empirical discoveries. To this end, $0 = 2$ will be examined from two different perspectives which themselves attempt to account for the fundamental questions of creation and existence.

The first is physics. Physics poses the questions, 'What is the Universe? How was it formed? What are its laws?' and so forth, and seeks to answer them. The techniques it uses are said to be scientific. Applied physics has brought us everything from electronics to an attempt to explain the formation and functioning of all of creation; from quarks to superclusters. The second perspective is primarily that of Ch'an Buddhism. Ch'an represents The Supreme Vehicle (*Shresthyana*). It is my contention that Ch'an asks the same questions, though worded and approached differently, and comes to the same conclusions. (It is, of course, a comfort that they do agree, but comfort and agreement are only found in the split mind.)

The Perspective of Physics.

Is there agreement between modern physics and the equation $0 = 2$? As we have seen, $0 = 2$ is an account of all forms of creation. Modern physics attempts to do the same. Yet physicists argue that ultimately this question may depend upon how the Universe (or phenomena) is perceived or measured; that in fact there may not be an objective Universe for which to account.

Quantum theory is the most successful of all modern models of how the Universe operates. In conjunction with Einstein's theories, it has been responsible for the massive strides in theoretical and applied physics over the last ninety years. It is no small coincidence that they were formulated contemporaneously with the inception of *Liber AL*. The progress in physics (which after all is the most fundamental of all sciences), and the revolution in consciousness heralded by *AL*, have both cast aside the Newtonian, clockwork models of the Universe and the "god's in his heaven, all's right with the world" approaches of religion — replacing them with something infinitely more bizarre.

Quantum physics grew out of the need to explain small but persistent discrepancies between the classical Newtonian account of physics and empirical research. In classical physics, there is, in accordance with common sense, an objective world 'out there'. The objective world is said to evolve in a clear, deterministic manner, being governed by precisely formulated and mathematical equations. Physical reality is taken to exist independently of ourselves; and exactly how the classical world 'is', is not affected by the way in which we view, measure or perceive it. Moreover, our brains and our bodies are part of that world. They too are viewed as evolving according to the same precise and deterministic classical equations.

Although the discrepancies between classical and quantum theory are very tiny they do, in fact, underlie many 'human-scale' phenomena. The very existence of solid bodies, the strengths and properties of physical materials, the nature of chemistry, the colour of substances, the phenomena of freezing and boiling (and so on) require quantum theory for their explanation. Incidentally, there is no place for consciousness itself in classical theory! Some physicists have, in fact, argued that for the emergence of consciousness to have happened at all required a quantum universe.

Niels Bohr, one of the founders of quantum theory, insisted that there was no objective world at the quantum level at all. Somehow reality emerges only in relation to the results of measurements (or observations). At a quantum level, the very process of observing an event changes that event. This is reminiscent of the philosophical and mystical objections to using the mind to order, understand, overcome etc., etc., the mind. While this is not a universally accepted position, it is wholly consistent with quantum theory. How far, one wonders, was Bohr's position from the following:

I move,
Space becomes (as the result of my movement),
Time is born (as the result of my movement in space),
I have objects (because I have become the subject of space and time),
Dualism is established, The Universe appears,
I identify myself with my objects (and there are illusory egos),
I suffer illusorily (and suffering becomes universal).

Wei Wu Wei, *All Else is Bondage*, Chapter XVII.

The point can be illustrated further by Heisenberg's Uncertainty Principle. According to this principle, it is not possible to measure both the position and the momentum (mass times velocity) of a particle at the same time. Worse than this, there is an absolute limit on the product of these accuracies, defined by a mathematical relationship. The formula states that the more accurately the position x is measured, the less accurately can the momentum p be determined, and *vice versa*. If the position were measured to infinite precision, then the momentum would be completely uncertain. For instance, suppose the position of an electron is measured to an accuracy of the order of a nanometre; the momentum would then be so uncertain that one could not anticipate that one second later, the electron would be within even a distance of 100 kilometres.

Why should this be? In some descriptions, one is led to believe that this is merely some intrinsic clumsiness in the measurement process. In the example just illustrated, the very attempt to localise the electron inevitably gives it a random 'kick', of an intensity sufficient to propel it further than the predicted distance. In other descriptions, the uncertainty is attributed to the particle itself: its motion has an inherent randomness, making its behaviour intrinsically unpredictable at a quantum level. In yet another account, the electron is portrayed as something deeply mysterious, to which the concepts of classical physics do not apply.

These paradoxes are again entirely congruent with the following anecdote:

Yin-tsung saw some monks arguing on the fluttering pennant; one of them said "The pennant is an inanimate object and it is the wind that makes it flap". Against this was remarked by another monk, "Both wind and pennant are inanimate objects and the flapping is impossible". A third one protested, "The flapping is a certain combination of cause and condition"; while a fourth one proposed a theory, saying, "After all there is no flapping pennant, but the wind is moving by itself".

The discussion grew quite animated, when Hui-Nêng interrupted with the remark, "It is neither the wind nor the pennant but your own mind that flaps".

Suzuki, *Essays in Zen Buddhism*, first series, essay IV.

Such paradoxes of physics are precisely the kinds of problems which cannot be answered by Newtonian physics; and the formula $0 = 2$ does, alas, have a decidedly Newtonian feel to it. If the Universe does have an objective existence, is it likely to be logical, rational or amenable to systematic analysis? Is it likely to be 'governed' by laws? If so, where reside these rules? There can be only one place — in the minds of their creators! The 'big' problems in physics may in the end be tied to human psychology. Quantum theory denies causality, and yet causality is fundamental to our lives. For instance, the operation of

writing this essay on a word-processor is based on it — all components of the computer rely on quantum mechanical effects, and quantum mechanical effects rely on quantum statistical probability. This is surely a paradox. Does the paradox exist because we do not fully understand the workings of nature? Or is it a paradox specific to humans, as Hume would argue — that is, we are psychologically constrained to see it as such, and such constraints do not apply to, say, non-humans? Or is it that physics exists solely in our minds, but not 'out there'?



The perspective of metaphysics.

Let us now move from physics — the most modern of religions — to Eastern mysticism. If Ch'an precepts are recast using Thelemic players, then the Universe could be described as follows: HAD is the subject-I, and Nuit the object; HAD is the knower, and Nuit the known:

Yet she shall be known and I never.

AL.II.4.

Before proceeding, it is as well to have some preliminary working definitions:

HAD: Undifferentiated; without qualities of any kind (including 'going'); absolute absence. The Void. The Ain.

Hadit: The knower; prajna, Chokmah, going.

Nuit: The potentiality to become; Binah.

HAD cannot be known, in the same way that an eye cannot see itself, or appear in its own field of vision. Moreover, HAD cannot be part of Nuit, because HAD would then be an object and hence knowable. HAD must pre-exist the Universe, since HAD is not, and cannot be, an object. As Nuit is all that there is and can be, HAD must be outside of this. There is the knower, Hadit; and then there is the potentiality to become, which is another way of saying Nuit (in that order; as any other order is meaningless, though not necessarily 'wrong').

... for this, being purely non-objective, is in a different 'direction of measurement' from any conceptual direction, being the source of all dimensionality and all phenomenality.

Wei Wu Wei, *All Else is Bondage*, Chapter VIII.

This is a much more elegant way of saying that HAD is at 'right-angles' to the Body of Nuit. The Universe is the wake which is left in the path of HAD's going. Maya is the equivalent of HAD's going — or in short Hadit, which is HAD and the 'feminine' ending indicating going, 'IT'. This is Hadit = Nuit! Prajna is Hadit. HAD is Absolute-I, Absolute Absence.

The assertion that there are no objects means there can only be concepts. Everything I know, see, experience and am ('I' mistakenly identified as 'me') are concepts. Those concepts are created by the Chokmah aspect of HAD — Hadit — again identifying Nuit with Hadit.

Further, HAD cannot be either consciousness or unconsciousness, as these are qualities — that is, the properties of objects. This is reflected in the *discontinuité* between the Crown and the Ajna, which mirrors HAD's non-membership of the Body of Nuit. HAD is at the centre of all things, but not as their centre. HAD cannot be a point-of-view either, as this is a quality or a 'thing' in itself (it also suggests location). HAD cannot be categorised, labelled or expressed in any way at all. HAD really cannot be known!

Interestingly, Nuit can be known only in *samadhi* (that is, in non-conceptual identity with Her). Otherwise, all that is known are one's perceptions of Her. Furthermore, is it meaningful to speak of Nu or Nuit as somehow separate from *prajna*, Hadit? Hadit is going, the 'process' of creation which has been described as the interaction of Nuit and Hadit; but is not there an unnecessary duplication — an assertion that there are two?

0 = 2 and Magical maps.

Just as $0 = 2$ should be expected to explain or account for phenomena as described by physics, the formula should do the same for the magical Universe. The foremost Western magickal map is the *OTz ChIIM*, the Tree of Life. Dion Fortune describes the *OTz ChIIM* as a "glyph, that is to say a composite symbol, which is intended to represent the cosmos in its entirety and the soul of man as related thereto". She goes on to say that the sephiroth are objective and the paths between them subjective. If one interprets the word 'objective' in this context in terms of Jung's notion of the Collective Unconscious and its associated archetypes, then her intention becomes clear. The sephiroth are intended to be considered as common to the human psyche: that is, archetypes or 'objective' structures. An example of this is would be the sephira Chesed, which may then be attributed to a paternal, sky-god archetype like Zeus, or Jupiter.

Crowley, on the other hand, insisted that "you must construct your own Qabalah". This remark reflects two 'facts':

- a) Firstly, Qabalah is a map, or way of reasoning about, or representation of, consciousness (as this is all we can be aware of); but it is essentially a map of becoming (or going) and as such cannot be fixed. Going is dynamic, not static.
- b) Qabalah is very clearly a creation of the conceptual or split mind, and consequently the equation $0 = 2$ has a place therein. It is a projection upon the underlying noumenal source. The numbers and symbolic language of Qabalah are a means of communication, of illumination, of many other things, but are not an end in themselves. Qabalah is arbitrary but nonetheless useful, providing that it is seen for what it is. It is knowledge, not understanding; it is necessarily indirect. Daäth, Knowledge, is the false crown of the Ruach. Understanding, Binah, should be the true goal, not knowledge. To understand, one must be no-one. To have knowledge is to associate oneself with an object ('me'), and then to increase the 'size' of me. This is to run the risk of locking oneself up in the Tower of Narcissus on the edge of the Desert of Set: to be forever bound and limited by the thought of oneself.

However, this being said, one can easily project Hadit onto the *OTz ChIIM* (or any other system of representation) in order to understand how the split mind attempts to explain the inexplicable. HAD (or more correctly Hadit) may be projected on the *OTz ChIIM* in the following way (though only one of many):

Kether: The point of entry. Chokmah: HAD going — Hadit.
Binah: HAD as Nuit. The creator; the great mother, Ta-Urt; source of all 'things'.
Chesed: Hadit as the demiurge IHVH.
Geburah: Hadit as Horus.
Tiphareth: Hadit as AION, Asar-un-nefer.
Netzach: Hadit as the emotions.
Hod: Hadit as the magician.
Yesod: Hadit as the lower Ruach.
Malkuth: Hadit as the phallus.

Yet, of course, this may all be nonsense, and it is difficult to see why such a system is seen to be so useful. The sephiroth and paths are mere constructs which help in the process of reasoning (or exploring, illuminating, whatever) about the supposed structure of one's conceptual Universe. More than this, as Magee has pointed out, the 'accepted' version of the *OTz ChIIM* is only one of two which were considered by the Golden Dawn; another, based upon eleven sephiroth, was not adopted.

The West, of course, does not have a monopoly on magickal maps. One of the Eastern equivalents of the *OTz ChIIM* is projected upon the human body in terms of the *chakram* and non-physical 'nerves'. In

place of sephiroth, one finds *chakram*, with a fairly clear mapping between specific *chakram* and sephiroth. Yet Ramana Maharshi has this to say of them:

The six subtle centres are merely mental pictures and are meant for beginners in yoga. We project ourselves into the idols and worship them, because we do not understand true inward worship.

Ramana Maharshi, *Worship is only self-enquiry*.
(see *The Collected Works of Ramana Maharshi*, p.29)

A further system, developed by the Chinese, is based upon the Tao -which may be attributed to HAD. Yang then corresponds to Chokmah-prājna, and yin to Binah-Nuit. This system does at least avoid the problems associated with anthropomorphism. However, it misses an important consideration — that the mysteries are to a greater or lesser extent tied to our physiology.

0 = 2: strengths and weaknesses.

$0 = 2$, though strictly a formula, and one among many of Crowley's, is in essence only an expression of his magickal universe. It is an aspect of his personal Qabalah. It is not and cannot be a universal truth. Moreover, his dismissal of alternative accounts in his $0 = 2$ essay is poorly argued and alive with his own prejudices. He misrepresents Advaita (Brahman is pure subject, not an object without qualities); and he drops dualism without argument at is perhaps no coincidence that his least favourite religion is dualist).

This being noted, the writer of this essay stands in relation to the formula as one who is commenting on the writings of an art critic. An art critic is said to express an informed opinion; but it is and must remain simply an opinion. No matter how erudite the opinion, equation, formula or explanation; no matter how informed the author: no matter how generally accepted it is — all it is and can be is a description of the conceptual universe which the author inhabits. Exceptions to this are of an entirely different character. Glimpses or flashes of what lies beyond, cannot be explained away in terms of simple logic like $2=1+(-1)$. They are beyond human reason (the Ruach) and are not necessarily logical or coherent.

May Because by accursed for ever!

AL.II.29.

What, after all, does $0 = 2$ explain? is there anything to explain? $0 = 2$ as a formula does not and cannot exist objectively. $0 = 2$ as a physical reality does not and cannot exist. There is not a trace of objectivity anywhere. Yet the question "Where does $0 = 2$ exist?" is both reasonable and absurd. If the formula is put forward as an explanation of the physical and objective Universe, then it fails in much the same way as do Newton's formulations. If it is an explanation of the Universe from a metaphysical perspective then it fails on a number of counts, one of which is the question, "Who could know about it?"

$0 = 2$ is in the final analysis a construct, a concept. It exists only in those minds which entertain it. If it were 'true' then it could not be known. There is and can only be subjectivity. $0 = 2$ is an explanation of what is indirectly perceived — the Universe 'seen' in the mirror of the mind, the mirror itself being a creation of the mind, and the mind being a creation of the Mind. $0 = 2$ implies causation — another concept. Quantum physics denies causation. Can they both be correct?

It is far from clear what the sign '=' means in $0 = 2$. It could imply equality (another concept), making a distinction (yet another concept) between '0' and '2' and then asserting their identity: not only a distinction but a source of hurt:

Let there be no difference made among you between one thing & any other thing; for thereby there cometh hurt.

AL.I.22.

Alternatively, it could imply assignment, as in 'let $0 = 2$ '. That is, the formula attempts to represent the creation (or appearance) of phenomena emerging from the void. But:

...seeing, hearing, feeling, tasting, knowing are diversified phenomenal manifestations of the functional aspect, called prajna, of Absolute-I, which always 'returns' to the immutable aspect, called Dhyana, which it never left.

Wei Wu Wei, *All Else is Bondage*, p.38

There is no creation to explain.

Both equivalence and assignment are of *samsara*; they are the products of a split mind. $0 = 2$ may be an explanation of our own 'mental models' of the Universe, but it is not and cannot be objectively true. There cannot be objective truths. $0 = 2$ is the product of a split mind, and consequently has as much value as the accounts found in the Book of Genesis, or textbooks of physics.

The apparent universe is a dream structure in-formed by Subject, and therefore can be nothing but I-subject.

Wei Wu Wei, *All Else is Bondage*, p.38

More than this, as we are reminded by the *Wan Ling Record*, all thoughts, and even the *absence* of conceptual thought, mislead and distract. To be attached to thinking or not-thinking, to have a belief or not-a-belief, is like looking at the object created by the conceptual mind and not at the thing in itself. 'Look at the finger, not at the moon'. If such a thing as 'creation' did occur then it must be 'inseen' — seen directly, not perceived or conceived merely by one's cognitive apparatus. Furthermore, whatever it is which is in-seen, it is identical with the seer — not with a formula, symbol or other form of phenomenal representation.

As already noted, *AL.I.22* warns of the dangers of such behaviour, as does the *Wan Ling Record*:

...if you still cling to the notion that something, even if it be as small as the hundredth part of a grain, might exist objectively, then even a perfect mastery of the entire Mahayana Canon will fail to give you victory over the Three Worlds. Only when every one of those tiny fragments is seen to be nothing can the Mahayana achieve this victory for you.

Huang Po, *Wan Ling Record*, p.86

Yet there may be a way in which the $0 = 2$ formula can be applied to Thelemic, Jungian and Ch'an 'thought' whilst avoiding the apparent duplication of Nuit referred to earlier. Recalling what has already been quoted:

Infinite space is called the goddess NUIT, while the infinitely small and atomic yet omnipresent point is called HADIT. These are unmanifest.

One conjunction of these infinites is called RA-HOOR-KHUIT, a Unity which includes and heads all things.

Crowley, *Magick*, p. 143

It would appear that Crowley is equating the unmanifest Nuit and Hadit with 0, and their conjunction or Ra-Hoor-Khuit with 2. If this is so, then $0 = 2$ is not a formula which accounts not for creation but for *phenomena*. Crowley does not account for the prior existence of Nuit and Hadit; apparently they exist — manifest or unmanifest — before creation itself. He is still attributing creation to pre-existing deities, which is logically identical with the Jews believing in Yahweh, or the Hindus in their pantheons.

However, if one begins with absolute absence (HAD) then this is the 'true' zero. Spontaneously from this zero, without reason or purpose, emerges Hadit/prâjna/Nuit (as discussed in the preceding section) and this is the 'two'. This 'two' is only perceived as such by the split or samsaric mind. Below what is called the abyss they are two; above it they are identical, and in that identity they are nothing.

Returning to Crowley: the conjunction of Nuit and Hadit 'below' the abyss results in Ra-Hoor-Khuit, who manifests in the mind of man. Their conjunction is, curiously, at a place of division, Daäth. Ra-Hoor-Khuit is the son-sun, Tiphareth, 'the self made perfect', and a score of other things. The other product of this conjunction is Hoor-paar-kraat, who is unmanifest: or, to cast it in Jungian terms, who manifests in the unconsciousness and so is effectively unmanifest. The two are not separate, and their relationship is much closer than the oft-quoted 'two sides of the same coin'. They are identical; it is the mind of man which imposes a split — or, for that matter, asserts identity. Nowhere in the Universe is there identity or difference, other than in the minds of sentient beings. And nowhere better is this seen than in the complexity and subtlety of the Qabalah.

According to Qabalistic traditions there appear to be a series of phases of becoming or going:

Ain Soph Aur.

Not knowable, therefore pragmatically redundant.

Ain Soph.

Not knowable, therefore pragmatically redundant.

Ain.

This is the absolute absence of subject and object. The Ain or HAD is not and cannot be a part of the body of Nuit, since Nuit (or Hadit) has yet to be formulated. This is the '0' in $0 = 2$.

Kether.

Here is the point of entry into this Universe, through which the influence from beyond flows. It is not anything in itself — a species of white-hole or 'I', pure subjectivity.

Chokmah-Daleth-Binah.

Chokmah and Binah are the 'two' united by love (the path Daleth). This is the '2' in $0 = 2$. This love is *lîla*, the divine love play of Shakti and Shiva, characterised by the Hindus as Krishna and Radha. Krishna was considered to be an incarnation of Ganesha (and/or Shiva-Hadit); and Radha, whose name means 'cow elephant', was his shakti. Elephants represent, according to the *Kama Sutra*, maximum sexual capacity and unflagging desire; her name, therefore, makes explicit the nature of their love. Chokmah is Hadit, and Binah is Nuit. Hadit is identical with *prâjna* and Nuit, as outlined earlier. Nuit enumerates as 75, which is

the number of GVVNI: hues, colours (*kalas*), complexions — Binah as the beginnings of form, a more progressive 'crystallisation of going'. Yet for all this it must be remembered that:

There are no two such things as sought and seeker (also practice and practicer, thought and thinker, action and actor).

Padma Sambhava, quoted in
Wei Wu Wei, *All Else is Bondage*, p. 15

So here then is an account which does not require a separate Nuit and Hadit acting as cosmic parents to the Universe. It is entirely reasonable to suppose that our conceptions of creation have been tied intimately to the human parallel of childbirth. Myth recounts the role of the divine mother giving birth spontaneously to her children and all forms of manifestation. This account held until the role of men in this process was known, and then the myths changed. While it is entirely understandable that creation myths, old and new, are cast in terms of human reproduction, it is vital that they are understood for what they are.

0 = 2: An Alternative View.

Consider 0 as referring to Atu 0, the Fool, and 2 to Atu II, the Priestess. If this is a viable assignment, then does the '=' sign denote identity or equivalence? Or does it signify becoming, i.e. let 0 become 2? To investigate this, it is therefore necessary to establish the identity and character of the Fool and the Priestess, and so to determine their relationship, if any. However, there will be an arbitrary emphasis on the Fool, since if identity can be determined in one direction then the reverse is necessarily true. Reams have been written on the goddess (particularly recently) and it is not appropriate to add to it here. However, if each of the points of explication of the Fool are examined in the light of the Priestess-Goddess, then identity may be established.

Who then is the Fool ... and the Priestess?

The wandering fool, the troubadour. He is the wandering knight who wins the king's daughter and sets her (He final) on the throne of her mother (He). She in turn awakens the boyish, hermaphrodite Fool to manhood and potency. In this instance the Princess is the *anima* of the Fool, and the Fool is the *animus* of the Princess. This is further echoed by the attribution of the Fool in the Tarot to the letter Aleph, an Ox. Massey describes the belief that the "ox being of a third sex, neither male nor female, return was thus made to the primitive Nuter, or Neuter of the beginning." The word 'Neter' (or Nether, Nuter) in Egyptian has been systematically mistranslated by Egyptologists who wish to equate it with the notion of a supreme (male) deity. Its true meaning lies with the root syllable Nu or Nut. The power of Nu was 'the self-created', 'maker of the gods', and the 'creator of men'. She existed before the sky, the earth, mortals or gods. This clearly points to the Ain (or HAD). Grant sheds further light in his description of Nuter:

The Gods. Equivalent to our word 'Neither' and to 'Neuter' which — in an occult context — indicates the ultrasexual nature of the Creative force. The Egyptian ideogram of Nuter is 7, the Sign of Seven, the number of the Goddess of the Seven Stars (i.e. of Space), and also of the axe of Set wherewith he breaks open his Mother in order to manifest his light (i.e. Sirius).

Hecate's Fountain, p.258

Parsifal. In Crowley's description of the legend of Parsifal, he notes that the figure of Parsifal represents the Western tradition of the Fool. He goes on to describe the whole drama, here both briefly summarised and extended. Parsifal's first act is wantonly and innocently to shoot the sacred swan; and it is the same innocence (which refers specifically to being prepubescent) that saves him from the blandishments of the ladies in the garden of Kundry. Soon afterwards, Parsifal attains puberty, having seized the sacred lance from Klingsor. His adventures continue until he plunges the sacred lance into the graal, encapsulating the central mysteries of the old Æonic Templars. Yet another interpretation of this is the process of emergence from the Void. Parsifal's virginity is his absence of phenomenal attachment (he is ever virgin unto Pan) and may be attributed to Kether. Next is the emergence of sexual differentiation in Chokmah (to which the phallus is attributed), just as the mythical Adam and Eve become aware of their differences on leaving the presence of God in Eden.

Parsifal first manifests as the Welsh demigod Peredur Paladrhir, 'Spearman with a Long Shaft'; and his later name Perceval means 'He who Pierces the Valley'. Both names are very clearly phallic. His trials were originally an allegorical description of initiation rites, where his chief source of instruction was his mistress, an incarnation of the triple goddess. Like Dionysus, he is an example of the divine child being hidden and brought up in secret by his mother. He is the divine fool being taught, or embodying, the deepest (female) secrets. In the way of all heroes, he alone is sufficiently pure to see the Holy Graal.

Shiva is the oldest god of the Vedic trinity; which consists of Brahma, Vishnu, and Shiva. Sometimes he is represented as a trinity, or three-headed, or the bearer of the trident or triple phallus — the latter enabling him to mate with the triple mother. One particular manifestation of Shiva is of interest here: Dakshinamurti, the Southward-facing one. Shankaracharya's *Hymn to Dakshinamurti*, translated by Ramana Maharishi, is particularly beautiful, and resonant with this exposition of the Fool. Here follow some relevant verses from the hymn:

He who teaches through silence the nature of the supreme Brahman, who is a youth, ... who reveals in himself, who has a benign countenance — that Father who has the south-facing form. . .

To him who by Maya, as by dream, sees within himself the universe which is inside him, like a city that appears in a mirror, (but) which is manifested as if externally to him that apprehends...

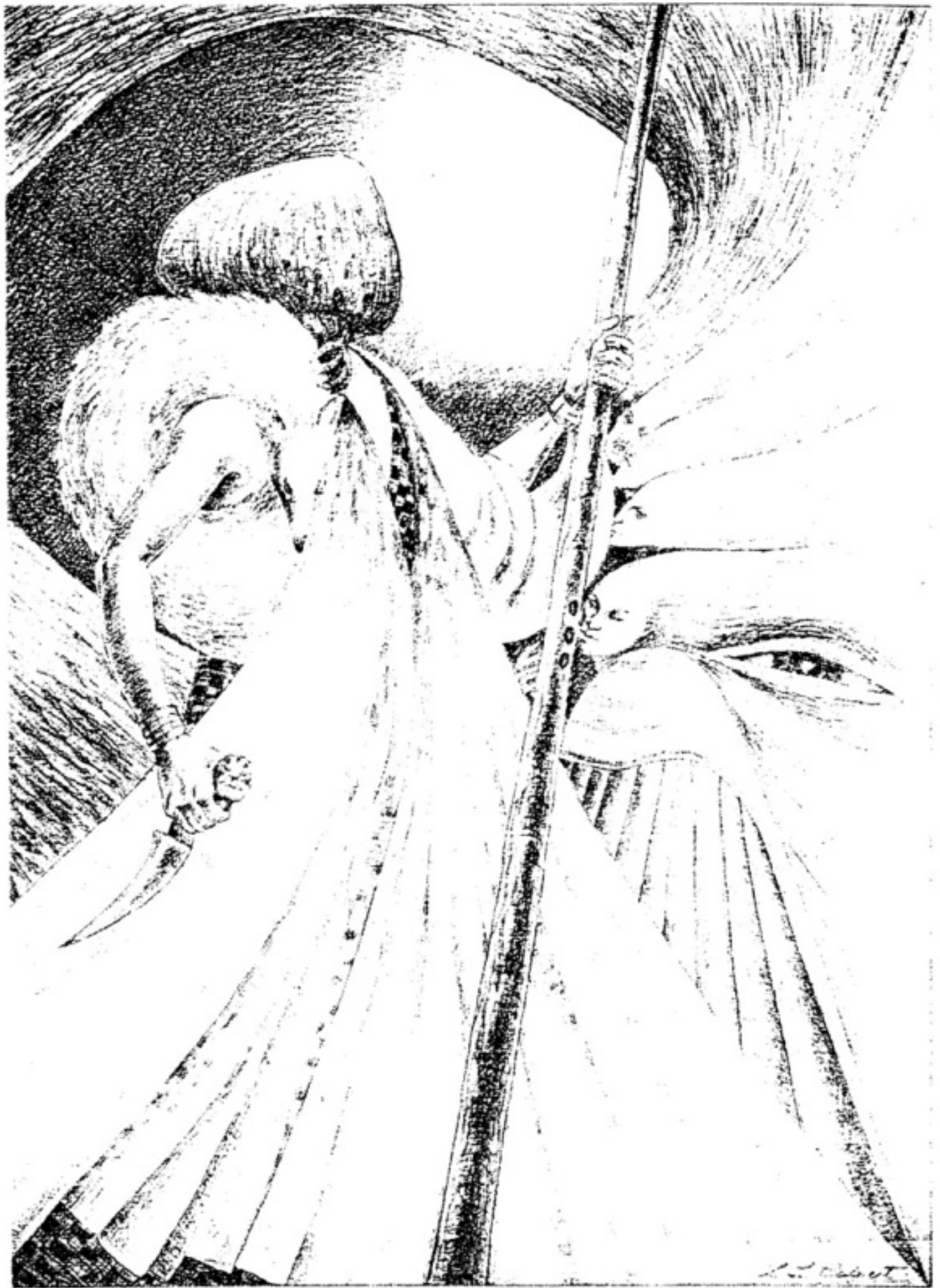
To him whose luminosity alone, which is of the nature of existence. . .

The Collected Works of Ramana Maharshi, p. 121

Firstly, there are clear parallels between Dakshinamurti and Harpocrates (see next section) as gods of silence and as youthful figures. Interestingly, Kenneth Grant identifies Dakshinamurti with Aiwaz, who is not only the minister of Hoor-paar-kraat or Harpocrates, but...

He is a primal astral god, Sirius, the revealer of Nuit; mystically speaking — the revealer of Nothing, and therefore the god of the Path of Supreme Attainment.

Grant, *The Magical Revival*, p.56



The 'Path of Supreme Attainment' must be the last (and first) path on the *OTz ChllM*: the 11th path, attributed to the Fool. Furthermore, as Sirius he is god of the Silver Star, *Aster Argos*. According to Graves, *Argos* means 'shimmering white', and derives from *Arg* or *Arca*, the female generative power represented by the moon, the 'eye' of Isis. Crowley wrote of the Priestess that she is the most spiritual form of Isis the Eternal Virgin; and that she is Artemis of the Greeks, and as such is armed with a bow. Artemis is intimately associated with dogs, leading as she did the nocturnal hunt, and her priestesses wore the masks of hunting dogs. *Argos* was also the name of Odysseus's white dog, which as *Argos Panoptes* guarded the infant Dionysus (see below). Sirius is, of course, the dog-star.

Zimmer writes that Shiva was "in a state of actualisation because he is bodily in contact with his own universal energy, the Shakti, the Goddess, the feminine active principle, the efficient and material cause of the universe, the Maya that evolves the differentiated elements and beings. Sakala Shiva bears on his head the crescent of the Moon." Again it is clear that Shiva is not separate from the goddess, but identifies 'his' energy with her. The phrase "Shiva without Shakti is Shava" refers to his impotence in the absence of Shakti; 'Shava' brings to mind his title as Lord of Death. Shiva is also the lord of yoga; this yoga or yoke is, again, his binding and identity with Shakti.

As Lord of the Dance, the ecstatic dancing of the Maenads is recalled; but more interestingly, his identity with Kali is established. Shiva's dance takes place at the centre of the Universe, the *Chidambaram*, the location of which is in the human heart. The heart is here symbolic of the intellectual or rational faculties in man, as it is in the mind of man that *lila*, symbolised by dance, occurs. Kali, too, is a triple deity, and Shiva is her consort. It seems very likely that the cult of the Goddess, which has existed in India for many thousands of years, is the original source of the male Vedic trinity. Kali's dance became Shiva's. Kali's dance is a representation of creation and is identical with HAD's going.

Harpocrates is the god of silence. He is silent since speech is yet to be formulated. Furthermore, he is too young to articulate speech, viewed either phylogenetically or ontologically. He is pure, and in many respects is not unlike a simple form of Parsifal. He is awakening, as if from sleep, to the possibility of phenomena. This is the transition from pure consciousness (the absence of objects) to phenomenal consciousness; from *sushupti* to *jagrat*. He is usually depicted either sitting or standing on a lotus. The lotus is a symbol of the Great Mother, and more specifically her yoni. So Harpocrates, like the Fool in the Tarot, is seen emerging naked and innocent from the Void, which is visualised as Ta-Urt.

Dionysus/Bacchus. Dionysus manifests in a number of forms, two of which are Dionysus at Lydia and *Dionysus Melanaigas*. The god's Lydian totem was a fox, Bassareus. The associated Maenads, calling themselves Bassarids, wore fox-skins, which suggests a resonance with Shugal and his totem, the Fenekh fox. The other form, 'Dionysus of the Black Goatskin', appearing as a goat or satyr, suggesting Pan or the traditional image of the Devil.

There are further legends linking Dionysus with Christ. There was a major cult centre at Jerusalem; Plutarch said of the Jewish feast of Tabernacles, "I think that the festival of the Sabbath is not wholly without relation to the festival of Dionysus"; and there are darker legends of Dionysus as a primitive saviour. Such legends speak of a king killed and eaten to provide for fertility; and then later a 'progression' to wine and bread being substituted. At Eleusis, one of his legendary birth places, Dionysus appears as a new born 'holy' baby in a winnowing basket, a *liknon*, recalling the birth of Christ and the 11th kala. The magical weapon associated with the 11th kala is the fan, and another name for a winnowing basket is a winnowing fan. Such fans are used to separate the wheat from the chaff, leaving "that which remains" (*AL.II.9*). This in turn hints at the mechanisms of the highest initiations.

Further parallels with the Christian saviour lie in their biune nature. Bacchus, like Dionysus, is also a biune deity. One of his titles is 'Ia' or 'IU' in Egyptian, meaning the dual one. In this respect he is like Priapus (feminine breasted with a large erect phallus), or Horus, or the epicene Messiah. Biune means both sexes or neither, and neuter is associated with divinity. Paul wrote of the mythical saviour, "There is

neither Jew nor Greek, there is neither bond nor free, there is neither male nor female, for ye are all one in Christ Jesus".

The totem animal of Dionysus is the panther (and not the tiger as usually represented in Atu 0), and the panther is *Pan Qerios*, 'the Beast of Pan'. The cat represents the Shakti, as does the lioness-headed Sekhet and all other cat-headed deities. The cat was also sacred to Isis, Plutarch claiming that a cat was carved on the sistrum of that goddess. More Dionysus/cat parallels can be seen in the festivals. The Festivals of Bast in ancient Egypt, for instance, were typified by music, dancing, jokes and sexual rites.

Pan is frequently associated with Dionysus and often coupled with the Maenads, together with virtually all forms of the Goddess as visualised by the Greeks. Pan is said to caper (the Latin for 'goat') as does the Fool. As the former's sacred drama of death, the original 'tragedy' is from *tragoides*, 'Goat Song'. Pan was the prototype for the Devil, who is depicted in the Tarot as Atu XV, of which Crowley wrote:

He is The Devil in the Book of Thoth, and His emblem is BAPHOMET, the Androgyne who is the hieroglyph of arcane perfection. The number of his ATU is XV, which is Yod Hé, the Monogram of the Eternal, the Father one with the Mother, the Virgin Seed one with all-containing space.

Crowley, *Magick*, p.296, footnote

The answer to the question, "Who then is the Fool ... and the Priestess?" is quite clearly (even from this brief survey) that they are one and the same. She predated him, probably by millennia; and she was an attempt to explain or describe the mysteries of creation in familiar, human terms.

A Conclusion and a Harmonisation.

Creation is inexplicable, and yet we live with the daily reality of it. Though the attempt may be in vain, it is an essential aspect of our natures as sentient beings that we try to describe it in terms which are familiar. It is now well documented that the Precession of the Equinoxes, the sequence of the Æons, whatever the term, are descriptions of the phases in the development of human consciousness. In parallel with this are our explanations and descriptions offered for creation. As a visualisation of this process the Great Mother, Ta-Urt, was followed by her male equivalent which was grafted, though not neither terribly smoothly nor effectively, onto the underlying insights. The current Æon (or Æons) has yet to recast the process of creation into contemporary terms. Crowley's 0 = 2 was a first attempt -one which has had mixed success and is yet to be fully analysed, developed or, for that matter, discarded.

It is important to realise that what is thought of as ancient wisdom is not always that. The belief that mares were impregnated by the North wind is nonsense, offers no insight except perhaps into the minds of those who believed it, and is an ignorance that only hinders the development of man. Superstition and lies enslave. The history of the Christian church is a terrible testament to this. Old, ancient is not always best; it must stand up to close and open scrutiny. So, while many ancient myths are invaluable in uncovering the great mysteries, the same cannot be said for all of them.

All genuine symbols may be regarded as having two sets of meaning: an outflowing, and an in-going; just as the *OTz ChlIM* may be approached from the perspective of Malkuth (the path of the serpent) or from Kether (the lightning flash). The Fool appears from the Void, but is also a means *to* the Void. The Priestess is both mother and consort to the Fool. She too emerges from the Void of non-being, and is the Silver Star which lights the 'way' there. The Fool as Harpocrates, and the Priestess as Isis, are symbols of Sothis, the opener of the new year and the route to the source of all.

In Nomine Babalon

Divided by love, for love, the quest of union!

The star for the snake.

The lance for the grail.

The wand for the cup.

I dip into the nectar, tongue lapping the dew that falls from the petals of thy lips.

The heart aflame, a burning ground of passion purple.

Raise me unto thy splendour, caress the rod of passion spent.

Dream the night, a moment of ecstasy's vision, spent yet complete.

Thy cup, awash with nectar sweet, a still river of love's consummation.

Thy flesh aflame, lambent in its passion becoming!

Thou risest and in that rising, a crest of ecstasy's longing.

Divided yet one, we quest the secrets of love's longing, love's loss, love's becoming!

An angel of lust wrapt between our breaths, its lifeblood flowing into the ocean.

An ocean of forgetfulness, where upon foreign and exotic shores, yet again we tip the cup of love's fornications.

BABALON rising between us.

Her breasts golden suns, giving light unto myriad worlds.

Streams of milk, like unto starstuff, we quench our thirsts, these fountains, eternal, inexhaustible.

Her thighs, eternal birthrites for galaxies.

Is she not also divided for love's sake?

The chance of union, upon union, upon union.

The nectar from the petals of her rose, a honeyed dew, at which fountain does the hummingbird sing, quenching its thirst eternal.

Rise with me mighty BABALON, mother of saints, whore of mankind.

The beast thou ridest, the names of myriad kingdoms.

Thy domain, eternal, infinite.

I come unto thee as thou comest unto me.

The rites of passion our name!

The quest of love our intent.

I call upon the one undivided in thy name!

Vanity of vanities, this call is made, grant thy vision, in the moments between thy thoughts, thy becoming!

Take me for I am yours, a vessel, empty, broken, longing for thy caress, a caress to make me whole yet again.

With tears of blood I callest, heart empty, emptied in thy name.

Thy cup overflowing, mine yet a desert song, parched in love's name, in love's game.

I of no name.

I of no nature, callest unto thee BABALON, who art PAN! Come unto me, as I comest unto thee.

In love's name!

IN NOMINE BABALON!

The Serpent's Kiss

In Solitude is the ocean churned.
Barren waste turned fertile at her rising.
But one kiss imparted and the world is turned.
Coiled splendour, thou art beautiful in thy rising.
Piercing the veil of dark Mara's domain.
Bathed in nectar sweet art thy lover,
who but for one kiss, one embrace would leave this
wasteland of time's passing.
Thou risest unto the realm of matter,
infinite coils of raptures passing,
pierced upon thy ecstasies becoming.
Yet still thou risest unto the palace of the Sun,
thy handmaiden beauty in the trance that enraptures thee.
The void but spins, coalesces into myriad forms of resplendent being.
Thou risest yet into the dwelling place of nature's
heart-cast adrift upon the secrets of thy longing,
a heart emptied, yet filled by thy ecstasies.

Unto the palace of knowledge yet still thou risest,
casting off form and entering the bliss which art thy being.
Thy handmaidens attend thee as from the void,
dost thou rise resplendent in thy glory.
Yet further are thy coils to rise, entering the
palace of thy being,
caught up in thy embrace,
an eternity passing in but a moment.

Now am I passed, now am I no more,
as onward thou courtest,
I but a shimmering scale upon thy body,
an echo of thy passing.
Standing before the gateway of eternity,
breath, mind and body dissolved in thy presence.
But for one kiss, one embrace,
wouldst I die!

Book Reviews

Outer Gateways by Kenneth Grant. Skoob Publishing, 1994. £24.99.

My observation of the Universe convinces me that there are beings of intelligence and power of a far higher quality than anything we can conceive of as human; that they are not necessarily based on the cerebral and nervous structures that we know, and that the one and only chance for mankind to advance as a whole is for individuals to make contact with such Beings.

This passage comes from one of the letters which Crowley included in his *Magick Without Tears*, published posthumously by Karl Germer, and its inclusion by Kenneth Grant at the outset of *Outer Gateways* sets the tone of the whole book. By doing so, he throws into relief the very heart of Magick. With *Outer Gateways*, the third and final of the *Typhonian Trilogies* has been embarked upon, and extra-terrestrialism is central. Just as in recent years we have become more aware of the vast gulfs and abysses of stellar space which stretch beyond Earth, and of which Earth is a part, so there is a growing awareness of vast, unsounded reaches of consciousness, the human facet of which is a tiny portion. Extra-terrestrial entities are aggregations within those reaches, and the only Magick of real interest and worth is that which facilitates traffic with such entities. These entities are, ultimately, not something separate from the magician: not something 'out there', but equally an aspect of the continuum of consciousness as is the magician. To explore these reaches of consciousness, traffic is had with such entities; thereby, more and more of the continuum is thrown into relief. This may seem at first sight to be a solipsist conception, akin to the universe being nothing more than an extension of the magician. If anything, the converse is the case: the magician is an aspect of the universe, and initiation is the unfolding realisation of this, much as a temple emerges from darkness into the light of day.

It is interesting to see how far Grant has come over the last twenty years, and it is fair to say that he could not have written such a book as *Outer Gateways* twenty years ago. To see this, one has only to compare the latest volume with *The Magical Revival*, for instance; the foundation is there, but the extra-terrestrial Gnosis has yet to be elaborated. Evidently, his initiation has continued apace in the years since the work of *New Isis Lodge*, and seeds sown during the operative years of the Lodge are only now flowering forth in their full glory. In this sense, the work of *New Isis Lodge* continues. The operative period of 1955-62 passed long ago; the assimilation and evaluation of the material garnered through the Workings continues however, and indeed is gathering momentum. Doubtless the initiation will continue apace beyond this latest offering.

As a writer Grant casts his net wide, weaving myth, allegory and analogy into his work where it serves his purpose. One of his favourite devices is paronomasia — plays on words, such as puns, multiple meanings, etc. This lends a sometimes surreal flavour to the work; the intention, though, is to sound specific echoes in the consciousness of the receptive reader — fingers pointing towards the moon. Of this technique, Grant wrote in *Outside the Circles of Time*: "My aim is to construct a magical mirror... This I do by means of suggestion, evocation, and by those oblique and 'inbetweenness concepts' that Austin Spare defined as 'Neither-Neither'. When this is understood, the reader's mind becomes receptive to the influx of certain concepts that can, if received undistortedly, *fertilise the unknown dimensions of his consciousness*." (*the italics are mine*). This approach is continued in this latest book, creating an effect that is sometimes almost miasmatic. For the receptive reader it works well; it spells incomprehension, unfortunately, for those readers who dislike the grand sweep, or who insist on taking everything literally, unable to recognise the allusions.

There is an interesting chapter on gematria, where Grant elucidates the potential in this neglected subject. I say 'neglected' because, whilst interest in the subject is widespread, many occultists seem to

treat it as a mere listing of correspondences, the haphazard accumulation of which will somehow reveal profound secrets. Gematria however, as Grant treats it, is much more creative than that, being essentially a method of evocation. Amongst the perhaps dozens of correspondences for a specific number, there are only a few which have meaning in the context within which the magician seeks to work. After all, when building a cathedral, the craftsmen select only those materials which are suited to the purpose, and which enhance the construction. They must be rigorous in this selection, otherwise the building will not be sound. With gematria, it is not the case that an unguessed reality somehow emerges unbidden from haphazard lists of correspondences; anyone who thinks that gematria is an observational science is probably wasting their time. Rather, the reality is *created* from those correspondences. This is not as calculated or as synthetic as it may sound. Any magician who sustains his or her magical activities cannot fail to become aware of the gradual emergence of their magical universe. In this process, 'new' qabalistic correspondences emerge into awareness which throw further light on specific aspects of the whole; the cathedral *emerges*. When it comes to building the temple of initiation, which is intrinsic to each Initiate, the Initiate has plans which are dynamic and emergent, not static — which are, indeed, not known to him or her in their entirety, but which reveal themselves over the course of initiation.

Lam has figured increasingly in Grant's recent books, and *Outer Gateways* continues the dissembling of facts and speculation. As an essay elsewhere in this issue of *Starfire* makes clear, the portrait arose out of the *Amalantrah Working of 1918-19* which Crowley undertook whilst in America. He gave the drawing to Grant in 1945, thus making a connection between Grant and the portrait. Crowley never wrote about Lam *per se*; we have to divine the meaning, therefore, from the context of the *Amalantrah Working* and the placing of the drawing as a frontispiece to his Commentary on Blavatsky's *The Voice of the Silence*. Crowley entitled the drawing 'The Way', which is Initiation. Throughout Grant's work, Lam has emerged with increasing importance and prominence, typifying the Gateway *par excellence* to extra-terrestrial consciousness. However, the full implications of Lam have yet to emerge; at the moment, we have glimpses of those implicits, rather than the full picture. In *Remembering Aleister Crowley*, Grant confirms that his first love is Eastern Mysticism. The advaita/sunyavada element is at the core of Thelema, and is implicit in much of what Crowley wrote. Grant accentuates this core, bringing it to the forefront of his work, and Lam is a distillation of this central element as well as a Gateway for the assimilation of it by the Initiate.

One of the key terms in Grant's work is *perichoresis*, or the interpenetration of dimensions. *Hecate's Fountain* opened with a quote from Arthur Machen: "I believe there is a perichoresis, an interpenetration. It is possible, indeed, that we three are now sitting among desolate rocks, by bitter streams... And with what companions?". Grant takes this further perhaps than Machen did, but with inspirational effectiveness. It is in fact a key to his work: a key which has been revealed throughout previous books, but which reaches a climax in this. There is a well-known phrase of Spare's: "All things fornicating all the time". Hinduism has an image of all things soever being Brahma who operates behind the myriad masks, who is however so immersed in the individual roles that He has been afflicted with temporary amnesia. Taking this a stage further, perhaps there is no space and no time: Brahma plays all the parts in the instant, and there is only an *apparent* unfolding across space and time. Perichoresis is a rich idea in this context; parallels surface in apparently disconnected eras, synchronicities which echo and ricochet through space and time. This may seem to logic like the wilder shores of science-fiction; however, mystical experience across a spectrum of traditions is redolent of. spacelessness and timelessness. As terrestrial vehicles, we are not independent, free-standing individuals, but the tip of a pan-dimensional iceberg. Take, for instance, a keynote Working such as the Knowledge and Conversation of the Holy Guardian Angel. Anyone who has undertaken this Working — whether cast in the form of *Liber Samekh*, *The Sacred Magic of Abramelin*, or any other which is dictated by the Angel — becomes aware, of the remarkable intimacy between the terrestrial vehicle and the Angel. In crude terms, the terrestrial vehicle is an outcropping in three dimensions of the Angel; the Angel is the fountain of living waters which empowers the terrestrial vehicle.

At the heart of this book is a 'received text', *The Wisdom of S'lba*. The reception of this text was facilitated by the Workings of *New Isis Lodge* over several years, and through the mediumship of several

different priestesses. In this it differs from texts such as *The Book of the Law* or *Liber Pennae Praenumbra*, both of which were 'captured' over a much shorter time-scale. Often of sensuous beauty, *The Wisdom of S'lba* is saturated with that insight into Reality epitomised by traditions such as Advaita and the Sunyavada. The several chapters subsequent to *The Wisdom of S'lba* are concerned with analysis, commentary and elucidation of this text. I shall not comment on *S'lba* myself; the reader should permit it to seep to the innermost interstices of being, and allow understanding to arise. Assimilation of the text in this way is a profound and beautiful experience.

As well as *Outer Gateways*, Skoob have at the same time republished *Cults of the Shadow* and *Nightside of Eden*, both of which have not been in print since the original Muller editions of 1975 and 1977 respectively. Next year will see the publication of *Beyond the Mauve Zone*, and the republication of *Outside the Circles of Time*. Thus, all of Grant's work — apart from *Images & Oracles of Austin Osman Spare* and the two volumes of poetry — will once again be in print. This is very welcome — the more so since there is greater interest in Grant's work now than there was in the 1970s.

Undoubtedly, *Outer Gateways* is Grant's richest and most effective work to date. The publishers are to be congratulated on a fine production job. However, it is a shame that pressure from certain parties across the Atlantic pressurised them into dropping the O.T.O. lamen from the jacket and spine of the books. Whilst one can understand them acceding to such pressure for the American market, it is difficult to see why they did not retain the lamen for the non-American market, given what would have been the small additional cost of printing two sets of casings and dust-jackets.

Michael Staley.

The Witches Sabbath / Axiomata by Austin Osman Spare. Fulgur, 1992.

Never before available in their entirety, these two texts, dating from the 1950's, have been magnificently presented together in a handsome volume that reeks of quality. Juxtaposed *dos-à-dos*, and interspersed with drawings from a 1952 sketch book, they form a yin/yang condensation of Spare's ethos. Not since Spare published his own books early this century has his artwork and writing been so beautifully presented together, as indeed they should be. Most people in the Art world would perhaps prefer to ignore Spare's occult writings, whilst the anti-aesthetic, inquilininous Chaos crowd (who like to claim Spare as a 'founder') seem to think that he was a master sorcerer who happened to doodle in his spare time. Neither realise that his Art and Magic were two sides to the same coin, at the very least. In fact, to any artist, their art is more important than anything else, and Spare was no exception. There are those today who lament that he didn't write more of his ideas down (and in later life he seems only to have bothered because he was asked to by his friends), but he didn't need to: his ideas were *drawn*, not written; his medium was paint and pastel, not pen and paper. As he says in *Axiomata*: "We are overstuffed with words... Words have lost their pristine power... They become an ambiguous way of Knowing and fourth-hand experiencing, because one's reactions to events can never be formed or apprised from anothers".

It is precisely in Spare's art that I take the most enjoyment, for I can sense *his* joy as I follow the dancing, ecstatic line of these private sketches. Unencumbered by the artistic embellishment necessary for emolument, they evince a raw purity, desire encarnalized, that produces an enteric giddiness in the viewer. This is truly magical art from England's forgotten Master Artist. Parvanimitous people think that his "magical" art is that which contains sigils or such, but it is *all* magical — "Art is the Higher Path", as a wise man once told me. Spare's art is soul-talk and, just as his sigils were designed to fecundate *his* subconscious, so his art is designed to fecundate *ours*. It is, therefore, in the visceral reaction to his art that one most directly experiences the very sensations that his writings only hint at.

Nonetheless, there is much wisdom to be gleaned from the texts themselves, as Spare does his best to express the inexpressible. This is an extremely valuable book, and Fulgur are to be applauded for the effort involved in producing it, especially to such a high standard. Both deluxe editions have already sold out, and about half of the standard edition has been accidentally destroyed (in an unplanned sacrifice to the Kia, no doubt). There are, at the time of writing, very few copies left: so if you haven't got one already, you had better be quick. The quality of this book, and the interest it has inspired, will no doubt prompt others to try and cash in, so expect endless potted biographies and shoddy reprints. Save your money, for Fulgur have big plans, including further previously unpublished Spare material, and I for one await with bated breath their next sumptuous offering.

Robert Taylor.

The Azoëtia (A Grimoire of the Sabbatic Craft) by Andrew D. Chumbley. Published by Xoanon in an edition of 300. Available from Xoanon Publishers, P.O. Box 1821, Chelmsford, CM1 3UE. £15 (plus £1.35 p&p.).

The Azoëtia (or Book of the Magical Quintessence) is a Grimoire, that is, a Grammar of the Arte Magical, and as such is written with the serious student in mind. Yet the true text of the Azoëtia is not the book you are presently holding, this is only a visible means by which the Invisible and Quintessential Grammar of Magick may be read...

Thus begins the author's preface to this book: a very brave claim indeed, at first sight; but having studied and worked with the book since its publication last Summer, I consider it to be, if anything, a veritable *understatement*.

In these days of occult mass-marketing, when 'the Secrets of Witchcraft' have been published again and again in a stream of ever more disappointing books, yet another book on the Craft might hardly have been expected to raise a stir. However, this volume has raised more than a ripple of interest, in fact a great deal of enthusiasm amongst quite diverse elements of the occult scene. This is because *The Azoëtia* is a very different type of book; a genuine Grimoire, likely the only one to be published in modern times; and as such, it comes as quite a shock in this chaotic era, when we may scour in vain the booksellers' shelves for something real, something *vital* — only to find, in book after book, the Holy Arte reduced to little more than popular psychology posturing as revelation, feebly buttressed by inept forays into quantum physics. In stark contrast, *The Azoëtia* is a work of breathtaking power and passion, in whose pages magic is restored to its position as the Sacred Art, and the Sabbatic Craft is revealed as a living and very vital tradition.

To quote again:

This Book is a Grammar of High Sorcery; it is not to be read or interpreted in any single and straightforward manner, but it is rather to be contemplated and seen as a many-sided jewel, reflecting and refracting the light of a solitary star. That star burns with Magick Itself; it is not to be tied down in unpoetic dissertations upon dust-laden mysteries, but it is to be seen as a source of power, to be exalted and refined through Divine Artistry...

The Rites of the Azoëtia are the Formulae of Dream Reification; they are the results of, and the means to, the Physical Manifestation of Oneiric Realities from beyond the Present Fractional Instant of Time... In essence these Formulae embody a synthesis of Arcana evolved from the Priemeval Cults of the Ophidian and Sabbatic Mysteries.

The Azoëtia enshrines the lore and practice of a complete system of initiation; striking to the very heart of magic itself, the author deftly grasps the Current which underlies *all* magic, and, casting his net wide, draws into the Sabbatic Circle the potent influence of a diversity of traditions. This quintessential method is one of its great merits, for the workings of *The Azoëtia* may be applied to almost any Path, as the author himself recommends — and there is plenty here for the creative magician to soak up. The rites defined herein operate concurrently at many levels — oneiric, physical, sexual, atavistic, planetary, stellar — and therefore their symbolism may be interpreted in different ways, specific to the use. For myself, this proved to be a stumbling block at first, but once one is 'keyed in' the text opens as a beguiling Circle that extends from horizon to horizon, from the highest heavens to the lowest hells. *The Azoëtia* is one of those all-too rare books which are, truly, gateways into the devious labyrinth of Self.

As to its contents, the book is effectively divided into three parts. The primary section contains 'The Annunciation and the Challenge', 'Preliminary Outline of Basic Formulae', and a chapter in which

are described and defined the Sorcerer's working instruments. The groundwork being laid, there follow the three Rites of the Sabbath — Ingress, Congress, and Egress — in sublimely poetic invocations and spells. The greater part of the book treats of the knowledge conveyed within the Circle, subsumed under the twenty-two Letter formulae of the Sacred Alphabet wherein may be found the subsidiary axioms, rites and conjurations embracing the gamut of applications. Throughout, magical praxis combines with a mystical, richly poetic — yet extremely precise — interpretation of the work.

The Azoëtic Path aligns at certain points, naturally and inevitably, with the Way of the Kia and the Zos. Devotees of that aleatory pathway have found difficulty in reconciling Spare's austere Tao-like metaphysics with his status as a Sabbatic Initiate — I speak of those, myself included, who are constantly infuriated by the taunting footnote beneath the introduction to *The Book of Pleasure*. Yet, drawing from the same source which Spare contacted as a child via his mentor, Witch Paterson, *The Azoëtia* elucidates many essential keys which are absent from Spare's published works, and which have hitherto lain concealed — or obliquely revealed — in the graphic artistry of Zos vel Thanatos.

In his preface, Chumbley advises that "Much of this book is obscure, even to those familiar with the subject..." — certainly, it is not a work for beginners, and some copies may be fated to sit unused upon shelves. Should that be the case, it is simply a sad comment on the daring and imagination of our current generation of Sorcerers, for if the teachings of *The Azoëtia* seem convoluted and complex at first reading, then they may be swiftly comprehended by practice. As the author notes elsewhere: "You may grapple with Sorcery by theory alone — it will be a lonely defeat"; and in that statement alone is contained the magnificent challenge which *The Azoëtia* presents.

Gavin W. Semple.

Editor's Note. Those who have found *Azoëtia* of value will be interested to know that the author's next work, *Qutub*, is due to be published by Fulgur later this year. The word 'Qutub' means 'the point', and the book consists of a poem cast in the form of Sufic mysticism, and a lengthy Commentary appended. The whole is well illustrated with artwork by the author. Having seen a copy at an earlier stage of production, I can recommend it.

M.S.

The Art of Dreaming by Carlos Castaneda. Harper Collins, 1993.

A full six years after the appearance of his previous work, *The Power of Silence*, Castaneda returns with his most radical work to date. Effectively, *The Art of Dreaming* serves as a culmination of one aspect of the 'Warrior' skills, namely Dreaming. The book can be viewed in two main contexts: firstly in isolation, and secondly in conjunction with the material previously published. For the sake of simplicity I shall attempt artfully to weave between the two, introducing material from the other works only where it is judged essential to do so.

First, an overview for those perhaps unfamiliar with the Castaneda material, and for others a recapitulation. More than twenty years ago, a young anthropology student travelled down to Mexico in search of the folklore surrounding the medicinal plants of the area. That student was Castaneda, and he was introduced to Don Juan, a Yaqui Indian and sorcerer. In the initial stages Don Juan shifted the young student's level of awareness through the use of psychotropics or, as Don Juan called them, Power plants, the two major being Mescal and Datura. This was in effect the 'shake-up' necessary to establish the foundations for what was thereafter to become an extensive apprenticeship in the Way of the Warrior upon the Path of Knowledge. The material itself is diverse in respect of much that concerns either the sorcerer or philosopher. As such, it is the finest material extant upon the subject, being both theoretical (and that elegantly so) as well as being eminently practical for those with the imagination necessary to digest the material and generate techniques from it.

Unfolding throughout the body of Castaneda's books are the instructions for becoming a Man of Knowledge (this term being used in the instance of Castaneda, who undertook an apprenticeship to become such a man) and the skills acquired along the way: everything from 'Erasing personal history', 'Losing self importance', 'The ritual adaptation into Power animals', summoning 'Allies', 'The manipulation of the Assemblage Point', the 'Impeccability of the warrior — his Intent', 'The Art of Stalking', and of course 'The Art of Dreaming', which with the present title attains to a new level of implication and application.

It is posited within the teachings of Don Juan (aided and abetted by Don Genaro and some of their apprentices) that man is a 'Luminous Being', the luminosity taking the form of an ovoid composed of countless 'Fibres of light'. At a specific point within the egg of luminosity, the 'Assemblage Point' and its 'Glow of Awareness' is located. Internally, this Assemblage Point illuminates certain 'Fibres' which are then perceived in the world -hence perception arises. Via ritual and the use of certain stimulants, the Assemblage Point is shifted, thereby illuminating different Fibres, spheres, or Altered States. These Fibres operate within Man and are contained within the 'Band of Man'; however, man has access, via the Assemblage Point shifts, with other 'Non-Human' bands — consider Elementals, Transmundane Entities and Realities, planes of existence. To put it simply, within these bands (amongst other things) man experiences the Allies, powers abroad within creation that operate elsewhere. The realm of 'Inorganic Beings' is a subject covered extensively within the book.

It is a major consideration within this current work that, as a Dreamer, the Sorcerer accesses the bands of the non-human realms, and in effect by becoming a master within the Art of Dreaming thereby becomes adept within those realms. It is achieved in a number of ways, the simplest description being the act of 'Setting up dreaming'. This consists of becoming conscious within the dreamscape of one's hands (this is arbitrary, as another focal point might be used), then simply 'Gazing' at objects within the focal plane and shifting this gaze prior to the object/image itself shifting. This is done to consolidate the perception within the plane itself, and leads on naturally to 'Intent' — the intention of travelling to a specific location or state simply by saying so — "I would travel to X"; and on from this, the ability of having a 'Dream within a Dream', prefigured by perceiving the slumbering body and experiencing oneself as 'Outside' it. So begins the development of 'The Dreaming Body', a form familiar to those engaged in such practices as Astral Projection and Rising on the Planes. Within the development of the Dreaming Body

one travels and in effect generates the 'Double', and through further practice might 'choose' in which form to maintain consciousness.

As previously mentioned, *The Art of Dreaming* builds upon the foundation established in the previous eight books, and takes the Power of Dreaming into dimensions beyond the mundane — see the chapters which refer to the First, Second and Third Gates of Dreaming. I am tempted to diversify into speculation concerning much that is contained within the earlier books, but shall leave that to interested parties themselves to develop; suffice it to say that it is around the area (quite literally) of the Assemblage Point that the work is begun and maintained. It is considered that Conscious Mind, referred to as the Tonal or First Attention, accesses and in a fashion models the Unconscious Mind referred to as the Nagual or Second Attention. Effective technologies do exist to 'Order the Island of the Tonal'; and via this ordering (the term refers to 'putting in order') an interface of sorts is designed and installed, thereby granting Conscious Mind the ability and opportunity to access the Resources and levels of the Second Attention. A number of skills might be employed here, the two major elements being the Art of Dreaming itself and formal Trance work.

A major point of interest with the present book is how clear the parallels are with the Typhonian Tradition as transmitted through the works of Kenneth Grant. For instance, what Castaneda refers to as 'the world of inorganic beings' is strikingly analogous to Grant's Tunnels of Set. The shifting of the Assemblage Point is clearly close to the movement of the Fire Snake, both opening the gates to extra dimensions of consciousness. There are of course differences in symbolism between Castaneda and Grant, but this can be put down to the refraction through two different minds of the same Gnosis. Thus we have here two noted sorcerers, who have never met and who practise systems which are outwardly different; yet the underlying structure of their magical universes are virtually identical. This argues for the 'reality' of their separate visions.

Both Castaneda and Grant have been derided in some quarters for being heretical, unable to tell the difference between "fantasy" and "reality". Castaneda warns of the dangers of becoming trapped in a dream-world. Some people may find this ludicrous; but as Grant points out in his works, mystics since time immemorial have stressed the illusion or non-reality of the physical world, the samsara, the world-bewitching maya: a dream from which we have to awake. If there is no distinction between what passes for dream on the one hand, and everyday reality on the other, then they are equally real — or false, for that matter. This brings to mind the Hindu categorisation of Susupti (advaitic, cosmic or dreamless sleep), Svapna (dreaming consciousness) and Jagrat (waking consciousness). The Castaneda material points to a merging of the latter two states. In fact, the subconscious cannot distinguish between the 'factual' and the 'fictional'; the dream world is just as real as our everyday reality. The ability to 'blur' diverse worlds, to grasp the underlying continuity, is the mark of a magician. Between them, Grant and Castaneda have dissolved the boundaries which some occultists believe sets apart magick from everything else; for the magician, all is grist to the mill, and there is nothing which is not a part of his or her magical practice.

If you haven't read previously any of the Castaneda material, this book serves as both an excellent introduction to and a fascinating concentration of the series of books. Taken in context with the series, *The Art of Dreaming* elucidates a magnificently coherent, imaginative and beautiful system of sorcery. It is to be highly recommended.

Tribindu.

Ordo Templi Orientis



IN MEMORIAM

It is with considerable regret that we record the death earlier this year of Jeffrey Willis, who was a member of this Order. He was diagnosed as suffering from cancer towards the end of 1993, and died in February.

As those acquainted with examples of his work will be well aware, Jeffrey was an artist of considerable skill and accomplishment, with a great diversity of range.

He contributed items to issues 3 and 4 of *Starfire*, and prior to the diagnosis of his illness, he was working on an item for the present issue.

A growing number of artist-initiates are operative within the Order, and Jeffrey's contribution to our work in the coming years would have been of immense value.

His death is therefore not only a personal loss to his colleagues; his creative potential is no longer available to our Work.

We should like to extend our condolences to those closest to Jeffrey. His artwork remains, though, as a testament to his creativity, and to the pleasure that he brought to those who admired it.

The Sovereign Sanctuary of the Gnosis, OTO.

Ordo Templi Orientis



TO WHOM IT MAY CONCERN

Do what thou wilt shall be the whole of the Law



This Document confirms the Appointment to the
Tenth and Highest Degree (X^o)
in the Sovereign Sanctuary of the Gnosis, Ordo Templi Orientis,
of:

ZIVORAD MIHAJLOVIC SLAVINSKI

who from this day hence
21st June 1990 e.v.
assumes the Sole Right to That Degree in and for
YUGOSLAVIA
under his chosen Magical Name and Number:
ZIVO-AIVAZ 65^{··}
by which designation he shall henceforth be known in this

Ordo Templi Orientis

Seal and Signature of the Outer Head of the Order:

Witnessed by:

of the Sovereign Sanctuary of the Gnosis, OTO
New Moon ♀ 22nd June 1990 e.v.

Love is the law, love under will



Z:

Liber LXXVII

"the law of the strong: this is our law and the joy of the world." - AL.II.21.

"Do what thou wilt shall be the whole of the law." - AL.I.10.

"thou hast no right but to do thy will. Do that, and no other shall say nay." - AL.I.42.3.

"Every man and every woman is a star." - AL.I.3.

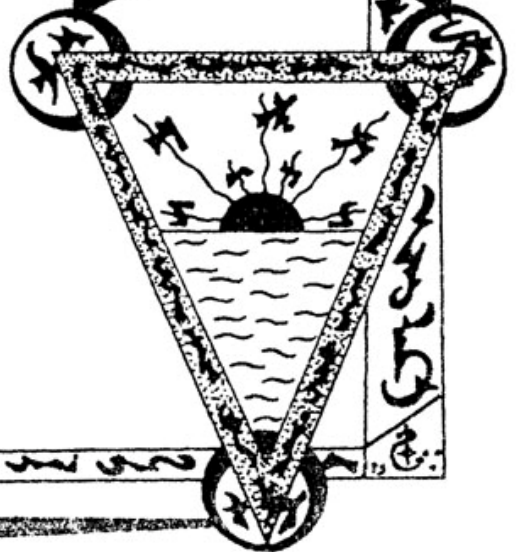
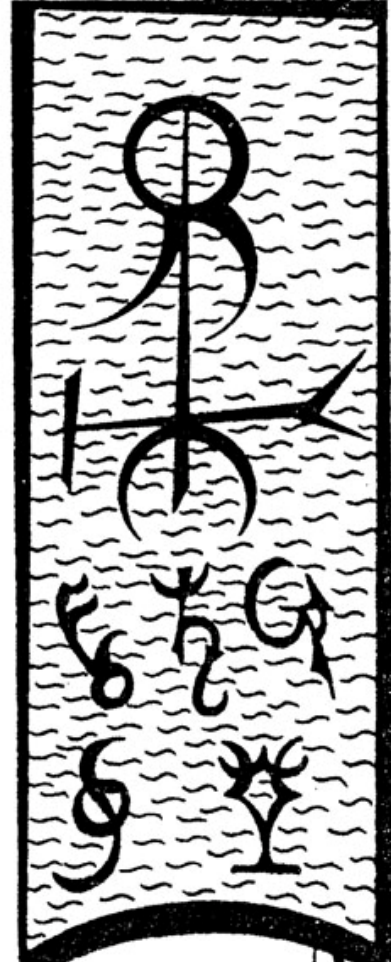
There is no god but man.

1. Man has the right to live by his own law - to live in the way that he wills to do: to work as he will; to play as he will; to rest as he will; to die when and how he will.
2. Man has the right to eat what he will: to drink what he will; to dwell where he will; to move as he will on the face of the earth.
3. Man has the right to think what he will: to speak what he will; to write what he will; to draw, paint, carve, etch, mould, build as he will; to dress as he will.
4. Man has the right to love as he will - "take your fill and will of love as ye will, when, where, and with whom ye will." - AL.I.51.
5. Man has the right to kill those who would thwart these rights.

"the slaves shall serve." - AL.II.58.

"Love is the law, love under will." - AL.I.57.

Aleister Crowley



Outer Gateways

The Typhonian Tradition matured and declined before the monumental phase of the earliest civilizations. This is witnessed by fragments of magical and mystical lore once current in Egypt and the Far East. The Tradition lingered on and became corrupt with passing epochs and the gradual attrition of an age-old lineage of initiates. Harassment by warring factions seeking temporal power at the expense of inter temporal space transcending Knowledge stifled the spark and fouled the springs of the ancient Wisdom. It reappeared fitfully over the centuries in obscure alchemical writings in the West, and in Oriental occult tartars, and traces of it proved sufficient to permit of its powerful resurgence, one of the most remarkable phenomena of recent times.

Outer Gateways is the first volume of a third *Typhonian Trilogy*. It culminates in the presentation of material that is comprehensive only in terms of the Tradition which I have endeavoured to outline in previous books. The material in question begins at chapter 13 (*Wisdom of S'lba*). It has been included in response to repeated requests for an example of the kind of transmission resulting from magical rituals performed in New Isis Lodge, some of which have been described in the previous volume. A word of caution is, perhaps, not out of place. Although a recently "received" text, and therefore a genuine qabalah, *Wisdom of S'lba* is not announcing a New Dispensation, or attempting to overthrow any particular systems of magick or esotericism. Nor is it claimed on its behalf that it contains a universally applicable grimoire. It is, purely and simply, a synthesization of emanations received under curious circumstances outside normally accepted magical procedures, and subsequently translated into terrestrial language. It has been described as a Typhonian Tantra, but a more precise definition would identify it as a text of the Typhonian School fed by Ophidian Vibrations emanating from the Tunnels of Set. It contains at its core a metaphysic, a philosophy, and psychomagical formulae which, under special conditions, enable occultists working with the Typhonian Current to contact the sources from which it issued. Any trace of the influence of Aleister Crowley, Austin Osman Spare, Howard Phillips Lovecraft, and others which the reader may discern, are explained by the fact that the *Wisdom* issues from sources identical with those from which these writers drew, and Spare was personally involved in the initial activities of New Isis Lodge wher S'lba emanations originally earthed in 1955 through 1962.

- Kenneth Grant,
Introduction, *Outer Gateways*.

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