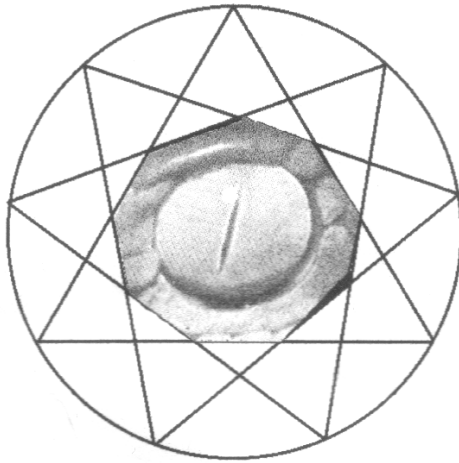


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by Michael Kelly

A Publication of the Order of Apep

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*For Ipsissimus James Lewis:
A Remanifestation*

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INTRODUCTION

Draconian magic is unequivocally a school of the Left-Hand Path. That is to say it is a school which teaches the immortalisation and deification of the individual psyche, as opposed to the Right-Hand Path which seeks to submerge that psyche within a sense of universal oneness. Draconian magic is in its very essence terrifying, alienating and antinomian, but – for the successful few – it is ultimately liberating, illuminating and joyous. It is definitely not for the faint-hearted or dilettante. Casual experimentation will prove worthless, as the act of tearing oneself from the womb of the cosmos is an exercise of Will and heroism, qualities gained only through intense struggle.

This may sound very off-putting, but so it should. Dragons in western lore are creatures of terror and death. These fearful archetypes resonate with those from other cultural roots, such as Tiamat, the Serpent of Eden and especially the Egyptian Apep, the primal serpent of Chaos.

This book takes the symbolism of the seven-headed dragon of antiquity and instructs the reader how to awaken each of these heads within his own psyche, until he truly becomes a magical dragon, a god in essence. This work is

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presented in a carefully measured curriculum, which if followed will provide a steady and powerful process of awakening. The work of the heads must be approached in the order given in order to ensure consistent and reliable results. Picking and choosing may result in nothing at best or mental imbalance at worst. Experienced magicians may feel inclined to take short cuts to reflect what they have already learned. Truly experienced magicians will not do so, recognising that there is always more to learn.

The teachings codified in this book are derived from my experience as past Grand Master of the Temple of Set's Order of Leviathan and were further developed in the later independent Order of Apep. They have been tested by many strong Initiates over many years and are of proven efficacy. The first footsteps of this curriculum may be familiar from many schools of magical practice, but the Work of the later heads is, I believe, unique in print. Never before have the ultimate aims and essence of the Left-Hand Path been revealed so clearly in practical steps.

To those who will plumb the abyss of the reptilian mind, awaken the fire serpent and ultimately see through the Eye of Leviathan, I salute you!

Michael Kelly
- The Dragon Fafnir -
Winter 2009

CHAPTER ONE

THE TRAIL OF THE SERPENT

What is Draconian Magic?

Draconian magic is, by definition, magic fuelled by the symbolism and energies of dragons. Although today dragons tend to be relegated to fantasy novels (usually trilogies, of course) or fantasy cinema, their mythological roots are deep and dark. I suspect that most people with a fascination for dragons today have acquired it through fantasy rather than myth. This is not always a bad thing. Tolkien's Smaug stands upon firm and recognisable mythological roots, for instance, and the serpents who slither through Robert E. Howard's Conan stories are truly bearers of the helm of awe. But many of the dragons of popular fantasy are far removed from the Draconian spirit, becoming just another monster in a fictional menagerie. The journey of rediscovering the true essence of the dragon is an uncomfortable and terrifying experience for most contemporary people, cruelly displaying aspects of their own selves that they would rather not acknowledge. But self-knowledge and self-integration are the only true keys to

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magical wisdom and magical power.

Draconian lore and practice are rarely found in any of the published books on magic. There are a few very notable exceptions, of course. Kenneth Grant's *Typhonian Trilogies* are packed full of references to the Draconian current and should be sought out and avidly devoured by all students of this present curriculum. Don Webb's growing corpus of Setian magical books – commencing with *The Seven Faces of Darkness* – are likewise indispensable for both theoretical and practical purposes. A selected, annotated reading list is included at the back of this book.

One reason that so little of the Draconian current appears in modern magical books is that it is unashamedly and irrevocably Left-Hand Path in its aims and methodologies. People are very afraid of this. The Right-Hand Path teaches that the goal of the soul is to attain a blissful union with God / Goddess / Universe, or – in the purest forms of Right-Hand Path philosophy, such as Buddhism – the very cessation of existence in a serene nothingness. The Left-Hand Path in contrast champions individual existence and ultimate Self-deification as its goal. The Universe is not a thing to lose oneself in, but a magnificent arena for play in which the Self may express and develop its own unique and indissoluble essence in an ever-expanding cycle of Remanifestation.

The first thing that the Initiate learns, however, is that he knows next to nothing of himself. The personality is a hotch-potch of parental and societal conditioning, shaped and reshaped by the media, advertising and selective education. The first tasks for the student are to strip away the accretions to finally reveal his own unsullied central core. This process of self-revelation is the first opening of the Eye of Leviathan, learning to see things – and particularly oneself – as they

really are. Even this first realisation is difficult and time-consuming, much harder work than the majority of modern people – and certainly the majority of occultists – are prepared to commit themselves to. Add to this the fact that it is always a frightening and disorienting experience that will change the Initiate in irreversible ways and you don't really need to wonder too hard why the Left-Hand Path is shunned and feared.

But why dragons? Because of their mythology and enduring imagery, certainly, but also because of their biological inheritance. Man is the inheritor of the dragon's wealth and power, as amply demonstrated in the myth of Sigurd and Fafnir. The human brain stem is reptilian in origin and the dragon thus signifies not consciousness itself, but that monstrous primeval potential which births consciousness, whose power still lies coiled deep within. Mythologically, the world was formed from the body of the primordial dragon Tiamat and human beings sprang from the droplets of demonic blood shed in that conflict of proto-Gods. Many dragon myths conceal great initiatory secrets.

The Left-Hand Path conjures different images in different minds. The term originated in India, where it referred specifically to those sexual magical techniques which accelerated the soul on its journey. In this early context, its goal was seen as no different from that of the Right-Hand Path: cosmic union, or oblivion, depending upon your interpretation. The difference between the Paths lay in the sexual methodology, in the deliberate breaking of social and moral taboos to free the soul from its enthrallment to orthodoxy, and in the emphasis it placed upon the female. The Left-Hand Path offered a much quicker, but much more dangerous, route to the top of the same mountain.

The term evolved with time and cultural changes,

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whilst retaining its underlying qualities and methodology. In the Victorian era, the phrase had passed into the West via Blavatsky and her writings, and the gentlemen and ladies of organisations such as the Hermetic Order of the Golden Dawn would mutter about it under their breath with dire warnings, equating the Left-Hand Path with Black Magic. It is not difficult to understand how such sexually explicit practices were regarded in those straitlaced times.

Aleister Crowley – without doubt the most renowned magician of the last century – is often termed a Black Magician by the ignorant, indeed he would sometimes claim to be one himself when the mood took him. But Crowley's philosophy and practice are contradictory in this respect. In his writings he seems ardently Right-Hand Path, but his huge ego and zest for life mark him to the Left. He heaps scorn upon the 'Black Brothers' who close themselves up, but these changeless shells he describes bear no relation to the Self-transformations of the true Left-Hand Path practitioner. Crowley's writings, whilst pivotal, are a mass of contradictions on this subject. He seemed torn between his own early training and his personal magical experience. But it must be said that the central core of his teachings, *The Book of the Law*, is utterly Left-Hand Path in tone and implication. Ipsissimus Crowley's work remains invaluable and Don Webb's recent book, *Aleister Crowley: The Fire and the Force*, at last provides us with a coherent Left-Hand Path analysis of Crowley's system and philosophy.

In purely practical terms, Crowley's use of sex in his 'Magick' and the antinomian role he adopted as the Great Beast 666 were absolutely Left-Hand Path methodologies and they certainly led to his strait-laced contemporaries labelling him as such and shunning him in consequence. Then the novels of writers such as Dennis Wheatley introduced the

phrase to the wider reading public. These twin factors – the notoriety of Crowley and the romances of Wheatley – irrevocably equated the Left-Hand Path in the West with the practice of Satanism.

Rather than kick against this association, the Left-Hand Path thrived because of it. In 1966, Anton Szandor LaVey, who had long held spooky soirées and occult ceremonies at his San Francisco residence, formally established the Church of Satan as a vehicle for his philosophies. LaVey produced a streamlined and utterly pragmatic system of magic which focused upon personal power and satisfaction as its *raison d'être*, Indulgence being his watchword. A born showman, LaVey played his role as Satan's High Priest to perfection. When he penned his grimoire, *The Satanic Bible*, it wasn't published as an in-house pamphlet, but as a hugely popular mass market paperback.

While this was going on, Kenneth Grant, who had studied under the tuition of the aged Crowley, benefitting from his mentor's entire lifetime of experience, had been operating the New Isis Lodge of the Typhonian O.T.O. Mingling Crowley's teachings with those of his other friend and teacher, the London artist / occultist Austin Osman Spare, Mr Grant breached a wide expanse of new territory. He began the process of writing his discoveries in the volumes of his *Typhonian Trilogies* series, commencing with *The Magical Revival*. Mr Grant has deliberately never presented his books as practical manuals, but for those already practiced in Crowley's methodologies, a complete and working system of Left-Hand Path Qabalah can be mined from these volumes, which feature the Left-Hand Path staples of sexual and Draconian magic heavily.

Meanwhile, dissent within the Church of Satan led to Magister Michael Aquino resigning from the organisation,

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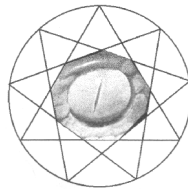
along with several other high profile members. Dr Aquino invoked the Prince of Darkness for guidance and was hailed by Set, the ancient Egyptian deity who is the earliest Form of the Lord of Darkness conceptualised by (or revealed to) man. Set inspired Dr Aquino to write a document entitled *The Book of Coming Forth by Night*, which defined a new philosophical and magical Vision and severed the Left-Hand Path in the West from the Judeo-Christian taint inherent in Satanism. The Temple of Set, founded in 1975, remains the foremost global initiatory school of the Left-Hand Path today. A full account of Left-Hand Path history and philosophy up to this point may be found in *Lords of the Left-Hand Path* by Stephen E. Flowers.

Within the Temple of Set, it became the practice for the Masters of the Temple to establish Orders, specialised schools in which they could concentrate their particular brand of teaching. James Lewis, one of the Temple's earliest Masters and a man with a fascination for the serpentine, founded the Order of Leviathan. The Order was established to investigate the implications of the 'Statement of Leviathan' in Michael Aquino's inspired piece of writing entitled *The Diabolicon*. The Order fixed its view firmly upon the future evolution of the Initiated Self and abandoned the traditional theatrics of magic in favour of a direct and focused application of the Will. At the time of the Order's founding, Magister Lewis sought guidance through a series of 'Apep Workings', which charged him to "teach them immortality". The immortalisation of the psyche became a central focus of the Order of Leviathan, ultimately giving rise to the magical process and philosophy of Remanifestation, the cornerstone of contemporary Draconian magic.

In 1996, Ipsissimus James Lewis stepped down from his position as head of the Order of Leviathan and I assumed

the post of Grand Master. I worked hard to consolidate the breakthroughs he had made and put his ideas fully into practice. The Order ritual at the 1996 Temple of Set Conclave at which I assumed the Grand Mastery was quite deliberately the most outrageously theatrical we had ever staged, "with a thousand elephants" as the saying goes. But it was a last hurrah. I formalised my predecessor's Vision of magic worked "by force of Will alone" and at the Munich Conclave a couple of years later, the Order Working took place in a darkened room without ritual robes, without props or paraphernalia, without a script. All who attended avowed it to be one of the most intense and devastatingly powerful group Workings in which they had ever participated.

Among my teachings as Grand Master were those core discoveries which form the basis for much of the material in this book. Having honed magical practice down to its barest, most spartan, essentials, I was able to intuit a new, more accurate, model of how exactly magic works. This new model I termed the Magic of the Void. Using this model, I was able to chart the inner process that motivates magic and strives for the immortalisation of the psyche. This process I termed the Magic of Desire. From these twin Understandings, I was able to prepare my personal Seal, the Eye of Leviathan, pictured below, which contains all of the Secrets of Draconian magic in symbolic form. All three of these things are discussed in great detail in this book.



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In time, I too stepped down as Grand Master of the Order of Leviathan, passing its reins to another, whilst I took time to reflect upon my teachings and allow them to gestate. I finally resigned from The Temple of Set – which should not be interpreted as any kind of criticism against that fine initiatory school – as I knew that I needed to forge something new as a vehicle for my teachings, something fully harmonious with, yet distinct from, the Temple in which I had earned my Mastery. Thus I established the independent Order of Apep as a Remanifestation of my own focal teachings within the Order of Leviathan. To inaugurate the Order, I performed a fresh series of Apep Workings to establish a resonance with those upon which James Lewis had founded the Order of Leviathan so many years before. The revelations were astounding, reforging my ideas into a coherent curriculum which framed itself around the ancient and powerful symbolism of the seven heads of the primordial serpent. This curriculum was introduced in the Order's journal, *Apophis*, and is now explained in full in this book, so that others may tread the trail of the serpent. The full record of the Apep Workings which shaped the curriculum is also reprinted in its proper place in these pages.

The Order of Apep is an umbrella beneath which Apepian Initiates can share their work and ideas. This process continues and new projects are underway at the time of writing. In late 2005 I began the process of preparing the Order's teachings for wider circulation in this book. I do this not only to share what we have learned and to encourage others to seek the innermost secrets of their souls, but also as a very deliberate act of Draconian magic, in the sure and certain knowledge that the seeds thus cast into the world will bear strange fruit and that a new turn on the initiatory spiral of Remanifestation will be discovered in consequence. I

await it eagerly.

An Unholy Trinity

Draconian magic is not pantheon-specific and the Initiates of the Order of Apep have worked extremely effective magic within the traditions of the Egyptians, the Teutons and the Enochian deities, among others. The actual faces and identities of the god-forms invoked are thus largely dependent upon the affinity, aesthetic and cultural / genetic imprint of the individual practitioner.

In all cases, however, it will be found that three major archetypes or Forms predominate within the Draconian initiatory process and none of these may be safely excluded from the Work. Indeed, there will be no Work at all unless the Initiate can forge a vital personal link with each of these divine beings, learning to recognise their promptings without self-delusion, and to act decisively upon the guidance received.

The first of these Forms is the Lord of Darkness, the God of Consciousness. The second Form is the Scarlet Woman, the Goddess of Desire. The third Form is the Serpent, the Force for Remanifestation. Each of these is discussed in some detail below. Through the Initiate's interactions with these Deities, a new personal God will ultimately arise if all is well done. This is the personal Daemon – also called the Holy Guardian Angel by other nomenclature – which will be discussed later in this book in its proper place.

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The Lord of Darkness

The Lord of Darkness is, first and foremost, the God of Consciousness. It may seem strange that consciousness – the primary defining factor of human existence – is said to be derived from the Prince of Darkness, the Devil. But this is true in any mythology you might care to examine. In the Biblical Eden myth, humanity is given self-awareness through the prompting of the Serpent to taste the forbidden fruit. In ancient Egypt, the dread Set was the champion of individuality, the Self-willed rebel in a structured and inflexible society. He was the God who was against the Gods. In Greek mythology, humans acquired consciousness only when Prometheus stole fire from heaven, a consciousness that the jealous Gods never intended mankind to have. In Northern myth, man was granted consciousness, intelligence and being as a tripartite gift from the grim and dark God Odin. And so the list goes on. In each case, man's consciousness and sense of Self is bestowed upon him by a dark entity – itself a conscious and rebellious being – in defiance of the laws of conformity.

The Lord of Darkness – the giver of the Gift of Self – is thus the primary Deity of the Left-Hand Path, since the purpose of that Path is the deification of Self itself, the exaltation and development of that Gift to the maximum degree.

In each mythology, it is the Gods of Darkness who have given consciousness and self-determination to the human race. The conventional Deities of the Right-Hand Path and the establishment chastise these Dark Gods and their followers, branding mankind as willful and rebellious, demanding our obedience and a return to subjugation. In Judeo-Christian myth, we are worthless sinners who must

renounce our own wicked desires and throw ourselves upon the mercy of God; our sole purpose is to worship him and to practice self-denial. In Egypt, the dominant cults insisted upon adherence to the social codes, living life according to the strictly regulated dictates of religious law. Obedience, self-denial, servitude: these are the creeds of the Right-Hand Path which are present in every majority religion wherever you may look. They are contemptible and an insult to our own conscious existence.

However, the Dark Gods strike against these attitudes. In Norse lore, Odin slays the monolithic giant Ymir so that a new and lively world may be born. He infuses humanity with consciousness and ecstasy so that fresh innovations and joys might arise through our genius. He foresees the need for change in this seething transformative matrix – Ragnarok – and employs His cunning and craft to ensure His own metamorphosis and rebirth through that change.

In Egyptian mythology, three events in particular stand out as we examine Set in His role as Lord of the Left-Hand Path. Firstly, He is Self-Created. He is not born in natural fashion, but tears Himself out of the constricting womb and into manifestation. He then bestows His Gift upon mankind, granting the spark of individual identity and Self-awareness to our species. In the mythology, He becomes the murderer of Osiris, the God of the Dead, who stifles creativity and individuality in his confining mummy wrappings. Set effectively slays Death itself.

Set is not a comfortable or docile God. On the one hand, He can be a spirit of fury and passion; on the other hand, He may be as cold and calculating as a reptile. But He is always Himself, never a slave. To humanity He gave the capacity to rebel against constraints, the ambition and vision to reach for the stars, the Will to live as free and passionate

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beings instead of docile sheep subject to the whims of others. Indeed, He placed deep within the core of our species the Divine Fire of a God – the Black Flame – that we may have the capacity to become as He is.

These things, of course, come at a price. The sad but simple fact is that the constricting and choking religions of the Right-Hand Path are a true representation of the hopes and opinions of most people. When faced with the infinite expanse of space and the eternal sweep of time, most people are horrified by the realisation that their own minds are seemingly also limitless and that an entire universe of imagination and subjective reflection lies within them. In the face of immensity, their first reaction is to deny it, to run and hide themselves under a rock, terrified by their own freedom and potential. Thus they seek out and serve gods, priests and politicians who call them sinners and deviants, condemning the blasphemy of selfhood and compelling conformity, obedience and a comforting narrowness of vision. And, inevitably, those who defy these strictures and revel in their self-awareness and consciousness are labelled heretics and destroyed in the most brutal manner possible, agonies inflicted upon them to reflect the pain felt by those blind bigots whose feeble inner eyes cannot bear the brightness of an ascendant star.

So I do not begin to pretend that the Left-Hand Path is for everyone. It is for a certain kind of mind, an outsider who shuns comforting conformity and accepts his own essence as the sole reason for his being. It is for the pioneer who desires to push back the furthest frontiers of knowledge and possibility in his quest for beauty, new experience and further becoming. It is for those who see life in all of its comedies and tragedies as Play, a glorious kaleidoscope of metamorphosis, a thing of joy even in its most painful

moments. It is for those who can speak with thunder in their voices the watchword of Set: "Xeper: I have Come into Being". If you are not one of these people, then Draconian magic is not for you and it can only bring you terror and misery. To you I would say, go on your way and enjoy life in comfort. There is nothing for you here.

But for those who rejoice in their identity, in their status as self-aware and unique beings, for those who seek to catalyse and actualise that essential Selfhood in the ultimate goal of Self-deification, for those there is no greater God or role model than Set, who tore Himself from the constricting womb, who became an untamed force of war and storms, who ignited the same Flame of non-conformity in humanity and who ultimately slew Death itself. In order to focus and Remanifest my own personal Work, I resigned from the Temple of Set after a ten year period. But I retain my status as a Priest of Set in my inmost being and always will. Set is the oldest historical expression of the Lord of Darkness known to our race and His image, mythology and living Essence confirm Him as **the** Prince of Darkness.

Moreover, Set is a God totally divorced from the Judeo-Christian world model. He is not a Devil forever subservient to an omnipotent, omniscient overlord who moves in mysterious ways. He is the God against the Gods of stasis, the one who champions the cause of the heroic – or indeed anti-heroic – individual against the homogenising mass and He does so with terrible force. Lust, ecstasy, ferocity: these are the attributes of Set and His Priests. But not as debilitating addictions; they are epicurean manifestations of Will, exultant power rather than guilt-ridden wretchedness. Set is not the underdog Devil of Christianity, He is the conquering power who will not be constrained. Set is not Anti-Christian per se: Christianity is simply irrelevant, it

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doesn't matter.

We might pause to ask why a being such as Set would bother to bestow the Gift of consciousness upon our species. There are two possible reasons that spring to mind (additional, more complex, factors will no doubt occur to you as your Initiation progresses, but these initial considerations are the principal pair). Firstly, we might as well wonder why human magicians seek company. Why join Orders, Temples, and so forth? Partly for company, partly for like minds to test our ideas on, who can provide feedback and enthusiasm – or correction and criticism when necessary – thus inspiring us to further Becoming. Since our own consciousness must by definition be similar to that of its Giver, we can presume that Set too desires companionship. Indeed, in Dr Aquino's *Book of Coming Forth by Night*, Set's Initiates are bidden to approach Him as they would a friend.

The second fundamental reason behind Set's Gift of consciousness to our species is to assist Him in retaining His **own** sense of Self. Consider a being in Set's position, the Universe responding to His Will and reshaping itself according to His Desire. The Universe would become a simple mirror of Set, reflecting and expressing His every thought. He and it would ultimately be indistinguishable, He would lose His boundaries, His sense of Self as a separate entity would be gone. In the end, He would inevitably succumb to inertial sleep and consciousness would once again be lost. It is by our differences that we define ourselves and in order to remind ourselves of who we are and what vitalises our essence, our Wills need to meet with resistance, with something which is not us and which may be moving at a tangent to our plans, forcing us to adapt and reevaluate. So it is with Set too. He is a warrior, who loves a challenge. He therefore bestows consciousness upon other creatures as a

magical Gift. Now the Universe will be pushed and pulled in many directions by many Wills, some greater, some lesser. But it will no longer be a simple mirror of Set. Now He may pursue His purposes, striving to overcome conflicting currents, winning through might rather than default. With every action, His own identity is reasserted and He no longer risks absorption.

It is interesting to consider that having instilled consciousness within our species, Set is loathe to interfere further. We have been granted the capacity for free Self-Will and this Gift is all we're getting. If you find yourself in a tight spot, there is no point in calling upon Set to get you out of it. At best, He will not do so: at worst, He will be angered by your weakness. He has given us the intelligence and the Will to determine our own fate by our own thoughts and actions. For Him to intervene further and sort out our problems for us would be to demean and deny the dignity of His Gift of Self-determination. In effect, it would be to take away from what He has already given.

This being the case, you may ask what purpose there is in approaching Set at all? There are two reasons for doing so. The first is a form of bond known only by those who are truly free: it is a bond of loyalty and honour, a desire to openly acknowledge the one who made us what we are. The second is that Set delights in fellowship with those who actively exercise His Gift to remake themselves and their worlds. To such, He may reveal His own purposes and insights in an exchange of essence, which may ultimately give rise to a new Priest of Set, one who may speak with the voice and authority of the Prince of Darkness. This is a touching of souls, in which each is enriched by the other, yet retains its own Being.

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The Scarlet Woman

Mythologically, Set had three wives, each one of them 'ball-busting bitches', to quote a contemporary Priestess of Set. These were Nephtys, Anat and Ishtar. Nephtys was an Egyptian Goddess, the other two were imported foreign deities of war and eroticism. None of them were shrinking violets. Perhaps in bestowing these three powerful wives upon Set, the other Egyptian Gods may have hoped that the women might succeed in taming Him a little. They did not. Instead, the influence of these Goddesses inspired Set to even greater ferocity.

The Mystery of the Scarlet Woman (or the Daemon Lover if you are female) is the Quest for the Other. Love is the Law of Creation. Two bodies combine and a third is produced from their coupling. This is true on all planes. On the atomic level, atoms meet and combine to form more complex molecules. These molecules again create more complex and specialised forms until living systems ultimately arise. Atoms themselves are sustained by the relationships between sub-atomic particles. Complex living systems mate and produce offspring which are unique combinations of the properties of both parents and a little more besides. On a cosmic scale, clouds of gas and dust and the force of gravitation can ultimately birth suns and planets. Yes, Love is the Law of Creation and since magicians are particularly creative, Love is a powerful force in us and through us. We Understand it, Need it and wield it.

As has been said above, Set was not chained by His three wives, He was inspired by them and in Don Webb's *Book of the Heb-Sed*, Set speaks openly of His Beloved, whose secret name is 'Victory'. This is Norea, the true name of His wife Nephtys (Nephtys being a title rather than a

name). Magical Love must always be inspirational and liberating rather than restrictive and confining; it is the beauty of starlight, not the stuffiness of convention. As Aleister Crowley put it, "Love is the Law, Love under Will". Magicians – who are great lovers – must ensure that they always love greatly.

We may pause at this point to consider why this is so important an issue for a practitioner of the Left-Hand Path. To do so, we must first remind ourselves what differentiates us from the Right-Hand Path. Our Western cultural bias means that when we think of the Right-Hand Path, we immediately think of the Judeo-Christian religions which have diseased our society for centuries. In truth, however, these are corrupt distortions, a combination of Right-Hand Path self-negating philosophy and the fanaticism of power-hungry clerics who use that philosophy to tyrannise others because of the loathing they feel for themselves.. If we want to see a pure example of the Right-Hand Path, we must look to the gentler philosophy of Buddhism, which we of the Left reject because of its defeatist goals rather than its rabid guilt. Buddhism holds that sorrow is a bad thing and that sorrow is a result of desire: we desire that which we don't / can't have and this makes us miserable. Thus, the Buddhist seeks to eliminate desire and enter instead a state of inert bliss. The Left-Hand Path, however, holds that sorrow gives value and meaning to life and is a powerful galvanising force. If you feel sorrow, it signifies that something in your life was valuable and precious enough for you to feel its loss keenly; this is a positive thing. Life is an adventure, a Quest, a thing of Beauty. For us, Desire is our greatest strength.

The whole question of Desire and the Sense of Beauty is explored in some considerable depth in the Work of the fifth head of Apophis, presented later in this book. But at its

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most basic level, the Scarlet Woman Formula is what keeps the magician fresh. She represents all that the magician holds sacred and holy, all that he strives towards and yearns for. She embodies those qualities found within his own Self which are not yet manifest and She also embodies those qualities in the Universe outside of his Self which complement him and make him complete. However, it is a serious error to see Her as merely a projection of these things. Above and beyond these, She is a Being and a Power in Her own right.

It is obvious from the above that the true Scarlet Woman is a Goddess, not a person. It is, however, only natural that magicians will seek to find a suitable fleshly partner through whom She may clearly manifest Herself to them. Aleister Crowley certainly did, having a whole stream of mistresses in his quest to find Her in the flesh, most notably Leah Hirsig. But in his Magical Record he makes plain his love for Babalon first and foremost. Several contemporary Magi of my acquaintance also seem to have found that fleshly partner who best incarnates their aspiration.

In most love affairs, it is said that relationships should be built upon compromise. This is not so with the Scarlet Woman: She is utterly uncompromising. But so is the magician who loves Her. His Will is steel, completely focused upon his Work. But the magician and his Lady share a Vision and their uncompromising natures both lead in the same direction, each striking creative sparks from the other, urging to greater efforts, greater heroism, greater deeds. This is why the magician is so inspired by the Goddess who is the Scarlet Woman and by the rare mortal who incarnates Her for him. This is also why magicians – despite being passionate lovers – are notoriously bad at handling ordinary human relationships. The Will and the Work are everything and if a partner cannot accept and support that totally, then the partner

will be left behind.

This highlights the major difference in perspective which the Left-Hand Path sheds upon the question of love and relationships. The philosophy of most romantic relationships remains that of the caveman. It is primarily about possession and the personal pride of the possessor in his / her possession. People speak of '*my wife*', '*my boyfriend*', or in the most pig-ignorant and primitive forms of '*my bitch*'. This is the philosophy that leads to so-called crimes of passion: 'If I can't have you, no one will'. The lesser and more familiar companion to this is the entire notion of unfaithfulness. Unfaithful to what, pray? In contrast to this possessiveness, the Left-Hand Path agrees wholeheartedly with Crowley's declaration that "there shall be no property in human flesh". Instead, we rejoice in the freedom of our beloved, we relish her every new Becoming. The Right-Hand Path seeks union in a marriage, but we know that it is our differences that attract us and we worship our lovers as the unique and wonderful beings that they are. They inspire us, they enrich us, but they are not our property, nor are we theirs.

The above attitude champions neither monogamy nor promiscuity. It simply insists that the Initiate must practise 'Love under Will'. In other words, seek the Love that best inspires your Work and enthuses you. A good lover is a catalyst for Self-discovery and Self-expression, leading ultimately to Self-metamorphosis. Anything less is a mere pastime, a convention or even a prison. Love in full accordance with your Desire.

The true and abiding Love, of course, as has already been said, is that of the divine contra-sexual being, the Goddess who provides the counterbalance for your own identity, embodying all that you lack. It is the love of Faust for the Eternal Feminine, who draws us ever on. It is the love

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for Rûna, the Lady of Mystery, who is always just beyond the next horizon. It is the unquenchable yearning of the heart for its Other.

The term 'Scarlet Woman' is of great antiquity, dating back to the Mysteries of Ishtar. It was already old by the time it was used to describe the consort of the Beast in the Biblical Revelation. But let us seek a definition from the Beast, for it is through the Work of Aleister Crowley that the term has been made most familiar to contemporary magicians. In *The Magical Record of the Beast 666*, Crowley's magical diaries from his Cefalu period, we find the following definition of the Scarlet Woman: "the vehicle of the Power of the Beast". This is an Absolute and True definition.

Hands up those who were outraged at the blatant sexism of the above definition. Now hands up those who were even more outraged by my defence of this definition as "Absolute and True" (with capital letters, no less). Crowley has often come in for criticism of this sort, with claims that he was misogynistic. There are, of course, those who excuse him by saying that although his views and treatment of women were poor by our modern standards, they were remarkably enlightened for the times in which he lived. He constantly fought against the bias of his own age and upbringing to declare that "every man and every woman is a star". But how dare I, as a modern magician in an equal opportunities age, echo his definition of the Scarlet Woman as "the vehicle of the Power of the Beast"? It dismays me to have to spell out the obvious, but our minds are so shaped by the agendas of political correctness that we tend to forget to stop and think for ourselves. Surely I should not have to point out that the logical and necessary complement to the above definition should be that it is equally Absolute and True to declare that the Beast is "the vehicle of the Power of the

Scarlet Woman”?

Having established that the Scarlet Woman is first and foremost a Goddess, we may ask what form that Goddess may take. Her aspect will differ depending upon the individual Initiate. Some magicians of my acquaintance have found great favour by bending the knee to one of Set's three wives: Nephthys, Anat or Ishtar. Babalon, the Enochian Goddess with whom Crowley was enamoured, is another perfect example of Her face and form. But it is very likely that the ultimate choice will not be yours to make. You may begin by selecting a suitably appealing Goddess Form to approach Her, but when She replies She will dress Herself in the image She chooses. She came to me as the ancient Celtic Goddess Badb and thus I am a devotee of the Cult of the Banshee. When She does come, it will be unmistakeable.

All of this begs the question whether it is necessary for the Scarlet Woman to manifest Herself in a fleshly form to the Initiate. Need the Idea take on incarnation? Crowley certainly thought so and he spent his life searching for Her, though he always kept Babalon as a Goddess at the forefront of his mind. I feel that it is wrong to assume that any given person is going to be the sole conduit of Her power and influence. She will speak to you through many masks and guises throughout the course of your life, very often without Her temporary vehicle even being aware of it, or such is my experience at least. Crowley perhaps erred in expecting each of his mistresses to be **the One** instead of accepting each as the Star she was. This is not to deny that a skilled magician of the opposite sex cannot deliberately and Willfully manifest herself as your complement in a long term manner. I have known several powerful and magical relationships established for very many years in this manner. But in such a case you, of course, must also provide her with her own complement for

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the flow to continue, each feeding and inspiring the other.

The truth of the matter seems to be that the Scarlet Woman will reveal aspects of Herself through a number of women, some fleeting and others longer term, but it is possible also for a dedicated and compatible co-Initiate to become a more focused channel for Her. The choice lies in the nature and Will of the individual Initiate and the kinds of relationships he cultivates. "Take your fill and will of love as ye will, when, where and with whom ye will!" as Crowley's *Book of the Law* puts it. However, I would add a point from my own experience here which I have rarely seen recorded in magical texts: absence can indeed make the heart grow fonder and can inspire the magician to a fever pitch of aspiration and creativity. The following extract is taken from a paper entitled *There and Back Again*, a magical record of my Banshee Workings, penned just after my fleshly lover had departed overseas:

"Cruelty indeed in a human sense, but deep down I knew and I know that She was present in the parting. The simple truth is that family life would have been a barrier to my Work. I Work Alone, no other way, and without the spur of Desire unfulfilled and of dissatisfaction, my Work would have been more difficult and less True. I tasted of these things in order to know them, but they were not who I am, nor are they who I should Become.

"The Desire and Need for such things is essential, but I feel She will ever keep them at arm's length as She dances Her teasing dance. And I the better for it, and I Become my own Self through it...

"How cunningly played, that I should be simultaneously inspired and stimulated, yet kept distant and yearning. Perhaps cruel,... but nevertheless a perfect

balance to bring out the very Self of me. What we Need is not always what we want, and I have long understood that fulfilment is very bad for me. And this Formula of Desire over distance brings me far closer to the deep roots of the Banshee. Employing careful capitalisation, one might say that when Need is strong and she is distant, She is near.”

All of this is to say that Her goals are not human ones, nor are they your own. The Invocation of the Scarlet Woman will inevitably bring forces into play in your life which will change you irrevocably in the ways you Need, not necessarily the ways you would want or choose from your previous perspective.

It remains to point out one obvious fact that has doubtless been overlooked by the politically correct in their fervour to find fault. I have written this account of the Scarlet Woman wholly from the perspective of the heterosexual male magician. As a man, I can do no other: mine is the Path of Odin, not of Freyja. It remains for a female Initiate to write the other half of this chapter. Accusations of sexism are thus utterly refuted. I may only write of the Path I experience. Crowley did the same and has often been unfairly condemned for it. But only a fool will pontificate on the Mysteries he is not given to experience.

What should be obvious to any discerning Initiate is that what is true for the current of the male magician will be true in the opposite direction for the current of the female magician. The male will tend to adopt the Prince of Darkness as an initiatory role model and will Desire the Mysteries of the Scarlet Woman: the female will tend to adopt the Scarlet Woman as an initiatory role model and will Desire the Mysteries of the Prince of Darkness. But each sex will draw inspiration and sustenance from each Deity, although the

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relationships will differ. Initiates whose Desire is of a homosexual or lesbian flavour will discover further Mysteries to suit their Needs within these relationships.

The Serpent

The last member of our triumvirate of Gods is the Serpent, the ancient Dragon. Draconian Deities have figured large in many ancient legends and myth cycles. The Sumerian Tiamat is the dragon of the primordial abyss, a Goddess of Chaos who was slain by the new Gods of Order. But She abides, as Her flesh and bones formed the structure of the cosmos and from the spilled blood of Her and Her kindred sprang the races of demons and men. Thus Her consciousness dwells deep within us now, at the roots of mind. We are the children of Her blood.

A similar theme is struck in the Biblical myth of 'Genesis', in which the Serpent persuades Eve to partake of the fruit of the Tree of the Knowledge of Good and Evil, which she shares with Adam. Thus, the primordial humans gain consciousness and a sense of Self through the guidance of the Serpent and the mindless inertia of Eden is shattered. Significantly, this great achievement is made through the female. The Left-Hand Path is noteworthy in its use of the female as Initiatrix, primarily through sexual rites. In many ancient myths, such as that of Tiamat, the Dragon itself is explicitly female. The Serpent's Promise is that "ye shall become as gods" and in the Qabalistic system ultimately derived from Biblical lore, the Path of the Serpent provides the winding route up the second forbidden tree, the Tree of Life, allowing humanity to win Godhood at the Crown through the divine metamorphosis of the Self awoken by the

Serpent.

The Serpent finds a wonderful form in the entity named Leviathan, an enormous sea creature that embodies primordial Chaos, both in its own vast and coiling motion and the deep abyss in which it dwells. It was as Leviathan that the serpentine consciousness arose within the Temple of Set through the person of James Lewis. Leviathan became defined as “the principle of continuity and ageless existence” and shaped the Temple's views on immortality, ultimately birthing the magical process of Remanifestation.

In Egypt, a land well familiar with snakes, the Serpent manifested in many symbolic forms. There was the kingly Uraeus – the cobra poised about to strike – which adorned the pharaonic crown, thus symbolising the peak of Initiation and Self-deification. There was the dual serpent Mehen, whose Mysteries are touched upon in Don Webb's published writings. But primarily for our purposes there was Apep – or Apophis in Greek – the Serpent of bewitchment and illusion, who sought to devour the sun.

The relationship between Apep and Set was wholly different in the various stages of development (both temporal and geographical) of Egyptian mythology. At one point, they were enemies and fought at sunrise each day, Set being the only God capable of resisting the Serpent's hypnotising stare, driving it back and preventing it from swallowing the barque of the sun. At other times, they were seen as allies, two raging dragons opposed to the stately order of the Egyptian cosmos. In the final muddled mythologies their distinctions were blurred altogether and Apep was seen as simply another form of Set.

The confusion is understandable, though disappointing. The relationship between the two is easily discovered by examining the principles they embody. Set is

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defined as “the Principle of Isolate Intelligence”; Apep is defined as “the Principle of continuity and ageless existence”. Set is the principle of Self-Ordering; Apep is the principle of Chaos and eternal renewal, never the same from one moment to the next, yet of a single timeless Essence. Their enmity / opposition is explained because Set creates Himself as a unique and sovereign being, Self-created and Self-sustaining, by forcibly tearing Himself from His mother's womb, i.e. from the shifting currents of Leviathan. He then must sustain His own Essence and defy the tendency to be absorbed back into Chaos. But the opposite tendency is equally devastating; without conflict and the continual testing of his limits, He will enter a state of stasis and calcify. Thus, He sports with Apep, finding expression and joy in His play within the Serpent's illusions, that Play which we call Life. In order to achieve His own immortality, Set must therefore embrace the Serpent who embodies timeless existence, but without being entrapped in its coils and losing His own identity.

The task of the Draconian Initiate is twofold. We must seek to emulate Set, recreating ourselves as sovereign self-ordered beings, separating ourselves from the tyranny of those forces that would overwhelm and submerge us. Then, having won to the pinnacle of Self, impervious to life's buffetings, we must throw ourselves joyfully into Play in the arena of Life, the Abyss in which Apep coils. Ultimately, our aim is to touch the heart of the chaotic maelstrom that is Reality and perceive the Absolute by looking through the Eye of the Serpent itself, whilst retaining the sense of Self. This is a difficult balancing act on a perilous and precarious path, but damn it all, it's great fun! These concepts will become clearer and the means more obvious as the Work progresses.

In the east, the original birth-place of the Left-Hand Path as a label for a distinct spiritual approach, we find the

Serpent manifest in the concept of Kundalini, the fire snake which lies coiled at the base of the spine. Kundalini embodies that unique synthesis of spirit and flesh which is so characteristic of the Left-Hand Path. Activated by the careful application of sexual energies, the Serpent uncoils and ascends the spinal column to unite with the brain, flooding the Initiate's psyche with its numinous power. This sexual aspect of the rites of the Serpent will be addressed further in this book when we consider in depth the symbolism of the Seal of the Order of Apep, known as the Eye of Leviathan.

Dragons are, of course, revered in the cultures and legends of the Far East and also in the far West, where Serpents stare menacingly from their stone perches on the temples of the Aztecs. All of these are of great potential value to the Initiates of Apep and will bear great fruit for those who commit themselves to researching and Re-manifesting their essence. But it is with the dragon lore of Europe that the Order of Apep has so far wrought its deepest Work, discovering great treasures therein.

The myths of Northern Europe are full of dragons. From Nidhogg, who fouls the very roots of Yggdrasil, to the Midgard Serpent whose coils define and limit the manifest world, to the dragon ships of the Vikings, whose carved heads struck the terror of the Serpent into those who saw them drawing close. The secret lore of the Norse Dragon is the magic of Self-transformation. When Sigurd slew Fafnir, he did not simply kill the dragon, he **became** it. He tasted of the beast's heart's blood and assumed its powers, its golden hoard and the Helm of Awe – the Serpent's power of fascination and magical projection (compare this with the hypnotising stare of Apep). These Northern Draconian Mysteries are dealt with in detail in the Order publication entitled *Volsungadrekka*, penned by Apepian Initiate D.V. Graal.

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Dragons also feature largely in Celtic lore. In the account of Vortigern's Tower in Geoffrey of Monmouth's *Histories of the Kings of Britain*, Merlin reveals the secret of the two dragons. The symbolic meanings of this tale – which veils a kind of Western Kundalini of a particularly ferocious nature – will repay deep study. Viewers of the film *Excalibur* will also appreciate the otherworldly portrayal of Merlin by Nicol Williamson, whose mastery over the Dragon is superbly depicted. This interpretation of the energy matrix which underlies and shapes reality is symbolised by a two-legged winged dragon named Nwvre in Welsh lore. The dragon chant used by Merlin in this film has often been used in the rites of the Order of Apep.

There are many other myths and legends concerning dragons and great serpents, of course, including a large number of folk tales specific to particular locales. You should particularly familiarise yourself with the myths of your own culture, as these have shaped you and the matrix in which you find yourself, whether you realise it or not. These will offer you keys uniquely suited to the doors of your own psyche. If there are places endowed with such legends in your vicinity, you should certainly visit them and take time to soak in the atmosphere. Try to divine what it is about this locale that stirs the serpentine consciousness. These are all things that should be actively pursued by the Draconian Initiate, but an analysis of all these legends is beyond the scope of this book, which seeks to lay the foundation for a practical magical curriculum. Some of the books in the bibliography will assist with further research in this field, however.

Much more could be written about the Serpent and the reader is urged to seek further information in the recommended reading at the end of this book. But the Dragon

is an entity and a force which will be experientially realised through our curriculum of Work and it is through this practical application and the ongoing initiatory progress, following the book's guidelines, that the Initiate will learn to see through the Eye of Leviathan.

This concludes our brief definitions of the three main Deities of the Left-Hand Path: the Prince of Darkness; the Scarlet Woman; the Serpent. Respectively: the Separator / Initiator; the Other who inspires Desire; the Absolute that underlies Reality and stirs its currents. Initiates will be expected to research all three through the best possible sources in order to experience Them directly as living forces.

There remain two Hidden Gods who will reveal Themselves to the Initiate through hard Work. The first of these is the tutelary Deity, sometimes known as the Holy Guardian Angel, the Daemon, the Augoeides, the Fylgja, or simply the Genius. The concept of this entity is discussed and practised under the Work of the Fourth Head of Apophis. The final and ultimate divine influence is that of the Striding God into whom the Initiate is metamorphosing. This future Self will make Its presence and Will known long before you become It. This is a Mystery of the Seventh Head of Apophis.

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The Book of the Dead, Chapter 87
Formula For Taking the Form of a Serpent

r n irt xprw m sAtA
ink sAtA Aw rnpwt sDr msw ra nb
ink sAtA imy Drw tADr.i ms.kwi mA.kwi rnp.kwi ra
nb

[I am the serpent, long in years, sleeping, and born
every day
I am the serpent who is in the ends of the earth
As I sleep, I am born, I am renewed, I am rejuvenated
every day]

*From His seat behind the constellation of the Thigh,
Set looked upon all that He had wrought and spoke in pride
of the Victory He had won.*

*She who sat beside Set smiled and said Nothing, for
Her Work was a Secret.*

*Apep spoke Not and smiled Not, for Who Knows the
mind of a Serpent.*

CHAPTER TWO

THE SEVEN HEADS OF THE ANCIENT DRAGON

The Apep Workings

When James Lewis founded the Order of Leviathan, he performed a series of magical Workings to discover the direction his teaching should take within the Order. At that time in the Temple of Set's history, it had been decided that the Masters of the Temple should each found Orders – specialised faculties within the larger school – in which they could give instruction in the specific magical methodologies and philosophies that had crystallised in their Mastery. Magister Lewis had been associated with dragons since his entrance into the Temple, having taken such magical names as Orm and Ankh-f-n-Apep. He therefore invoked Apep for guidance, using the Enochian Calls to enter progressively higher Aethyrs in his quest for wisdom. Thus, through this series of Apep Workings, he focused the teachings of the fledgling Order of Leviathan upon the pursuit of immortality and in due course discovered and taught the magical secret of

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Remanifestation.

When I established the Order of Apep in 2002 as a Remanifestation of my own teachings in my time as Grand Master of the Order of Leviathan, I too sought guidance from the great Serpent to determine the focus of this new Order. I wanted a true resonance with the founding principles of the Order of Leviathan as originally established by James Lewis, so I emulated his series of Apep Workings, invoking each of the Enochian Aethyrs in turn. Apep spoke to me and reaffirmed the centrality of the quest for immortality to the Order. But the Serpent also revealed to me the programme of initiatory Work that was to be employed within the Order, a programme based upon the powers of the seven heads of the Dragon and described in detail in this present book.

But the first thing to be done is to publish the record of the Apep Workings themselves. These are recounted below, in the words that the Serpent spoke to me. The messages were received in an altered state of consciousness of an especially clear and focused kind.

30 – TEX

“Time is what you must destroy. Every day you shall strive to shatter its shackles upon your senses. Devour them, as I strive to devour the Sun. Consume time as I consume the day. Thus shall it sustain you instead of ruling you. You must see the roots of things even as you see the full flowering of things.

“Yes, time is the barrier you must overleap. You must leap and dance on the unbound outside, free of its malign embrace. Spray your poison upon the roots of events, so that they are your servants and not your masters. Then all things shall be for your play, for you will be among those of

the Outside, the Mesu Betesh, who are the Children of Set.”

29 -RII

“You persist in your illusions, although you know them to be false. Have I not shown you this? Do I not send to you the knowledge and the understanding that you Need when it is Needed? Doubt not the omens and synchronicities which arise in response to your Will. Some things which arise are foreshadowings. Again, you are mired in time and this is difficult to see.

“Your senses must be stripped down and laid bare. You shall create a programme of exercises to restore your senses to their pristine state, pure and open to all stimuli. The mental conditioning and programming must be erased so that you can see with new eyes, hear with new ears, feel with new hands, smell with new nostrils and taste with a new tongue. Then the world will yield its secrets to you.

“And when the body is reformed, the fetters of the mind will be broken, and you shall know the Absolute.

“Taste of the dragon's blood and speak the tongues of the beasts.”

28 – BAG

“What is it, this consciousness you seek? You have drawn it. It is the eye of the ancient serpent, remote and aloof from the world of events. Yet through the matrix of space-time, it may perceive and manipulate the world of events.

“Learn this too. Your fellows have spoken of Ouroboros. The phenomenal world is formed and defined by the body of the serpent, even as its eye is alone at the centre, as observer. Go and reread the *Book of the Law* in this light. For Apep is both Nuit and Hadit at one and the same time, because for myself I am everything. But behold, I devour

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Horus so that Set shall ascend.

“Do you Understand me yet? If your consciousness may realise this, you may both Nuit and Hadit be to yourself. Has not Valgard reminded you of the omnijective perspective? You may be both inner and outer, phenomenon and observer. This is what it means to be the Red Magus. You yourself shape and give form to the arena in which you play. Look again into my Eye, for you have not fathomed it yet.”

27 – ZAA

“You who seek immortality, know that you have it. If you live, then you live. Your life is all that defines you. Do not think that life is different here or hereafter. Life is life, fuelled by Desire and shaped by action. For this reason you project yourself into the phenomenal realm.

“How to teach immortality? The same way that I told James Lewis: by not dying.

“But you do not truly know the life that you have. The Children of Set are not bound in the flesh; they exist outside of Space-Time. You find it hard to grasp this true mind of yours, for it remains Outside and reaches through to influence the flesh in which it rides. Do not mistakenly call this your Higher Self: it is your only Self. It is all that has coherence. Nor deny it the flesh; you choose this path for joy, not for sorrow. But learn to keep your senses open, your mind open.

“Not all are such, only the Children of Set. But as the Black Flame burns, the breaks become ever more frequent, and eyes may view the dancing shadows with dawning curiosity.”

26 – DES

“Consider the spark of your life, what a blasphemy it is. The sense of wonder reflected in a child's eyes is a thing of more moment than any cosmic spectacle. For without that wonder, cosmic affairs are meaningless. But how that wonder is suffocated and crushed out all too often. Teach your children to be strong of spirit and wondrous.

“Wonder is slain by conformity, by the Self being swallowed by the crowd. And, unable to express itself in the world, the Self withdraws into its own inner domain, and lives no more in the splendour of the outside universe. 'A magician is one who dreams outside of his skull'.

“Live then in the world and do not die to the world. Wonder and infinite expansion, these are the tools for your survival.”

25 – VTI

“You wish to know of Remanifestation? I shall tell you of it. Time is to be devoured; live in an Eternal Now. Every moment in time is a discrete particle, and in order to experience each matrix of possibility, you must destroy all prior manifestation, all prior relationships, and create yourself anew in the new moment.

“Ordinarily, this is an unconscious and automatic process, which provides the illusion of passing through time. But manifestation in the matrix of happenings is particulate, not continuous. The only thing which possesses continuity is your consciousness of previous states. Therefore, seize control of your Remanifestations. Choose what to destroy and what to empower, which events and relationships to empower and which to lay low. This is contained within the very Key whereby you called me.

“Now do you Understand the Red Magus? He

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destroys the Universe that is and recreates it! As you do – every discrete moment. So master it. The Red Magus can chart his Remanifestations – he is a Lord of Time. Such irony!”

24 – NIA

“The human falls away. The accretions crumble and are dust. The process is painful and yet inevitable if you would see and understand and partake of what really is.

“What really is? You really are!

“Here is the third of the seven skins of Apep which must be shed, so that the seven heads of the Dragon may arise unfettered. Now do you see where this Work is heading? You asked for a Teaching and you shall have it! It may not be to the liking of many.

“So, having determined to take the initial step, and having trained and sharpened the senses, now the faculties of the mind must be honed razor sharp and severed from their attendant baggage.

“Question every thought, every opinion, every impulse, every habit. Question its value, question its origin. Question it all. That which is strong enough to stand up to such scrutiny may pass to the next Aire.”

23 – TOR

“How long have you lived? How much of you that is now has been before? How much of you that is now has arisen in response to the matrix of happenings in which you find yourself?

“Look back through the ages and trace the presaging of your own arising. Realise then that you are your own cause. You are the chooser and the chosen.

“Count well the coils of the Serpent, the cycles of

your Remanifestations. Of a sudden, your eyes will be opened to see that which was hidden: all that you have been.

“In your awe, pledge to choose well in future!”

22 – LIN

“What is this that surrounds? Where does your identity express itself in play? What arena have you chosen for yourself?”

“It is a place of terror and dismay, for it is subject to laws and mechanics, the rules of the game. It is twisted and shaped by Wills other than your own.

“It is a place of laughter and wonder, where you may discover things which were formerly absent from your Understanding, where you may recreate yourself in new and powerful ways.

“It is a place of ultimate Victory, for at no time is it you, and you soar above it. And yet you may find your face within it, gazing back at you.

“Walk and Act; Perceive and Reflect. These are the actions of a god.”

21 – ASP

“Consider the image of Ouroboros. Consider the serpent that bites its own tail. Your mind runs also in cycles, chasing the pathways it has previously pursued, reinforcing the patterns with which it is familiar.

“No thought is judged upon its own merits; no sight is appreciated for itself. All are referenced back to what is already known. Oh, to gaze upon the world through fresh eyes!

“The Universe is an infinite ocean of chance and happening, of splendour and possibility. Unshackle your mind from its preconceived patterns so that every new

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thought may stand or fall on its own merits.

“Shatter the cycles of the ages! Once again I call to you: swallow the sun!”

20 – KHR

“Have the patterns of your mind been overwritten? Have the furrows been turned over by a layer of the fresh soil of consciousness? Is all virgin and fresh?”

“Then whore yourself! Spread your legs to all experience, erect your member to all happenings.

“Build new structures within your consciousness, raise high new towers of the mind dedicated to the symbols whereby you shape your life. Arrange your mind and senses to perceive those things which are meaningful to you. Thus you will not miss the synchronistic patterns which may steer your course.

“And so your mind shall be your own, not anybody else's.

“And those of you who Understand the Mystery of Remanifestation shall also secretly build siege engines within your mind against that day when this new creation too will become tired and need tearing down.

“But today is a day for building.”

19 – POP

“All things lead to stifling imprisonment and chains, all things soever. No matter how well meant, no matter how unrestrained, the trap of comfortable attachment awaits.

“Old ghosts haunt you and comrades crowd you and the bonds of affection seize you tight. How to escape from so terrible a prison?”

“But escape you must, and you can see the way already. But that secret is the Key to the next Aire, and the

means of shedding the fourth of the seven skins...”

18 – ZEN

“Know that all manifest things decay. Even your attachments and joys become stifling traps, as has been said. This is as it must be, so that the old may pass away, making room for the new.

“How shall the Dragon shake off the tattered rags of stale days and stagnant meanings? He shall fan a great fire in the innermost core of his being, until it flames forth from his jaws, consuming and transforming all.

“The name of this fire is Desire. The new heat of the fresh passion bursts all bonds asunder and gives new vigour to tired limbs.

“The hot flame of Desire is all that will save you from the mires of stagnant regrets. Learn to live with a fire in your eye and a sword in your hand. Then the very stars shall dance for you.”

17 – TAN

“Are you weary yet of this Work? Do you wish for it to finish? Do you resent the time you set aside for it? Would you rather be doing other things? Yes? Good!

“Desire wavers. Passion falters. All seems for nothing. Tedium reigns. The featureless sands of the sweltering desert surround you for miles on all sides, and you really could not be bothered for a moment longer. And yet you persist. Why?

“Because there comes a point when Desire Remanifests as Will. There comes a point when Passion Remanifests as Purpose. There comes a point when Man Remanifests as a Power.

“So, rejoice in your Struggle, for then shall you

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perceive Beauty. Truly, tomorrow you shall see Her, for I shall show Her to you.

“Every step taken in the desert is a triumph. It is your Victory, laugh in glee and be prideful. Then – Desire Remanifests; Passion Remanifests; Man Remanifests; and Will, Purpose and Power remain. You are so much more than you were.”

16 – LEA

“Where shall your Desire lead you? She is dancing amid the stars above your head; Her hot blood pumps in the Earth beneath your feet; Her sweat is the salt of the sea; Her scent is in every breath that you take. Your pulse quickens in lust for Her, your heart trembles in terror of Her. She is the maiden of Life; She is the dragon of Death.

“Life in all of its forms is a thing of beauty. Every time you draw breath, you win a victory, inspired by the Shieldmaiden of the Stars. And when your life is finally laid down, She will take you unto Remanifestation.

“Beauty is in proportion to Struggle. Do not be afraid to fight, it is a noble and glorious thing.

“If you cannot see and taste and feel the ecstasy of your muse by now, then return to crawl in the gutters. Otherwise, onward!”

15 – OXO

“The mind of the Magus must be upon many things. A mind with clarity of thought and clarity of passion. A paradoxical mind, which has both precision of focus and breadth of view. Such a mind may manipulate reality at all of its levels.

“Have you ever wished you could go back in time, reverse some deed, undo some mistake? Then do so. If your mind is truly exalted to this Aire, then you can see how it may

be done. There are always second chances, for chance is the game you play.

“But do not be deceived that a second chance is the same as a first chance. In the very act of returning, the matrix and the perspective are both changed. And you yourself will never be the same. There is no escape from your own magic.

“Come then, Lord of Time, and swallow the sun with me!”

14 – VTA

“What is the purpose of your life? Why do you live it? When the machine breaks down, why not let it rust? Why not drift into the peaceful sleep of oblivion? Is it better never to have been than it is to be and then have to end?

“You ask me for a Teaching. It resides in these questions. Do you expect easy and comforting answers? Of course you don't. These are the questions of a lifetime. And to those who bemoan the lack of easy answers, shrug your shoulders. Their answers are not yours to give. But ask the questions.

“How not to die? Your body will ultimately fail, and you will know then that it is time for a transition, for you will have heard Her crying in the night. But I repeat and affirm the prophecy spoken of you by Setnakt. After your death, you will be seen leaving with Her. One will see you, and thus you will show them immortality.

“Do not offer answers to the Initiates of Apep; instead, teach them to craft walking sticks.”

13 – ZIM

“High through the Aires you have ascended. Sharp is your mind, focused your Essence. Yet you shall totter and sway at these rarefied heights if you have no deep foundations.

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“For here the icy core which has fought for its independence, which has risen on the planes, must form new bonds of its own shaping, and the awakening Dragon shall know that although the Great Eye abides in the heights, it looks ever down. For now that vision births within you.

“Look down and move your hand upon the Earth. It changes, and it changes in vibration with the changes in yourself, yet buffeted by contrary winds.

“This has been called a garden, but it is like a game of chess, played by one man against ever-changing opponents, who each play a single move and vacate their seat for the next. But only the Player understands that it is a game.

“Here, in the playing of the game, the fifth skin is shed and the sixth head stirs in its sleep.”

12 – LOE

“The world is a spinning thing of flashes, sounds and delicate threads, a sphere of wonder, glamour and enchantment which rotates around you.

“You stand now at its centre and you know that it is indeed a glamour, a wonder, an enchantment. It is an illusion, a kaleidoscope vision only of true reality. But yours is the hand which turns the lens and shifts the colour and pattern of the illusion until it is pleasing to your Eye.

“Your centrality and your consciousness of it begin to affect you deeply now, don't they? I can sense the awe and dawning Understanding within you even as you scribble these words. You have always known these things, you have always seen in this way. You just never realised, did you? But you have been told of the simple things, the roots of stars. You see now that words can never suffice; Secrets can never be told. But the words mean something more precious than jewels in the wake of experience.

“Your Eye is as my Eye now. Be glad.”

11 – ICH

“Is everything in perfection? Have you developed and strengthened all of the faculties of your Being? Have you drawn together and integrated the various threads of your Essence? Have you attained Mastery over your own soul and over the world around you? Does reality shift and adjust in response to your mere presence? Have you indeed Become a Black Magus?

“Yet you are conscious that a wall rises before you, that there is a barrier yet ahead of this State of Being. Beyond the wall, guarded by daemons of Self-preservation, yawns the Pit.

“To proceed and raise the sixth head of the Dragon to full wakefulness, it is necessary to first lay down the sixth skin: your own uncertainty. What you risk is the loss of your own cohesion as all of your support lines are severed and the Void gapes. How well have you made yourself?

“If deliberately set loose and unravelled to the four winds, what will you Remanifest?”

10 – ZAX

The sixth skin of the Serpent is shed.

9 – ZIP

“So now you know that beyond Desire there is to be found Desire. When all of the bonds are loosed, when all of the attachments are severed, when the sense of Self is all that remains, cast adrift in a Void... you were carried through by Desire.

“Not Desire for the things you had known and lost. The remembrance of the most urgent and important things in

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your life elicited not a flicker of interest in the void of ZAX. You cared nothing for them. This Desire was not for person nor thing, but for the testing of possibilities, the extension of your Self into new arenas.

“And now you awaken afresh to Desire between the spread thighs of Badhbh. Mount Her chariot and ride with Her, heedless of all, laughing in lust and fury. When the rules of the game displease you, sweep aside the pieces and play a different game.

“The message of Set to Man is: 'Who gives a fuck?'”

8 – ZID

“The sixth head of the Dragon is that of the Player, the strategist, who sits astride his horse on a high place, surveying the field of battle below, despatching runners to carry his instructions to the combatants.

“In the uppermost Aires, you are out of sight and mind of Men, looking down through cold, dispassionate eyes far removed from their troubles, always seeing the larger picture and making your plans.

“Cold and dispassionate, do I say? What then became of that burning Desire which brought you here? It remains as fierce as ever, but its goals and struggles are far beyond the understanding of those who have not tasted this.

“A cruel, heartless monster you may appear to them, when indeed you appear to them at all, a schemer whose blood is cold. A wonderful Dragon you now make! Cold you may be, but your blood melts steel, and your Desire leaps from your mouth in tongues of flame.”

7 – DEO

“The Universe is a Whore: She gives birth to all senses and impressions, all ideas and expectations, all things sick and

sublime. And She laughs as they devour each other and She takes Her play with each as it takes Her fancy.

“So you too shall take your play in the world, and you shall admire Her whoredom. But will you laugh? For even here, even now, there is a trap.

“The Cosmos in which you will take your pleasure is a falsely painted strumpet, a she-spider who will catch the unwary in her webs and paralyse them with her venom as she slowly sucks the life from them.

“She is but a reflection of one who lies seductively behind a further veil. If you have seen behind that veil, you may take your pleasure indeed.

“The flesh of that Hidden One is your flesh and Her blood runs in your veins.”

6 – MAZ

“Where is the Ancient Dragon? Where is its lair? Where does She who ripped asunder the primal Chaos coil in Her repose? In what skies does She rise on flaming wings?

“She is the fabric of reality itself; the very molecular bonds that hold the cosmos in an illusion of cohesion. She is the substance of your flesh; She pulses in your blood; the whirling of your mind is the beating of Her wings; your thoughts are the fire of Her breath; your desires are the throbbing of Her heart.

“The glue of Her drool binds all; Her searing venom dissolves all. And how hard it would go for you were you not Her kin.”

5 – LIT

“The seventh skin loosens, but you hesitate to shed it. You know why. It is your footing in the Universe. It is the mask you wear in the mirror, behind which is no substance.

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“You are no substance, yet you cling to the illusion of substance in blind terror. But the world of substance is itself illusory.

“The primal Chaos never went away. It is still here. All is a veneer, a veneer which you yourself recreate with every moment.

“The ultimate Remanifestation is when you outgrow the Universe which you have created to house yourself. And what do you think you do then?”

4 – PAZ

“What is left when all that has made you is gone? When all else is unmade, what remains but the one who did the making?

“What have you made, then? And to what purpose? What is it that endures when the foundations of the Earth have shivered into dust?

“The seventh skin falls free...”

3 – ZOM

“Behold! Only Leviathan!

“Thy end hath been attained.

“For now you see that your end is as your beginning. You are a book fully bound, and the passage of time is but the turning of the pages whereon you write.

“This is freedom, Time Lord. To hold the book of your Being in your own hands, to flick back and forth through the pages as you will, to edit and amend.

“Close the book. Now what remains, when the very idea of Space-Time can be set aside as casually as you lay a book on a coffee table?

“Turn around and behold the War in Heaven...”

2 – ARN

“All Creation is at war and carries within its parts the seeds of destruction. How could it be otherwise? For the parts are not the whole, but to wholeness they aspire. Thus they fight to win more space and being for themselves at the expense of all others. Even love is such, seeking to draw the beloved into the personal sphere, to become part of one's wholeness.

“How few rebel and find joy in their limitations and boundaries! How few have the courage to take up the birthing knife and sever themselves, becoming a star in the void, self-illuminated.

“Even so with your creations. Watch as they war and develop and intertwine and take joy in that, for they follow your Will. But take still greater joy in those creations which break free and run a course uncharted.

“And fight with your Self – often!”

1 – LIL

In this Aire, I saw myself as I am and I learned a great and terrible magical Secret. It is a Secret which is shocking and monstrous and heretical. It is easily communicated in words, but not really graspable unless experienced. Therefore, I am not going to share it as I don't want to spoil the shock and the surprise for you when you discover it for yourselves. But I will freely discuss it with those who demonstrate their own knowledge of it to me, either in word or act.

Finally, Apep spoke a single sentence to me. Interpret it carefully:

“There Is Never A Moment In Which You Are Not”.

The Seven Heads Explained

As I have explained above, to mark the Remanifestation of the Draconian current in the form of the Order of Apep, I used the Enochian Calls of the Thirty Aires to throw out a question to the great Serpent. This question was the same one posed by James Lewis many years ago: "What will I teach? What is the purpose of the Order?" The Workings were long, involved and transformative to the point of turning my life on its head in ways which I have not yet communicated to anyone. But the main answer I received back was the same one heard by James Lewis at the dawn of the Order of Leviathan: "Teach them immortality." "How?" "By not dying."

The first task charged by the Apep Workings was to establish a coherent curriculum of work for the Initiates of the Order to tackle. This curriculum is foreshadowed in the progression through the Aires in the Workings, in which Apep sheds seven skins and raises seven heads. The curriculum is therefore based around the seven heads of the dragon, each head raising into consciousness to manifest a specific Draconian power. The symbolism of the heads is discussed in full here. When developing this initiatory programme for the Order, I was not interested in making false promises or conducting a dragon discussion group; I aimed to provide practical and workable keys which will ultimately transform the lives of those who dare to use them. With this book, I place those keys in your hands for you to use or not as you Will.

The symbolism of the dragon with seven heads is a very ancient one. Probably its most famous source is the Biblical Apocalypse, but the symbolism predates that book and seems to be Sumerian in origin. In his book *Nightside of*

Eden Kenneth Grant discusses this at some length and attributes the characteristics of the seven heads as follows:

1. A Scorpion
2. A Whirling Cross, or Thunderbolt
3. A Leopard, or Hyena
4. A Serpent
5. A Raging Lion
6. A Rebellious Giant
7. Typhon, Angel of the Fatal Wind

I had not read the above symbolic attributions until after completion of the Apep Workings, yet the appropriateness of the symbolism is astounding when compared alongside the seven powers which the Workings had attributed to the heads, powers which were to be sought, developed and finally mastered by the Initiates of the Order.

Before proceeding to an analysis of each head, I would point out that the list given above represents the 'nightside' attributions, which are most appropriate to the Work of Apophis. But it is interesting to take a moment to compare and contrast the symbolism with that offered by Aleister Crowley when listing the seven heads of the Lion-Serpent Beast in his discussion of the XIth Atu, Lust, in *The Book of Thoth*. Crowley's list makes an interesting comparison, since his pertains to the ordered, sunlit, masculine side of reality, not the seething, chaotic, feminine nightside. Both sets of attributions are tabulated overleaf:

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HEAD	NIGHTSIDE / APEPIAN	BRIGHTSIDE / HORIAN
First	Scorpion	Angel
Second	Whirling Cross, Thunderbolt	Saint
Third	Leopard, Hyena	Poet
Fourth	Serpent	Adulterous Woman
Fifth	Raging Lion	Man of Valour
Sixth	Rebellious Giant	Satyr
Seventh	Typhon, Angel of the Fatal Wind	Lion-Serpent

Whilst the magical attentions of the Initiates of Apep will be focused more or less exclusively upon the Nightside attributions as appropriate to the dark, chaotic, feminine aspect of the Serpent, the Brightside attributions may assist us in rounding out the identity and symbolic importance of each head.

The First Head: The Scorpion

The scorpion is as carnal a creature as it is possible to imagine. It crawls along close to the ground, its tail sting has long established it as a symbol for sexual potency, it can survive in the harshest physical environment and it is extremely venomous. The symbolism of its poisonous sting also leads to its association with the process of dissolution and the breaking down of tissue. All of these qualities suit it perfectly as a representative of physical and sexual ordeals and powers. The scorpion has been said to be a creature whose appearance is a composite of its fellow arachnid, the spider, along with the serpent (both of which are also

venomous creatures). The serpent likewise slithers along on the ground and its link with Apophis is obvious. The spider is not so earthbound, however, weaving its webs in the places in between, alert to every vibration on every strand as it waits for its prey. This symbolism of the taut web is highly appropriate to the work with the senses which will be carried out under the auspices of this first head.

It should come as no surprise, therefore, that the power of the first head is a carnal power. It is control over one's own body and (when mastered) some limited control over the bodies of others. The exercises of the first head begin by seizing control of one's own senses, which are initially 90% skewed and inaccurate in the manner that most humans are accustomed to employing them. The curriculum then leads into subtler areas of bodily mastery and carnal magic.

In the Brightside list, the first head is that of an angel. The original meaning of the Greek *angelos* implies a messenger; the angels of God in the Bible were messengers between God and Man. This too accords with the work of heightening the senses, as they are messengers between the world and the Self. With training, our senses may deliver messages to our consciousness which we would ordinarily only have been aware of on a subconscious level. This confers an obvious advantage in a wide variety of situations.

For those who like their planetary symbolism, the seven heads are more or less aligned with the seven planets according to their usual ascending order on the Qabalistic Tree of Life diagram. This is to be expected, as Messrs Grant and Crowley are both Initiates of that symbolic school. These orderings certainly go back to very ancient times, with the roots of astrology well established in Sumeria. As such, the first head would be associated with the Moon. This befits the

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scorpion, who crawls out into the desert night after the heat of the day. Also the angelic messenger, who traverses the astral plane (Lunar) between Man (Earth) and God (Sun). The symbolism is of the subconscious mind, whose communications and contents become more open to our consciousness as the powers of our own senses are enhanced and paid attention to. By becoming more attuned to the physical world outside of ourselves, we open ourselves more to the promptings of the subconscious world within.

The Second Head: The Thunderbolt

The whirling cross, thunderbolt, or swastika are all primarily symbolic of whirling thoughts within the mind, the never-ending internal dialogue. It is the task of the Initiate to win control of his / her mind, to still the undisciplined torrent of disconnected thoughts and learn to focus in a way never previously thought possible.

This is supported by the Brightside symbolism of this head as a saint, an individual who spends his life in meditation and reflection, seeking to bring his thoughts under control.

The thunderbolt is also symbolic, however, of the sudden flash of illumination when lightning descends from the heavens and strikes the earth. The terror and suddenness of the lightning is a weapon of Set in His role as the God of storms. What may be significant here is that the visible flash of lightning actually descends along the path of a pulse which ascends from the earth to the skies a split second earlier. Therefore, the Work of this head is focused upon the control of the mind and the stilling of the ceaseless babble of thoughts. This done, the consciousness can be focused into a single concentrated force, capable of sending the pulse which

is responded to by the illuminating lightning flash from beyond. Moreover, the thoughts so concentrated and wielded become a thunderbolt in their own right, a whirling hammer of Will that the Initiate can bring to bear.

The second head's planetary attribution would be to Mercury, the planet traditionally associated with all matters pertaining to the intellect and communication. Communication is pertinent, since control of one's own mind affords insights which allow a degree of control over the minds of others. The arising of the first two heads is indicative of mastery over the field of Lesser Black Magic. The Work of this head seems comparatively simple when expressed on paper, but it is a damnably difficult thing to achieve.

The Third Head: The Hyena

The hyena is a scavenger and a mocker, renowned for its laughter. It is a creature described by Kenneth Grant as a "Beast of Blood". It is a carrion animal, a lurker among the tombs. The hyena is a hunter in the darkness, finding its sustenance in substances shunned by others.

The Work of the third head involves the stretching of the Initiate's awareness to likewise find nourishment in things unknown and unnoticed by others, searching in dark places for those things which are not to be found in the light. In other words, the Initiate seeks to develop true clairvoyant faculties, discerning links and connections between objects, people and events which others cannot perceive. Similarly, the Initiate chooses to become, like the hyena, a 'beast of blood', hunting in the dark places of his own mind, seeking to establish effective control over his dreams, consistently achieving the ability to experience lucid dreams.

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The Brightside attribution of the poet to this head also emphasises the ability of the mind to reach out and perceive connections which are not apparent to the solely rational mind. Any true poet is also a visionary.

The planetary attribution of Venus to this head echoes its emotional, intuitive aspects.

The Fourth Head: The Serpent

The central head is that of a serpent. Its centrality is emphasised since it is that head which truly displays the nature of Apep, also because in the planetary scheme of things this head is represented by the Sun, the centre and life source of the system. It is for this reason that the Order Seal of the Eye of Leviathan should be allotted to this head. The Eye is raised in the centre of the solar system and watches in cold detachment as all else revolves around it. But never forget that Apep swallows the Sun, and thus this Eye is only a reflection of that greater Eye which is truly Outside and glimmers in the Darkness of the Unmanifest. When all seven heads are upraised and empowered within the Initiate, this fourth head will open its mouth and swallow the Universe. Something to think about, the Keys to which are contained within the Apep Workings. Think upon it as turning inside out, upside down and back to front.

But the Work of this head in the meantime is the cultivation of the serpentine qualities of coldness and detachment. Emulate the Eye of Leviathan by observing events from afar and discerning their underlying patterns. This attitude must extend to the events of your own life as well as the happenings around you. The Initiate perceives and understands all that he has been and the ways in which he has repeatedly Remanifested. In doing so, he acquires a new

vision of his own purpose and destiny, that which Aleister Crowley would have termed his True Will. This may / should extend to an understanding of the nature of past life experiences, symbolised by the Serpent shedding its skin and renewing itself.

The Brightside symbol of this head is the adulterous woman, who sheds past lovers in like manner, taking what she desires from them and then discarding them. At best, She is Babalon, the supreme Initiatrix; at worst, the Initiate fails the test and is discarded.

With this head, a new perspective is won, in which the meaning and limits of one's own current life is transcended. The magician paints his picture upon a larger canvas and becomes remote and cold in his / her attitude, manifesting the Draconian Essence. Something truly inhuman comes to reign within the psyche.

The Fifth Head: The Raging Lion

Almost paradoxically, having achieved the cold detachment of the fourth head, the fifth head is a Remanifestation of Desire and raging passion. This is the red fury of Set, the discovery of Self-determination and the joy of both lust and battle; the unholy triumvirate of war, sovereignty and eroticism.

Both symbols of the fifth head are obvious indicators of its attribution to Mars: the raging lion and the man of valour. The raging lion is Sekhmet, the destroying heat of the desert sun. There is a fury in this head which is reflected in its Work. Having understood the course of his destiny in the previous head, it is inconceivable that the Initiate will allow any obstacle to stand in his way in his pursuit of that destiny.

The Work of this head is to totally rearrange one's life

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to best suit the achievement of that discovered destiny. The tools provided are those offered by the Scarlet Woman: War, Eroticism and Sovereignty. The Initiate declares war upon all areas of his life that are not fully supportive of his Work; he ensures that he is properly inspired and empowered by Desire; he arranges matters so that he is his own master and not answerable to the beck and call of others

This is the hardest and longest Work of all the heads, because it demands sacrifice and real life change, which we are often fearful of committing ourselves to. But for one truly seized by the Vision of the previous head and empowered with the qualities of the first three, this can truly be achieved. All it needs is the genuine Will to carry it through; the only thing holding the Self back is the self.

The Sixth Head: The Rebellious Giant

Both of the symbols of this head represent a spirit of lawlessness. The satyr of Mr Crowley's attribution is Pan, leaping free from the mountain tops and personifying the transgressive, evolutionary force within nature. Now Pan is wild and free when compared with the restrictive tendencies of human society, indeed he engenders terror and 'panic' in those who witness his manifestation. However, it will be realised that Pan is still bound by the uncivilised natural laws which he embodies, which although often cruel and brutal remain the laws of nature nevertheless. Pan represents the ultimate Brightside manifestation of rebellion, still within the bounds of cosmic law.

The rebellious giant, however, goes beyond this, for rebellion is in his very essence: rebellion against the most fundamental laws of time and space. He is a giant because he is outgrowing the cosmos itself and may no longer be bound

or restricted by it. He has stretched himself to touch the Outside. Therefore the Work of this head lies in the conquest of time and space. Literally.

There have long been tales of Adepts who could stop time, who could translocate objects or themselves. In days past, the Initiates of the Order of Leviathan often used to joke about being an Order of Time Lords. It may seem unreasonable and irrational, but I want that to be so with the Order of Apep in very fact. We need to discover the mechanism behind phenomena such as time slips, precognition and the experience of having time freeze for others whilst continuing for oneself. It's a tall order and magicians tend to shy away from anything which would put their magic to a real test, but I am in all seriousness in devoting the Order to this purpose, however long it takes and by whatever means.

This head is attributed to Jupiter as the planet representative of cosmic order, and represents the usurpation of that throne.

The Seventh Head: Typhon

The final head is that of Typhon, Set Himself, the God who is against the Gods. The final goal of the Initiate is to become like Set, the Red Magus, who ransacks and destroys in order to create new playthings from the rubble.

The moment at which this head rises is the moment at which humanity is left behind and divinity is attained (though it will not be sustained without further Work; there are no instant and irrevocable attainments in Initiation). It is the most exalted state of being of which we can currently conceive, yet paradoxically it is only a beginning. The Initiate pursuing this Work of Self-divination must build a

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foundation on which he is entirely Self-reliant, for all other props and supports will be destroyed in this process. The Left-Hand Path may be relatively swift and direct, but it is also dangerous in the extreme and loss of sanity or life are certainly possible.

A clue to sustaining oneself through this critical climax to the Work is shown in the Horian attribution by Aleister Crowley of the Lion-Serpent to this head, indicative of the core symbolism of his solar-phallic philosophy. The strand of Self-immortalisation and perpetuation concealed within this symbolism must be grasped.

The planetary attribution is Saturn, for Set is lord and master over time and it is a tool to Him, not a habitat or prison. Saturn is also traditionally the planet of death and there is indeed a death to be undergone in this Work: the personal devastation implied by success in awakening this head cannot be stressed enough. When the seventh head arises, Apep will swallow the Sun.

The Apep Workings led to the conceptualisation of the seven heads, a restatement of the aims of the Order in a symbolism appropriate to the Order, which now becomes a **Work** appropriate to the Order. These are keys which are to be practically applied. The first heads are inevitably easier to conceptualise and understand than the more esoteric heads which come later and which must (at this stage) be expressed purely symbolically. Rest assured that all seven heads will have pragmatic and working technologies applied to them in the chapters that follow.

For now, a question for the reader's meditation, which may prove fruitful and illuminating: Why is the position of the Eye of Leviathan and its perspective (whilst assuredly implicit in all seven heads) centred in the fourth head instead

of the seventh as might perhaps be expected? My own answer to this question is solidly hinted throughout all that has already been written up to this point and will be fully discussed later in the appropriate place. But do take time and pause in your reading to consider your own answers to questions raised. Never allow yourself to be spoonfed.

To summarise, the powers and qualities of the heads are as follows:

1. Control of the body
2. Control of the mind
3. Clairvoyance and synchronicity
4. Destiny / seeing the big picture /
Remanifestation / the Black Magus
5. Desire: War, Sovereignty and
Eroticism
6. Mastery of Space-Time
7. Self-Deification / the Red Magus

In the chapters that follow, many practical exercises will be presented which will assist the Initiate to develop the powers of each head. Many of these exercises, especially in the early stages, will be familiar to the informed reader from any number of self-help and meditation books. Others will be new. I would advise the reader not to skimp the simpler exercises, however, for mastery of these is key to them all. I would urge even those readers who consider themselves to be seasoned occultists not to be tempted to take short cuts. Each new Work should be approached with respect and accorded its true dignity. If you feel an exercise to be beneath you, then you have never done it properly.

The exercises attributed to each of the heads form a logical, progressive sequence and are best approached in the

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order given. However, the heads of Apophis are not truly sequential, but are co-existent and possessed of a single consciousness. It is not necessary, or indeed advisable, therefore, to impose unnecessary restrictions. Although I would counsel beginning with the exercises of the first head and gaining a working knowledge of them before progressing to the second head, it is by no means necessary to establish mastery over them before proceeding. Establish a foothold, a good familiarity, that is sufficient at first. There is nothing wrong with beginning later exercises while you are still practising the earlier ones, so long as you pace yourself sensibly.

The heads of Apophis will not reveal all of their Mysteries to you at once and even the simplest of exercises will still be capable of revealing new Mysteries to you years hence. The heads and the exercises should be approached and repeated as a cyclical series, an ever-expanding initiatory spiral, not a one-stop shop to illumination. This is the Work of a lifetime, which you will return to again and again, finding something new each time.

CHAPTER THREE

THE WORK OF THE FIRST HEAD

The Work of the first head, that of the Scorpion, focuses upon the Initiate's interface with the physical world, the human body. This Work can be divided into four main categories: (i) posture and breath; (ii) motion; (iii) sharpening the senses; (iv) defining and ultimately extending physical limitations. It is our consciousness which makes us beings capable of magic, but the most potent magical tools with which we are provided are our own flesh, blood and bone.

Before detailing the recommended exercises, however, it will be a good idea to examine an example of the ways in which physical events and experiences can open the door to profound initiatory developments. The following account by Order Initiate Paul Fosterjohn is reprinted from issue #3 of the *Apophis* journal.

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The Devouring Dragon **by Paul Fosterjohn**

Omitted from the final print of *Volsungadrekka* due to space was a dedication to my very own highly personal interaction with the Dragon force. However, the working itself was both a dedication and a continuing remanifestation of that experience (RAUN).

Born during a meteor shower known as the Draconids (the meteors appear to come from the constellation of Draconis) in 1968, my reintroduction to this entity came as the result of what is termed as Sorcerers Apprentice Syndrome some sixteen years later.

Prior to this, I had attempted to curse a Methodist minister (daft yes but I was young) as with such things, the whole event backfired and I had seen this as the outcome in a tarot spread only the week before for someone at work. However, I was doomed and I could not avoid it, although in hindsight I used the experience or better said the experience used me.

On the fateful day, I managed to trap the middle finger of my left hand in some machinery and had to be rushed to hospital. After arriving at the casualty department, I was taken to a specialist unit at another hospital. Finger in tatters with bone and gristle proudly showing, I was left without any medical attention for 24 hours, I was finally operated on for some four hours. When I came around, I found that the finger was still attached with a pin driven down its centre. I marvelled at the spiral of the stitches that went from the tip to the base but yet felt that something was dreadfully wrong. Thankfully I was looked after by a nurse called Ceridwen, a name that I didn't come to understand for some years.

Things started to worsen, the finger had lost its blood supply and had started to go black, the pain was excruciating and racked my entire being, only morphine could ease it but they wouldn't administer it. The smell of rotting flesh consumed my nostrils and yet I could do nothing, feelings of fear and terror overwhelmed me and I eventually started to hallucinate. Out of sheer exhaustion and the subsequent fever from my necrosis, I entered onto a vision quest. I vividly remember being in a subterranean world, a hellish nightmare world. There before me was a dragon of immense proportions that eyed me from top to toe, I could sense its breath as it moved closer and then its talons started to tear my flesh from my form. With one slash it disembowelled me and placed my form into some strange arrangement, my etheric body hovered and I expected this creature to consume my cadaver. Instead it moved to one side of its lair and brought an object back to where my entrails were placed. I could not see what it had in its hand but it placed the object inside my chest. It then consumed my finger before recreating my form from the blood soaked set of flesh. At this point I was told that I was screaming in my altered state and was roused by several nurses.

That day I was taken to the operating theatre and the finger was removed. I never saw Ceridwen again although her essence has remained.

Whilst I do not profess to be an authority on Shamanism or comparative religions, I feel that such altered states are pivotal to some degree or other in achieving the Apepian consciousness. I could dissect (pun very much intended) the experience was highly personal and acted as a beacon on the initiatory journey along the LHP.

The experience contains all the elements of a mythological model and indeed now I know why Ceridwen

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was and is so important to me.

Paul's experience has striking similarities to those described in shamanic initiations (see Mircea Eliade's *Shamanism* for many examples). The truth is that any physical trauma or ecstasy inevitably affects the mind-body interface and leads to altered states of consciousness as startling new perspectives on reality and our place in it are gained. Contrary to most Right-Hand Path philosophies, the Left-Hand Path does not view the physical world as a prison from which we need to be liberated. Life is a delight and the psyche is enthroned within the flesh, not trapped within it; this is the proper sphere and nobility of human consciousness. We seek to enhance rather than diminish that experience and this is the rationale for the work of the first head of Apophis.

(i) Posture and Breath

The initial exercises train the body and breathing so that a balance can be discovered between poise and relaxation, motion and stillness, energy and rest. This leaves the Initiate alert to every possible action and prepares our own beings for the fluid and natural expression of magical symbolism.

a) Relaxation and Preparation

Prior to beginning the Work proper, it is essential to rid the body of its everyday tensions. This can be done easily, by sitting or lying down for a few minutes and breathing slowly and steadily. Forget the cares of the day. You will already be aware of how a good stretch (often accompanied by a yawn) helps you feel relaxed. We can consciously emulate that

technique to induce a state of bodily relaxation preparatory to magical Work. We are not consciously aware of most of the tensions we carry, so before we can let them go we need to bring them fully to attention. Therefore, clench each set of muscles in your body in turn, pulling them taut and then letting them go, moving on to the next set. Begin at the top of the head and work down to the toes. Don't neglect the smaller muscles, such as the scalp, face or toes, as these are often where tensions linger. Once you have worked through each area of the body in sequence, clench all of your muscles at once, hold them for a second or two, then release them all. This process of conscious muscular contraction and release should leave your whole body relaxed and prepared for the Work.

This process of releasing yourself from daily tensions is an essential prelude to all effective magical work, not just these physical exercises related to the head of the Scorpion. At first, it will probably take you several minutes to prepare yourself in this fashion. But as with everything, practice makes perfect, and it will take an experienced practitioner only a few seconds to effectively unwind and let go.

b) Basic Postures

One of the first skills to master with regard to the magical use of the physical body is the use of posture. A magical posture is a meaningful / symbolic bodily position which is adopted and then held for a period of time. Sometimes the posture is but one movement in a linked series of movements, but the posture may sometimes constitute an entire magical process in its own right and may be held motionless for an extended period.

There are a great many benefits to be won when

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developing the ability to stand or sit in a motionless posture for a long time. First, the posture is consciously adopted and the body arranges itself into the correct position and then settles down. Inevitably, there follows a series of distracting itches accompanied by the overwhelming urge to fidget or to just alter one's position a smidgen. But at length, if ignored, the bodily irritations fade altogether and only consciousness of the rigid posture remains, leaving the psyche feeling empowered and focused, better able to focus upon matters magical.

With practice, the adoption of a familiar magical posture will bring with it the seeming stillness and weightlessness of perfectly poised physicality almost instantly. Indeed, the adoption of a meaningful posture with which one has trained long and rigorously will instantly snap the awareness into a magical state of mind appropriate to the magician's purpose.

Posture is therefore an important magical tool, which throws the whole physical being of the magician into the support of his Will. However, it will be realised that this can only be true after long and painstaking practice. Moreover, the only effective practice is **daily** practice, not weekly or haphazardly or "whenever I feel like it". And believe me, when practising posture you will most definitely **not** feel like it, not until you reach that stage where it becomes a fully internalised magical tool, potent and empowering.

My recommendation is that each Initiate should choose one of the suggested postures and practise it on a daily basis until mastery is attained. Try them all out initially, but then choose **one** which appeals most to you and stick with it. Once one has been mastered, the others will follow easily, but none will ever be mastered if you flick back and forth between them, chopping and changing whenever you find the

practice tedious. There is no need to overdo it, however. Ten minutes daily will easily suffice. Most teachers recommend significantly more, but from my experience ten minutes is perfectly adequate if done with diligence and a will to succeed. Also, ten minutes is no loss from anybody's schedule, removing any temptation to skip a day.

There are many highly developed systems of magical posture. One of the most sophisticated is that of runic *stadhagaldr* (extensively detailed in such books as *Futhark* and *Rune Might* by Edred Thorsson). Initiates will no doubt discover / develop such systems as may appeal to them. For now, however, suggestions follow for five symbolically appropriate postures, especially suitable for the Apepian Initiate. It should be noted that posture number 5 is a highly specialised one suitable for magical sendings and is therefore best left till proficiency is attained in at least one another.

1. The God

This simple posture involves sitting on a hard-backed chair, with feet together flat on the floor, knees together and hands on knees. The back, neck and head should all be perfectly straight and vertical. The posture is the same as that depicted in the rigid, seated god figures in Egyptian art, hence its name. It is the most common posture for beginners due to its generally applicable symbolism and its simplicity.

2. The Dragon

This posture involves kneeling down and sitting back, so that the buttocks rest upon the heels. The hands are placed on the knees and the back and neck are upright. The symbolism is of a dragon sitting alert on its haunches.

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3. The Sign of Apophis and Typhon

This is the central posture of the Golden Dawn's series of LVX signs and represents Apophis rising between Isis and Osiris, dividing them. It further signifies the death of Death, the slaying of Osiris by Set. Both associations are highly appropriate to the Order of Apep. The posture is also identical to the *stadhagaldr* for the *elhaz* rune, which represents a martial form of protection and also the relationship between the Initiate and his / her Fetch, a tutelary spirit. This is a standing posture, with the head held proud and the arms upraised in a 'V' shape, victorious over Isis and Osiris, Nature and Death.

4. The Sign of Set Fighting

This posture is Aleister Crowley's adaptation of the Golden Dawn's Zelator grade sign. The right arm is flung forward and up (similar to a Nazi salute); the left arm is flung backward and out; the right foot takes one pace forward. The symbolism is aggressive, warlike and dynamic.

5. The Sign of the Snake Striking

This posture is highly appropriate to magical Workings which involve a 'sending' of some description. Its ophidian symbolism is obvious. The posture is a kneeling one, with a curved back, leaning backwards. The arms are lifted over the head and curved forward so that the hands meet above the head, pointing forward in the attitude of a snake about to strike. One curious effect of this posture is that when adopting it the seat of consciousness seems to shift from the head to the hands, the position of the invoked serpentine head.

c) Magical Breath

One very important physical skill for the magician to acquire is that of control of the breath. This is a technique which has reached its highest development among Eastern practitioners, but nonetheless has its place in the West.

There are three main reasons for gaining control over the breath:

1. The first is purely physical. Most people simply do not breathe properly. The organism becomes healthier and more awake and robust if deep, measured breaths are routinely taken instead of lazy, shallow ones.
2. Changing your breathing patterns significantly changes the chemistry of your blood. These physiological changes in their turn affect the mind, opening the way to altered states of consciousness.
3. Control of breath facilitates mastery over vocal magic, the use of the spoken word. This is important in so many areas, from the intonation of names or mantras to the measured recital of chants or the effective and rhythmic utterance of poetic invocations and magical statements. Pausing to gasp for breath at an inappropriate point can spoil the effect for others present in a group. Working and worse still, it can jar your own mind out of its magically inspired state.

There are two main approaches to the magic of breath. The most common one in the West is that of taking deep, measured breaths in a set rhythm. The usual count given to beginners is a fourfold rhythm: breathe in to the count of four; hold the breath to the count of four; breathe out to the count of four; hold the lungs empty to the count of four, then recommence the cycle. Even this simple exercise will produce significant results as the Initiate will breath far more

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deeply than normal, enriching the blood with oxygen. This will inevitably have knock-on mental effects. Certain physical effects may also be noted. Sometimes the body will seem to go numb (breath control of this type works very well in conjunction with posture work, helping to avoid discomfort and twitching). At other times, the body may seem to buzz and vibrate in a peculiar manner.

Once practice is established the Initiate can begin to extend the length of the inbreath and the outbreath, slowing and further deepening the breath cycle. If intonation is required, a pattern of breathing will be established which has a good inbreath, a long outbreath in which to speak / chant / intone, and relatively short pauses between the two. After a while, the variations of breath control to match the Work in hand become an easy thing to judge. It's all a matter of practice, practice, practice.

At this point, it is interesting to recall how in very many cultures the breath is considered to be a vital substance, often being equated with the spirit. These exercises can be used to 'charge' the breath with willed qualities, then use it to empower items such as talismans or sigils by breathing upon them or singing words into them, literally imbuing them with life of a very specific nature. Many of the old techniques of magic can be better understood once the vital process underlying them is grasped and understood through hard work and personal experience.

The other approach to breath magic is that of hyperventilation, inhaling and exhaling very deeply and very rapidly, causing very sudden changes in body chemistry and consciousness. This will cause extreme giddiness and Initiates must bear in mind that this practice has the potential to be extremely dangerous and injurious to health if care is not taken. However, it can whip the mind into a magically

charged frenzy and I have had considerable success with this simple technique in results oriented magic.

(ii) **Magical Motion**

Having looked at the use of static posture for magical purposes, the next logical step is to consider the body in motion. It is a certainty that different types of motion will best suit different people. We will examine them in order from the most gentle to the most frenzied, but Initiates are encouraged to try all of them, creating a rigorously thorough training regimen for themselves. Some will inevitably be found to be more effective than others for each individual, but all should be mastered before that value judgement is made.

The simplest movements to start with are the traditional ones associated with ritual magic. Now I don't have a lot of patience with attempts to resurrect old Golden Dawn Masonic style rituals, they are simply not appropriate to this day and age. However, for the purposes of this exercise the Initiate should perhaps endeavour to practise the sequence of grade signs and circumambulations employed in the ceremonies of such a group and detailed in most contemporary books of occultism (most notably Israel Regardie's *The Golden Dawn*). These circling parades in particular, reinforced by meaningful signs given at various points, have a very definite effect both upon the focusing of the psyche and the perceived atmosphere of the Working area: the air seems to throb, an effect which can be tangibly felt. These simple and effective patterns of movement can easily be carried forward into the modern magician's personal repertoire whilst leaving the unnecessary bulk of the pomp and ceremony behind. Those more drawn to the Northern

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Mysteries would do better to practise some of the rune yoga exercises described in Edred Thorsson's *Rune Might*. Those who prefer to stick solely with the exercises given in this book can try simply walking in large counter-clockwise circles to define their Working area, pausing to adopt one of the five postures described previously each time the northernmost point of the circle is passed. Always be aware that **whatever psychic changes you register during these practices are arising in response to your physical actions**. You should take time to consider why it is so important to be aware of this fact.

Moving to a slightly more energetic practice, Austin Spare developed a technique which he termed 'the right way of walking'. Basically, the Initiate should take him/herself off to the countryside or to some other place where he/she can walk in privacy. Then begin to walk, the back held straight, the arms kept by the sides with the thumbs pointing forwards, the eyes defocused and looking straight ahead. Walk with an even, measured rhythm. You will find that this technique induces a state of trance very rapidly and this practice is readily used for the charging of sigils and other magical operations. Again, take time to consider the way in which physical techniques induce magical trance. Why should this be so and why is it so important?

Dance is an obvious candidate for our consideration and magical dance is an important part of the repertoire of many skilled magicians. We may consider the dignity and control of a Shinto shrine maiden's dance, or at the opposite end of the spectrum there are the rites of voodoo in which the dancer enters an ecstatic frenzy, thereby allowing a *loa* to manifest through his/her form. Ritual dance has been significant in many cultures. We enter a slight minefield here, as some people (such as myself) can't dance to save our

lives and would ordinarily prefer to suck on a mouldy old sock than set foot on a dance floor. However, in private, even I feel occasionally compelled to make rhythmic actions vaguely resembling dance when in the throes of a magical trance, and I have even participated in a dance in a group ritual with good effect. The most appropriate dance movements for an Apepian Initiate, of course, are sinuous, serpentine ones. The choice of music (if any) must always be a matter for individual preference and should resonate with the purpose of the Working, but as a general rule music which includes singing is not effective. Instrumental music is much more effective at sustaining the trance state. Of course, when voice is used as a musical instrument rather than simply singing lyrics, it can be very effective.

Another highly effective magical use of motion, particularly appropriate to the ophidian current, is that of swaying. Simply stand on one spot and begin to sway slowly from side to side. This will be found to enhance mental concentration in ritual remarkably. It may be found that a kind of shaking or trembling also seizes the body as the trance takes full hold. The mechanisms of this process are explored and discussed more fully in the book *Seidways* by Jan Fries.

Finally, we must examine the practice of whirling rapidly around until the body is overcome with dizziness. This may be pursued to the point where you collapse in a heap, at which time the mind acquires a high degree of lucidity and detachment, or with practice the whirling may be continued indefinitely, holding the body right on the brink of dizzy imbalance and collapse, but never quite going over the edge. This allows a highly concentrated trance state to be maintained for an extended period of time.

(iii) Reclaiming the Senses

One of the most important challenges which faces each Initiate on a daily basis is that of determining what is Real. We must learn to perceive True instead of mindlessly swallowing the vague wash of impressions and pre-packaged viewpoints with which we are routinely bombarded. Apep is the God of Illusion, so we must be masters over that which is illusory, not its slaves.

This is much more difficult than might be supposed, since we cannot actually trust our senses, at least not as they currently stand. Our conscious awareness only actually receives about 10% of the sensory information transmitted to our brains; the remaining 90% is simply filtered out and we are never aware of it. It may be judged irrelevant by the brain's processes, or it may simply not fit in with what the brain 'expects' to perceive and is thus ignored. If you doubt the extent of this filtering effect, consider how many times you have looked fruitlessly for the ketchup or your keys, only to discover they were right in front of you the whole time and you wonder how you could possibly have missed them. Lesson one: the brain is biased and it will do its damndest to present and accept only that information which conforms to its own worldview. That worldview is an unconscious one, programmed in by cultural and societal influences during the first few years of life and reinforced by the pressure of society and the media thereafter. Trying to deprogramme that bias is almost impossible, or is at least a very long term process. But we can certainly make ourselves aware of it and take steps to consciously **direct** our attention and our senses in an attempt to circumvent it.

Exercises follow which should be of assistance in reclaiming full use of the five physical senses, so that we may

begin to perceive what is Real.

SIGHT:

As an example of how untrustworthy your sense of sight is, try the following exercise. Cast your mind back to a room you recently visited for the first time. (It doesn't matter what kind of room: it might be a home, shop, office, or even a public lavatory.) Can you remember the pattern on the carpet? Can you remember how many chairs were in the room? What colour were the curtains? Were there pictures on the wall? What of? Were there books on shelves? What were their titles? Your eyes will have seen and processed all of this information, but nearly all of it will have been filtered out of your conscious perception by your brain as irrelevant and you will not now be able to recall it. Where the eyes perceive a pattern on a carpet in all of its detail, the brain tends to take short cuts in presenting the information to your awareness; it will extrapolate the basic pattern over the whole area, 'filling it in' to reduce processing effort, and presents that image to your conscious mind. Thus, you will probably miss seeing the wine stain in the corner unless you specifically focus upon it with full attention. Try asking any group of people to describe a room or an event from memory; their descriptions will all be different, sometimes wildly so. This is because their brains 'cut and paste' according to their personal bias instead of seeing True.

The only way to remedy this is to stop observing on automatic pilot and to deliberately take conscious control of your sense of sight. When you enter an area, deliberately look at everything and note every detail in your mind. Make note of colours, objects, people, patterning, relative positioning, subject matter of pictures, titles of books,

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everything. With continued practice and vigilance you will train your brain and it will start to get used to the idea that you want to record these things; it will eventually begin to do so without the need for conscious prompting. But you will need to deliberately and persistently train it out of years of accustomed sloppy vagueness.

HEARING:

The ear of an infant can distinguish between many more sounds than the ear of an adult. This again is because the brain starts taking short cuts in analysing sense perceptions. As a child begins to pick up and learn language structure from its parents, the brain focuses upon those sound patterns, particularising them, and begins to relegate less used distinctions into broader, vaguer categories somewhere at the back of the mind. This is one reason why Occidentals find it so difficult to master Oriental languages and vice versa; because our brains are not geared to differentiate between the sounds used in this linguistic palette. Sounds which are quite clearly distinct to Oriental ears seem identical to Occidental ears. Again, the only solution is to stop listening on automatic pilot and to deliberately concentrate on each and every sound you hear, distinguishing between the different layers and subtleties of intonation. Focusing upon complex pieces of music and dissecting them note by note is one effective exercise. Another method is to learn a foreign language (always a worthwhile endeavour in any case), forcing the brain to deal with new orderings and sequences of sounds and attach meanings to them. This will be a struggle, it will not happen quickly, the brain has to be extensively retrained. Success in these disciplines will reap enormous rewards in all fields of incantatory magic.

TOUCH:

Touch is not so extensive a source of information as sight and hearing, but the sense can still tell us a great deal if properly trained. People today have largely got out of the habit of touching and handling things, of exploring and considering texture. This is a habit we need to get back into. Also, we tend to ignore subtle environmental clues such as the sensation of a breeze blowing across the skin, or the feeling of moisture in the air foreshadowing rain. Our sensitivity to events around us can be increased enormously by taking time to develop and pay attention to the often neglected sense of touch.

SMELL:

One of the reasons I rarely use incense in magical work is because it smothers other smells. In my experience some Workings, some 'presences', bring with them an odour. This was something picked up on by H.P. Lovecraft in his tales: "by their smell you shall know them". The memory of these subtle odours, brought back to mind, can be of great assisting in expediting future invocations and in such instances a similar-smelling incense may indeed be a potent tool. But first, you have to be sensitive to such subtlety and perceive for yourself the haunting odour lurking on the fringes of imagination. The only way to train and develop your sense of smell is to deliberately seek out every new odour, fair or foul, with relish, and take time to savour their subtlest nuances. Human beings will never possess a dog's sense of smell, but you will be surprised how powerfully this sense can be developed, until you really can smell people approaching. As Marcel Proust exhaustively recounted, smell has the power to

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unlock the mind's deepest recesses of memory and association.

TASTE:

Taste may appear a peculiar one to concern ourselves with, since it seems a purely internal sense. This is not quite true. For one thing, taste and smell are intimately linked and developing one will necessarily develop the other. For another thing, taste is a sense which interacts very closely with the psyche when attention is paid to it. Events have a 'flavour' which can be tasted in the mouth with practice and this subtle apprehension of unfolding events can prove almost precognitive as signals detected subconsciously are transmitted to the consciousness through the medium of taste.

As with scent, deliberately seek out and savour new flavours all the time.

Our upbringing teaches us to rely almost exclusively on only two of our senses, sight and hearing, and we can't even use these correctly. But we must learn to develop all of our senses in order to rectify the sensual deficiency in our contemporary lifestyle and gain access to new methods of knowing and perceiving.

My recommendation is to be alert to the development of all five senses all of the time so far as it is possible, but to dedicate one day to each sense every week in order to really focus upon each in turn. This will amount to five days' intensive sensual exercise each week, allowing you to rest at the weekends. (It is important to always schedule time for rest, to allow all that you have learned to be absorbed.) Arrange challenges and trials for each sense on its allotted day in order to test yourself. Make a game of it, make it fun,

and your subconscious will **want** to play along, making progress much easier. Following a training programme like this will soon bear results.

(iv) Testing Your Limits

It is important that we each should know the limits of our own bodies so that we are aware of just how far we can afford to physically push ourselves. From an everyday perspective, this gives us a baseline against which to measure our progress as we strive to become more fit and healthy. From a magical perspective, those Workings which push us almost to our limits, into a kind of trembling, in-between state, are those which pack the most punch.

It goes without saying that the magician will strive to be fit and healthy as far as possible. This means a balanced diet and a programme of exercise. Even a daily walk is sufficient to maintain a level of reasonable physical fitness.

Here follow six suggestions to test the ability of the body to cope when pushed to its limits. All are potentially hazardous to health if pursued in a foolish and unbalanced way. Due precautions should be taken and assistance from friends sought where possible; ultimately, all such exercises are pursued at the individual's own risk. Only a fool would attempt any of these exercises when feeling remotely unfit or under the weather. Other methods will suggest themselves to Initiates.

1. Exhaustion

This exercise requires the use of a mobile phone and a reliable friend. The Initiate sets off walking. The aim is to

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walk until you literally can not take another step without collapsing (note that the point of the exercise is **not** to collapse, but to discover the point at which it is imminent and then to stop). Be harsh with yourself, as most people will tend to give up and tell themselves they have reached their limit long before it is actually approached. Bring sandwiches by all means and definitely equip yourself with plenty to drink. But don't sit down and have a picnic, you should eat and drink whilst on the hoof, just pausing long enough to take a bite or a drink. When you finally feel that you cannot take another step phone your friend, who must be prepared to come and collect you no matter what time of day or night. Also, be sure to check in on an hourly basis.

2. Alcohol

Alcohol, taken in moderation, can assist in preparing the mind to experience altered states and can be a useful magical tool. Taken to the next step, carefully induced intoxication can lead to the state of divine ecstasy embodied in the runic $\text{F} \text{I} \text{H}$ 'Alu' formula. It is necessary for the Initiate who would use this tool to know the precise quantity required to produce the desired inspirational effect without tipping over into drunken idiocy. Alcohol is a good means of testing mental self-control.

Again, a trusted friend is required for this challenge. The Initiate drinks several alcoholic beverages at a carefully measured rate and to an agreed maximum quantity (e.g. "I will drink one measure of whisky every ten minutes to a maximum of eight measures"). The intention is not to get blotto, but to monitor the progressive effect of the alcohol from the viewpoint of an objective observer. The magician's companion will take notes of the apparent effects as time

progresses, for up to an hour after the final measure (e.g. "After fifteen minutes and one measure the eyes dart about and will not remain fixed on one spot ... After twenty five minutes and two measures the eyes stop roving and the gaze becomes dull and heavy as the subject struggles to retain focus ... After thirty minutes and three measures the speech starts to slur ... After forty minutes and four measures the subject has difficulty following the track of a conversation ..."). You will find it interesting to compare these objective observations with your own subjective evaluation; there may be significant differences. In this way, the Initiate learns his precise 'tipping' point, important for those situations when he uses alcohol as a sacred tool to achieve a state of divine inspiration, or in mundane social situations where he wants to be careful to appear convivial yet retain full control of his faculties.

3. Fasting

Agree to give up food for a period of time. Start small (i.e. one day only) and work up to three days or so. Drink only water during this period. Study the effects of food deprivation upon the body and upon the psyche. You may find that the ability to concentrate becomes much enhanced as your mind focuses itself because of the desire for food. This exercise in particular must be used with caution and infrequently.

4. Sleep Deprivation

Try going without sleep for a night or two (again, be warned that overdoing this may prove fatal). This exercise should be done during a period when you will not have to drive. Also,

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restrict meal preparation to microwaves or take-aways to avoid the danger of falling asleep and leaving the oven on. Study and record the effects of tiredness upon you, both physically and mentally. Do hallucinations occur? At what point do you start to enter hypnogogic trance without warning? Consider the possibilities of this as a magical tool.

5. Orgasm Exhaustion

Set aside a free day to discover how many orgasms your body can endure in a twenty four hour period. This does not mean how many you **want** to have, you would probably be satiated after two or three. How many can you physically endure, even when you don't want to? When it becomes too much, take an hour off, then get back to it with gusto! Masturbation is probably preferable to intercourse for this practice, as love-play will serve to increase the delay between orgasms, it is just too distracting for the current purpose, which is a dispassionate experiment. This exercise, here intended to test the body's limits, will be returned to under the auspices of the second head when considering eroto-comatose lucidity.

6. Orgasm Deprivation

There are two distinct approaches to this, each of which should be practised for a pre-determined period of time. You may decide that you wish to practise one of the exercises for a week, for instance. Once decided, that time scale must be adhered to.

The first and easiest kind of orgasm deprivation is simple abstinence. Turn your mind away from sex whenever it enters your thoughts; focus your mind and energies upon other things. You will become aware of a great sexual

tension gradually building below the surface. Consider how this can be redirected and used magically.

The second technique is that of *karezza*, i.e. the practice of masturbating without allowing yourself to reach an orgasm, always stopping just as the critical moment is approached and recommencing when it subsides. This generates a very high charge of sexual desire, which can be maddening as it is constantly denied release, but very magically empowering. This raging energy can be thrown into any magical operation you carry out (though this should not be done during your scheduled practice sessions, when the intention is to study the effects of the exercise and take notes). During the span of the exercise period, *karezza* should be employed on a regular basis (at least twice daily, preferably three or four times) to inflame the accumulated desire to fever pitch but allow it no physical release. This is an extremely potent magical practice, but should not be used to excess.

A Few Words On Sex Magic

It would be remiss to ignore the subject of sex magic in a chapter specifically focused upon the carnal aspects of magic. Indeed, the magical potential in the biological energies of sex is briefly touched upon in the exercises suggested for orgasm exhaustion and orgasm deprivation. However, sexuality, goes far beyond the physical, incorporating emotional, mental and imaginative elements. As a result, the use of sex magic as a tool for illumination or sorcery is best employed in the work of the third and subsequent heads, reaching its full flowering in the fifth head of the Dragon.

The varied techniques of sex magic in practice are too

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vast to adequately address in this current work. There are as many theories and practices as there are practitioners. Nor is the practice of sex magic an essential component of Apepian magic (**Desire** certainly is, but not necessarily its expression through the sexual act itself). Its use or otherwise will thus depend upon the preference of the individual Initiate. But at the very least an understanding of the powerful currents of sexual exchange is absolutely central to the Left-Hand Path, whether or not they are actually directly utilised in practical magical Workings. These energies will always be present, even if only in inner desires. The reader is referred to the very fine works in the Reading List for further information.

The main additional comment to made upon the subject at this stage is to state that those people who take the time to work through the exercises offered in this chapter will find themselves becoming intuitively familiar with the elusive key which will reveal to them the secret of how the physical and magical realms are intertwined. This key will then inform and empower any sex magical experiments they may choose to undertake. But the only way to properly use the flesh is to come to know and love the flesh. The techniques for doing that are presented here in as clear and straightforward a manner as possible.

CHAPTER FOUR

THE WORK OF THE SECOND HEAD

In the previous chapter, we focused our attention upon the practices relevant to the first head of the Dragon, namely the control and development of the physical body and the realisation of flesh, blood and bone as intrinsically magical. Indeed, the flesh is the very foundation of the Left-Hand Path and all else must be grounded in it. Like Merlin in Robert Holdstock's *Merlin's Wood*, our runes must be carved upon our very bones.

In this chapter, we build upon the preceding work by introducing similar practices to exercise and train the mental faculties. The mind must be monitored and brought under control; it must be expanded and adapted to suit our magical purposes.

We like to kid ourselves that we have control over our own minds. This is a ridiculous assertion. As soon as the exercises in this chapter begin to be conscientiously applied you will discover that your mind is scattered, fragmented and cannot stay focused on one thing for a single moment without hard and rigorous training. Developing sufficient mental

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control to consistently work successful magic is difficult in the extreme.

To illustrate this point, I would like to share a couple of experiences that I had when very ill in May 2003. My joints had been attacked by a viral infection which I had apparently contracted after exposure to rat urine in the archive storage of the company I worked for at the time. I was unable to walk, could not even stand without the aid of sticks and every movement was agony. My hands were so stiff and swollen that I could do precious little with them and I had a headache that felt like a drill boring into my right temple.

Not surprisingly, I found it difficult to sleep and I lay awake one night trying to read, half delirious since I was so ill and tired. The book I had chosen was simply a light novel, nothing heavy or overly complex. However, when I picked it up again in the morning I discovered that I had completely lost its thread. In my delirium, I had created entirely new characters in my mind and had woven them into the plot of the book. I could recall whole sections of the story peopled with characters who simply did not exist in the novel. In fact, I was so muddled that I could not tell apart what I had read and what I had imagined and I was forced to begin reading the book again. This shows how the mind can break free of conscious control and run away with itself without our even realising that it is happening. When properly trained and applied, this ability is actually a very important tool for magical applications, but it must first be brought to heel. Until this period of illness I had never noticed the extent and power of this tendency of the mind.

But this was not the only odd mental experience I had during this period. As I lay trying to sleep on another night, my brain's usual filters must have been lowered, allowing me a glimpse of the subconscious at work. We often talk of the

mind's 'internal dialogue' as it constantly chatters away with itself, but in this rare moment when the barriers were down I was able to see just how extensive this actually is. I became aware that my mind was having **at least** a dozen simultaneous conversations with itself as I observed it, all of them divorced from conscious participation. You know when you sit alone in a busy bar or cafe and simply listen to the buzz of human noise around you? How the many conversations are all distinct, but the overall rumble is so loud that you are unable to fully tune into any one of them and isolate it? It was like that, but it was inside my head and I came to the shocked realisation that it was **always** like that in there! But the brain is accustomed to filtering out those bits which are not pertinent to the current interests of the conscious mind, which is arrogant and absurd enough to assume that it is in control. In actual fact, it is being hoodwinked and manipulated by the preprogrammed filters that our society and upbringing have conditioned our minds with. It is the task of the magician to undo this conditioning and free the resources of the whole mind, integrating and unifying them. But first, it is necessary to simply become experientially aware of them and familiar with them and this in itself is no easy task.

It is this task which we shall address in the current chapter.

Models of the Soul

In order to train the mind in magical work, it is necessary to understand the underlying structure and substance of the mind. The words 'mind', 'soul', 'spirit' and such like are very vague and woolly and it would be of benefit to the Initiate to take some time to learn the interrelationships implied in some

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of the more sophisticated models of the body-mind-soul complex.

Most magical traditions teach soul lore as part of their curriculum. The Egyptian model of the soul and its various parts is alluded to in the Temple of Set, especially well defined by Don Webb, and this may be familiar to some; if not, then his published books contain a good portion of the most pertinent information. The Germanic soul model is well known through the books of Edred Thorsson, most notably *Runelore* and *The Nine Doors of Midgard*. The kindred Celtic model is presented in my *Book of Ogham*. A highly developed Qabalistic model exists within the Knowledge Papers of the Hermetic Order of the Golden Dawn. There is no shortage of sophisticated models of the psyche within the traditions of magic.

More recent psychological lore will also be of use to the Initiate, especially the works of Carl Jung.

To boil all these models down to their basics and present an inventory of distinct soul parts in modern English in no particular order, we might create a list that reads somewhat as follows:

intellect
memory
emotions
repressed shadow aspects
inherited characteristics
idealised image
public face
tutelary projection
post-mortem shade
focal core, the sense of Self itself

The purpose of Initiation is to knit these faculties into a single cohesive identity, capable of surviving the death of the physical vehicle and Remanifesting in a new existence, whether in a fleshly form or incorporeal. Before they can be integrated, they must be understood and developed and streamlined. Many of these faculties ordinarily behave according to preprogrammed conditioning, some of it social, some of it biological, some of it simply habitual. Using the same techniques of observing, testing and stretching which were applied to the five physical senses under the work of the first head, we must now bring the parts of the psyche into full working order. This takes practice and patience and a great deal of hard work.

I would recommend that the Initiate should familiarise him / herself with as many of these soul models as possible and work with them vigorously within the context of their own symbolic and cultural tradition. Each traditional model is balanced within itself and by taking time to fully absorb each in turn on its own terms and in its own frames of reference, the Initiate will soon establish a very cohesive image of his / her interior operations, something which will be critical to the work of the second head.

Monitoring Thought

Before we can even begin to try to control our thoughts, it is first necessary to become aware of them. For this exercise, which should be practised regularly for at least a month before progressing to any of the other practices which follow, assume the seated posture of the God as described under the work of the first head.

Once the posture is steady and stable and the

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breathing has settled into an easy rhythm, simply begin to observe your thoughts. Centre your consciousness in a kind of 'vantage point' within your head and just keep watch. Take note of your thoughts as they arise. Do not allow yourself to become involved in any of them, just observe them as they arise, multiply and vanish.

After a time you will become aware of insidious 'concealed' thoughts which creep into being from within your mental vantage point itself. These will be thoughts such as: "I wonder how well I am doing"; "How much longer till the end of today's exercise?"; "Hmm, where did that thought come from?", and so forth. It may be difficult initially to notice thoughts of this kind, since they disguise themselves as a part of your process of observation. But they are not, they are separate and distinct thoughts in their own right and you should recognise them as such.

Once you have spent some time in regular practice and have become familiar with the patterns of your thoughts as seen from your inner vantage point, you can take the exercise one step further. Now you should let your attention latch onto one thought when it arises and follow it to the exclusion of all others. You must not try to influence it or develop it in any way; just observe it and its convolutions perfectly dispassionately. You will discover that different streams of thought will react to such close observation in different ways: some will dry up and cease almost instantly; some will develop steadily; some will leap about from idea to idea, shifting and changing in the blink of an eye; some will bizarrely seem to stop, turn around and stare right back at you. Again, practise this on a regular basis.

Finally, keep notes of your progress with these exercises and always be encouraging with yourself. Every minute spent in such practice is a triumph of your Will, even

if no obvious sign of improvement seems noticeable. If you continue to encourage yourself, your subconscious mind will respond and will start to play ball, opening itself more readily to your inspection as it senses that you are pleased with it and that there is pleasure to be gained in these practices; the subconscious responds best to fun in such long-term exercises, so make a game of them. Bullying it will produce poor and resentful results; try to **involve** it and welcome its participation.

Stopping Thought

Once you become proficient at observing and following your trains of thought without interfering with them, you will discover that you have gained some insight into the phenomenon of thought itself. You will start to recognise the patterns whereby random thoughts arise in your mind, surfacing from the depths of the subconscious. Now, armed with this knowledge, we face the considerably more difficult task of actually dampening and stilling thoughts, preventing them from arising in the first place where possible and quickly snuffing out those which manage to slip through the net.

This is done in much the same way as the previous exercise. Centre your consciousness within your mind and begin observing. But this time keep your mental landscape as still and empty as you can possibly make it. As soon as you become aware of a glimmer of thought, extinguish it.

Now the battle will begin in earnest. You will be stunned by just how undisciplined your mind is, you will not believe just how many uncontrolled thoughts whizz around in there and resist all your attempts to quash them. They will

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seem like the hydra: cut one off and two more spring up in its place. You will despair at how little progress you seem to be making. You will be fooled as you think to yourself, "I'm doing really well, I haven't had a single thought in ages," only to realise how insidious the little bastards are by playing off your own vigilance and enticing it to thought. They will laugh at you, mock you, dance rings around you. You want to know the best thing to do? Laugh with them, don't get uptight. Your subconscious will cease rebelling and will eventually start to work with you if you convince it that you are not its enemy and that its cooperation will benefit your whole Self.

It may seem disheartening to say that after a lot of work and practice you may find yourself able to truly cease thinking for a mere three or four seconds. But this is a truly incredible achievement and the sense of pure Self that will arise in these moments is – quite literally – like a good orgasm. Consider that an orgasm tends to last for only seconds, but that doesn't stop people striving for it. This degree of mental control will be of tremendous value in the magical workings of the later heads, especially the temporal manipulation of the sixth head. But you will need to practise, and often.

Single Pointedness

Once you are able to successfully still your thoughts for a few brief seconds (which is the Key to magical gnosis and prophetic powers), it is time to start focusing upon single-pointed concentration, which is a related and similarly difficult discipline.

Begin by staring directly at a single fixed point. It

may be a mark on the wall; it may be a dot on a piece of otherwise blank paper; it may be the edge of a knife (very traditional); it may be the head of a pin; it may be any one of a hundred small and simple things. Bring your mind to bear exclusively upon your chosen point of focus. Allow no other thoughts or impressions to arise in your brain.

This will be fiendishly difficult in exactly the same way that the thought vacuum of the previous exercise was fiendishly difficult. Your mind will twist and turn in its struggle to escape your point of concentration. Rogue thoughts will spring up faster than you can quash them, you will find your mind wandering, distracted by the most trivial thing. None of this matters, just willfully turn your attention back to your chosen focus point.

The issue at this stage is not how successful you are, it is simply the fact that you are practising. This practice will inevitably improve your skill over time. Every slight improvement in the powers of magical concentration and applied Will that you are now deliberately honing will pay enormous dividends. Lack of practice will, of course, pay nothing at all.

Visualisation Exercises

Once you have acquired the knack of concentrating upon a point without suffering undue distraction, you can begin to make the practice more magically useful by focusing your newfound attention upon a visualised object instead of a material one.

Begin by visualising some everyday object with no esoteric significance. Hold its image fixed in your mind's eye. Imagine every aspect of its appearance in all three

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dimensions and hold it steady in your imagination, your concentration rigidly fixed upon it. As you gain facility and confidence, begin to turn and rotate the object within your mind's eye, viewing it from all angles. Finally, introduce the other four senses to your visualisation and imagine the object in all of its sensual glory.

A good item to choose initially would be a small piece of fruit such as a tangerine or a strawberry. These are simple shapes, but are colourful and textured and offer a full sensual feast when the exercise is practised at its full potential. Imagine the sweet smell of the fruit; the soft dimples on its surface as you touch it; the mouthwatering flavour; the pulpy, mushy noises as it is squeezed.

Finally, begin to practise with visualising magical symbols or sigils which are meaningful to you (do **not** at this stage play with ones which you do not know the meaning of, that kind of work belongs to the third head, not the second). Use colour, shape, etc., in your visualisations and again try to grasp the symbol in three dimensions. This practice will have direct magical application in the work of the third head. However, at present any insights or what not that may arise are not to be welcomed; indeed, they are evidence that you are not concentrating hard enough upon the task in hand, which is single-pointed focus upon a visualised object with no distractions.

When you have achieved success with static visualisations, begin to envision whole scenes being acted out around you. Read a passage from a book and recreate it in painstaking detail within your imagination. Walk around and view the scene from all angles, examine the characters and the objects in their world. Again, exercise all five senses: pick things up and stroke them; listen to the sounds of the scenario; taste things; sniff the air to discover what odours

you can detect. Carry out this exercise many times in many different scenarios until they seem 'real'. This practice too will translate into direct magical work in the next head, which will prove quite difficult going if this prior experience and expertise has not been gained now by hard graft.

Mantras

Another way of focusing the mind is the chanting of mantras. A mantra is a word or phrase which is repeated over and over, capturing the mind with its rhythm and preventing the attention from wandering. Of course, if this was all there was to it, we might as well recite 'Mary had a little lamb...!'

Now actually, that is a brilliant idea and I would suggest that Initiates should indeed begin their mantra practice by reciting nursery rhymes or limericks. In this way, you can forget about any esoteric meaning and simply focus upon wrapping your attention up in the rhythm of the mantra. Later, when expertise has been gained and magical trance can be easily entered through mantra use, more meaningful mantras may be used for positive magical purposes, warping the world through their repetition.

The mantra should be hummed, sung or vibrated, not simply muttered under the breath. The exact tone and duration will depend upon the mantra chosen. Some work best with a buzzing drone; others with a harsh, explosive whisper; still others with a deep, sonorous incantation. The breath should be regulated to suit the mantra, which should be intoned aloud initially. As the repetition of the mantra begins to operate on 'automatic pilot', leading the thought along with it, it can be gradually quietened until it is being repeated silently within the mind, like a spinning wheel of inner sound

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which holds the mind enthralled.

Once this trance can be entered readily, the Initiate will be ready to begin using mantras with magical meanings. A mantra spinning in the mind induces a state of trance and opens the gates between the conscious and subconscious minds. It can therefore be used to plant magical seeds in the deep mind for either operative or illustrative purposes. Some suggested magical mantras follow:

The Formula of the Aeon of Set: "**Xepera Xeper Xeperu**"

The Formula of Leviathan: "**Xeper and Remanifest**"

To Seek after the Mysteries: "**Reyn til Runa!**"

To open the Gates of Hell: "**Zzas Zzas Nasatanada Zzas**"

The Word of the Aeon of Horus: "**Abrahamadabra**"

To summon the Draconian current: "**Capimao Vovim**"

The combined forces of the Lord of Darkness and the Serpent: "**Apepi Set**"

The Charm of Making: "**Anadl Natuiaeth Ufudd-Dod Bedd Oedd Doeth Ni Fyny Fel**"

"I reign over ye...": "**Ol sonf vors g**"

The Secret whisper of Apep: "**TINAMIWYAN**"

Further methods of developing mantras for operative magical purposes will be discussed under 'Sigils' later in this chapter.

Liber Jugorum

In his instruction paper entitled 'Liber Jugorum' (see *Magick or Gems from the Equinox*), Aleister Crowley offers a highly effective technique for training and developing the mind,

which can be adapted effectively for use by modern Initiates.

In Ipsissimus Crowley's original method, the Initiate attempts to keep watch over his mind by taking an oath to not say a certain word for a specified period of time. This word should be one which is used often in daily conversation in order to ensure proper vigilance. For example, the word 'and' might be selected. The Initiate might decide to avoid the use of this word for a period of forty-eight hours.

If the Initiate realises that his vigilance has lapsed and he has used the forbidden word, or – equally terrible – he cannot remember whether he has used it or not, then Mr Crowley would suggest slashing the forearm viciously with a razor blade in order to drive the lesson home. However, I tend to agree with Kenneth Grant when he suggests that this action can serve to actually **widen** the gulf between the conscious and subconscious minds and is not to be recommended. Training by punishment always breeds secret resentments, which is the last thing we want. Instead, if you realise that you have slipped up, just smile wryly and take note of the fact, promising your **whole** mind that with its help you will improve. This more gentle approach to training may take longer, but the mental bridges thus built will stand upon firm and lasting foundations. You want to build your mind into an integrated, focused tool, not have it cowering and snarling like a whipped cur.

When some degree of success has been achieved with this exercise of guarding your tongue, you can take things one step further. Now try to guard against the word entering your very **thoughts**, not just your speech. This, of course, is a considerably more difficult task. No sooner are you told not to think of something than it springs right to the forefront of your mind. Buzzer! Nonetheless, in this as in everything, regular and determined practice will be proven to produce

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results, with the mind gradually and willingly taking its cue from the strength of your determination and desire.

Death Posture and Magical Trance

The death posture is a technique developed by Austin Osman Spare and discussed most fully in his *Book of Pleasure*. In that book, there is a self-portrait of Spare in his death posture, sitting at a desk with his chin resting in his hand as he gazes straight ahead with a fixed, dead stare. Around him, the picture is cluttered by various obsessions and symbols that begin to spring into manifestation as the gates of his subconscious mind are unlocked and yawn open.

Over the years a number of people, such as Kenneth Grant and Peter Carroll, have found a great many words to say about the death posture and their insights are invaluable, but its essence is simplicity itself.

The key to the death posture is an understanding of Spare's *Zos-Kia* cultus. Again, a lot of words have been written about this, especially in the books of Kenneth Grant (Spare's literary executor), to which the reader is referred. However, in very brief terms the idea can be interpreted as somewhat akin to Ipsissimus Crowley's Nuit-Hadit duality: the infinitely large and the infinitely small. *Zos* can be viewed as the entirety of potential, the Unmanifest awaiting manifestation and infinite transformation. *Kia* can be viewed as the isolate spark of Self, stripped of all accretions, the Eye in the Void.

The death posture is the process of stilling bodily movement (see the work of the first head in the previous chapter) and extinguishing the personality. This allows the consciousness to retreat into itself, sloughing the skins of

opinion, assumption, indoctrination, programming, etc. In this vacuous state, the Eye moves upon the Void and the gates of Hell (the subconscious) yawn open, allowing deep-rooted obsessions and powers to arise into manifestation. This, of course, can be a devastating experience, but it is a tremendously empowering one.

It goes without saying that the death posture requires some skill with the types of practice described in the previous exercises in order to be effective. But for any true magical transformations to be wrought, some facility with this trance state is absolutely essential. The Initiate **must** be able to isolate the true core of Self from the mundane personality and directly perceive the Void in which "true creation" may take place.

Later in this chapter I will provide a brief account of the Order of Leviathan Working from the Temple of Set's Munich Conclave, at which a slight variant approach to attaining this altered state of consciousness was successfully employed in a group Working.

Eroto-Comatose Lucidity

Aleister Crowley is credited as one of the pioneers who introduced sexual rites into contemporary Western magical practice. However, he actually wrote very little on the subject in his open writings and his sex magical teachings must be largely deduced from a combination of diaries, letters, the people who worked with him and reading between the lines. They are not generally expressed in his published works.

However, one practice which he certainly advocated was that termed eroto-comatose lucidity. Put simply, this is the use of sexual stimulation to induce a state of trance. In

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the trance state, the mind is devoid of mundane thoughts and is peculiarly focused, capable of great insights and touching deep enough roots in the psyche to effect profound and lasting changes in both the inner and outer worlds.

The most basic method of utilising sex magic is simply to focus upon the moment of orgasm, when thought is crushed into oblivion by the intensity of the experience. At this moment the magician hurls a focused packet of Will through the open psychic gateway. Some magicians achieve tremendous results with this simple key, though my own experiments with this method have met with absolute zero success. Horseshoes for courses, as the saying goes.

However, I have had much success with eroto-comatose lucidity, which works in a quite different way to the above. In fact, it may be approached in two distinct ways. Initiates should try both and find out which works best for them; it may be that one method works best at certain times or for certain operations and the other works best under different circumstances. Try them and see.

The first method lays emphasis on the 'comatose' part of the description. Build up to a tremendous orgasm and then let your mind drift into trance in the ensuing exhaustion (it may be necessary to chain a sequence of two or three orgasms in order to induce a profound enough state of dissociation). The mind should be temporarily shattered, allowing the Will to focus itself into a diamond hardness without interference from idle thoughts. It can then reach forth to seek the knowledge it requires or to work the desired changes. This operation can be done solo or works very well with the assistance of a partner, who can talk the Initiate through a guided vision / astral experience after pleasuring him / her into a somnambulistic trance state.

The second technique reutilises the first head

methodology of *karezza*, the practice of masturbating to the point just preceding orgasm, but never allowing it to occur. This is continued until the buzzing of trapped energies coupled with frustration and mounting tedium cause the mind to slip into trance.

Initiates should practise these techniques to observe the changes wrought upon consciousness and the strange effects they can have upon the mind (not to mention their undoubted magical utility).

Sigils and Automatic Drawing

Austin Spare developed a technique of sigillisation which has become widespread and well known in recent years. A sigil is basically a pictorial glyph which conceals a Statement of Desire. When the eyes behold a sigil, they do not consciously register its meaning; however, the subconscious mind, which beheld the formation of the sigil and recalls the way in which it was shaped, certainly associates its form with the Desire. The use of such sigils is a way to bypass the conscious mind's rational objections and plant the suggestion of the Desire directly into the deep places of the psyche where it may be worked upon. These methods of mental manipulation fall under the work of the second head and Initiates should practise until they become perfect at the casting of such simple sorceries. We will first examine the ways in which such sigils may be formed before discussing how they may be effectively implanted in order to incarnate the magician's Desire. In this as in most cases, different techniques work best for different people.

The simplest way to formulate a sigil is to decide upon a phrase which states your Desire in simple terms. Let's

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take a straightforward piece of weather magic as an example. Let us assume that a magician is a bad sailor but needs to take a ferry journey. His statement of Desire might therefore be 'FAIR WEATHER'. He then eliminates all duplicated letters from the statement (this stage is optional and certain letters may be used more than once to create a more aesthetically pleasing or numerically significant design). This leaves him with FAIRWETH. These letters are then taken and assembled into a single diagrammatic expression which utilises all of their shapes, as exemplified below. The magician may make this as simple or ornate as he wishes until his sense of artistry is satisfied.



We now have a symbol which is derived from the statement of the magician's Will, but which no longer consciously suggests it. Personally, I would recommend creating the sigil within the charged environment of a formal ritual, coupled with a solemn declaration of intent, to ingrain its purpose more readily within the psyche (for ritual guidelines, see the chapter concerning the third head and many of the titles in the reading list). Once created, the sigil should be put aside for several days before being taken out again and charged, as described later.

Sigils can also be created to resonate with the energies of Gods or spirits, whether traditional or shaped by the magician's own mind (so-called artificial elementals or thought-forms). The grimoires are full of sigils relating to specific spirits and demons. In such a case, the letters of the spirit's name would be incorporated in the design of the sigil.

A simple sigil for devotional work with Apep is suggested below.



This can be spiced up as needed by the ingenuity of the magician, as in the second, more evocative and aesthetically pleasing, representation.

A look at the artwork of Austin Spare or the illustrations in Peter Carroll's *Liber Null & Psychonaut* will furnish many examples of sigils created in this manner which should help stimulate the new Initiate's creative juices.

To return briefly to the subject of mantras, these may be created by the same means. By choosing a statement of Desire, removing duplicated letters, then scrambling the remaining letters, a suitable sounding word or phrase may be produced and chanted. Taking our 'fair weather' example from above, we might create a mantra like 'THERIF AW'. This would then be charged in a similar manner to a visual sigil, but at the moment of casting it would be chanted rather than stared at.

In *Uncle Setnakt's Essential Guide to the Left-Hand Path*, Don Webb suggests a method of creating sigils from purpose-developed magic squares. If the English alphabet is counted as twenty five letters rather than twenty six (achieved by treating I and Y as the same letter / sound), then it will fit into a 5 X 5 grid, as follows.

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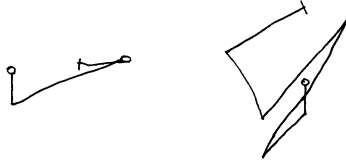
A	B	C	D	E
F	G	H	I/Y	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	X	Z

Now the trick is to rearrange the letters into a matrix which reflects our statement of Desire. Taking the same example once again, we place the 'fair weather' letters first in the grid in the order of their occurrence in the phrase, then fill in with the remaining letters of the alphabet, thus:

F	A	I	R	W
E	T	H	B	C
D	G	J	K	L
M	N	O	P	Q
S	U	V	X	Z

The magician can now trace sigils upon this square, which further expresses his Desire. Having created a magical square for fair weather, the magician might wish to sigillise the words 'ferry journey' upon it in order to render his Desire more specific. He does this by tracing lines upon the letters on the square, spelling out the words f-e-r-r-y j-o-u-r-n-e-y and tracing the shapes wrought, producing the following two

sigils:



These shapes and patterns of lines have no meaning to the conscious mind, but the subconscious knows how they were wrought and what they mean, recognising the Desire encoded within. Because of the conscious dissociation from them, the subconscious may manipulate them directly and without interference when they are charged.

Another technique which may be used in the creation of sigils is also derived from Austin Spare, that of automatic drawing. The technique in this case is very simple, although attaining a satisfactory use of the art may take some time and practice to develop to an aesthetically pleasing standard. It really does require the lowering of inhibitions and psychic barriers. But you know the drill by now: practise, practise, practise. A pen or pencil is held loosely in the hand over a blank sheet of paper. The mind drifts in reverie upon the Desire to be reified and the hand is allowed to move as it Will, without conscious interference or direction. From the resulting patterns, some parts may be extracted and adapted as sigils of the Desire and subsequently charged.

The methods for charging sigils are many and varied. Some will work wonders for some Initiates, others won't. The basic intention is to achieve an altered state of consciousness in which the mind enters a void and casts the sigil loose, throwing it into the deep places from which it will subsequently manifest. It is then effectively forgotten about

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and left to do its work. This is neither the time nor the place for the passionate willing for results; that should have come earlier in the actual formation stage of the sigil. The time of casting, or charging, needs to be free of 'lust of result', a surrender of the Desire to the depths of Hell, the subconscious mind. Only by completely releasing it in this way will it be free to move and to act, fulfilling its directive to manifest in the outer world.

Probably the simplest and most used way to charge a sigil is to intensely visualise it or stare at an image of it at the moment of orgasm. It sounds great in theory, for at this moment the mind is incapable of ordinary conscious thought (just try saying your multiplication tables while you're coming) and the sigil should penetrate straight through to the subconscious. Many people report very great success with this method. Personally, I have always had rather poor results using it, which just goes to show that what is reportedly the single most effective method for charging sigils will not necessarily be the best for everyone.

Death posture is another highly recommended method, placing the sigil at eye level as the dead stare is fixed upon it. This one I have had excellent results with, also with the right way of walking described under the first head. Really, any of the physical and mental exercises so far described can be adapted for this form of results magic. This, after all, is what all of that hard training is ultimately for.

Personally, my supreme triumphs with sigils have been when I have combined them with Workings of demonic evocation. As a goeticist of long standing and great enthusiasm, nothing pleases me more than whipping my mind into a state of consciousness wherein I can conjure some demon or obsession into seeming visible appearance. In such Workings, the evoked entity is passed the inscribed sigil to

charge and to act through as a physical seal of the Working. This works because the magician's attention is focused upon the demonic manifestation, so the charging of the sigil and its subsequent reification is apparently accomplished by the demon, not by you. In other words, it is being handed behind the scenes to a subconscious obsession in the guise of an external entity by a form of sleight of mind. I have had awesome results from this kind of combined Working. Evocation techniques are not a necessary part of the Order of Apep's curriculum per se, so are not detailed in this study of the seven heads. Full guidelines can be found in many of the books in the reading list, however.

The Dream Diary

During the course of the Work of the second head, the Initiate should begin in earnest to keep a dream diary if he / she does not already do so. There are many benefits from keeping such a diary, but in terms of our Apepian Work at this second head stage it is primarily because the process of consciously recalling dreams upon waking will work miracles in establishing a consistent dialogue between the conscious and subconscious minds. This process of mental integration is the whole focus of the second head of the Dragon. As a negative symbol, the whirling thunderbolt can represent the chaotic thoughts which must be reined in and controlled; as a positive symbol, it represents the whole psyche turning as a **unified** force, with each part coming to the fore in its turn. One of Don Web's sayings which impressed me greatly was that dreaming is the battleground for immortality.

The practice of keeping a dream diary is therefore an essential part of the work of this head and will assist greatly

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with the other exercises. However, it is also valuable preparatory work for the third head, in which dreams play a very important role and Initiates will be expected to develop the ability of lucid dreaming and also map their own personal dreamscapes. None of this will be possible without a good deal of prior practice in recalling dreams and a good stock of dream records for analysis.

Having got the whys and wherefores out of the way, the nuts and bolts of dream recall are quite straightforward. Keep a pad of paper and a pen by your bedside, within easy reach, also a lamp in case you wake in the middle of the night with a dream to record. As you fall asleep, remind yourself that you must remember your dreams when you wake up. Immediately upon waking – literally as soon as you realise that you are conscious – relax and still your mind. Then let your memory drift gently back until some image or impression arises from your dreams. You will probably find that once you manage to latch onto a single item, a whole host of information will come flooding through as the entire dream resurges in your memory. Write it down immediately, for it can disappear again in moments and you then won't be able to recover it for love nor money. If you remember only a single tiny thing, write that down, no matter how insignificant. This will reaffirm to your subconscious that your dreams are important to you. If you remember nothing at all, write in your diary, "I am disappointed that I was unable to recall my dreams this morning. I will try again tonight." In this way, your deep mind is made aware that you are not about to give up and go away. It will become an ingrained habit and results will then become more or less automatic.

In this, as in everything, practice makes perfect. The more your mind grows to expect you to want to recall your dreams, the more it will offer up to you, but it needs to be

trained to do so. In time, you will probably find yourself remembering a whole series of four or five dreams from a single night.

In the course of this practice, you will learn how important it is to get sufficient sleep. Snatching four or five hours at a time will quickly reduce your dream recall to zero. You **need** a good night's sleep. Sleep is not a waste of time; as you enter the work of the third head you will discover that sleep and dreaming are keys to some of the most powerful magic you can experience. At that time, you will be grateful for the preliminary dream recall work which falls under the jurisdiction of the second head.

Emotional Control

By control of one's emotions, I am certainly not referring to their suppression. Indeed, the emotions are a vital part of the soul-complex and should flow easily. However, we need to learn how to use our emotions to enrich our lives and our magic. Unfortunately, in the uninitiated state our emotions are usually switched on and off by implanted hot buttons, leaving us open to manipulation by the media and advertising. Our emotions can then be our chains.

The first step in our emotional liberation is therefore to identify our own hot buttons. Carry a small notebook with you, which will be your 'emotion diary'. Every time an emotion arises, make a note of the date, time and circumstances. Make special note of those emotions which occur in response to adverts or items on the televised news or in newspapers.

After you have accumulated some data, you will be able to look through your diary and begin to recognise

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patterns. You will learn what your hot buttons are: what makes you angry; what makes you sad; what inspires your lust; what makes you swoon into mushy lovey-doviness. Once you have identified these factors, you will be able to realise when they are being triggered and you will find that you can coolly detach yourself and switch off the programmed emotional response if you so wish. Emotions are a vital part of life, but they should arise because of your desires and experiences, not because someone is pushing your buttons to manipulate a response. The greater your insight and success with this exercise, the more immune to manipulation you will become.

Once your pre-programmed hot buttons have effectively been disconnected, you can concentrate instead on discovering what really makes you happy. A little introspective meditation – and perhaps divination – will work wonders here and you can channel your enthusiasm and affections into projects, people and things that truly mean something to you. Similarly, your hate and anger can be turned away from media-promoted bogeymen and turned upon your true enemies. You will be greatly empowered.

One extremely helpful side effect of this exercise is the ability to redirect unproductive emotional energies into other magical projects. When you become aware that you are getting angry or otherwise emotionally stimulated because one of your hot buttons has been pressed, don't just let the unwanted emotional response dissipate. Put it to good use instead. All effective magic is fuelled by emotion, so redirect the awakened energies into a sigil or similar work-in-progress. Make these things work for you instead of simply draining or frustrating you.

Any truly initiatory Right-Hand Path programme worth its salt – I am thinking of Buddhism in particular – will

teach its Initiates to similarly control their emotions and to switch off the programmed triggers that allow them to be manipulated by the media, advertisers and politicians. They attain a kind of detachment and that is where they are content to remain. The Left-Hand Path Initiate is not content with this. Having worked to shatter the chains that have shackled our true Selves, we must now choose to forge new and stronger chains which will reinforce and bolster our Selves, chains of power of our own choosing. A suitable example of this is Tolkien's Sauron forging the One Ring. This new act of decisive and conscious empowerment / bondage is horrifying to Right-Hand Path mentality.

It is up to you to deliberately choose those people, projects, places and treasures that truly inspire you and then to formally bind to them your love, loyalty, enthusiasm and ambitions. You must also choose those people, projects, places and things that are hostile to your goals and direct your hate and rage upon them. This part of the process – the conscious choosing of new chains – is truly Satanic and best sought in the writings of Anton Szandor LaVey, as its importance has not been stressed by any of those who have come after him, even those who may have surpassed him in other ways. Some will no doubt argue that it appears to be a backward step to form new attachments after severing old ones. It is, in fact, one of the keys to immortality. The difference is that our new bonds are self-chosen, selected to reflect and amplify our essential Self. In order to progress, we need to define what we are and strengthen this essence, even as we cut away that which we are not. Our true, Self-chosen loves, attachments and hates will feed and sustain our souls. There is a further Mystery here which you should learn for yourself during the work of the fifth head and beyond.

By this stage, your understanding of your own

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emotional triggers and attachments should be sufficient to allow you to press your own hot buttons and turn your emotions on and off at Will, for any purpose and at any degree of intensity that you wish. Love and hate, laughter and tears, should be available on tap. Your emotions will be a useful tool and a reliable guide now that you have redeployed them to resonate with your true Desire.

You should regularly practise with your emotional arsenal. Try getting absurdly angry in situations that don't warrant it; make yourself fall in love with randomly selected people; cultivate a new phobia and experience irrational terror at the most trivial things; walk calmly and dispassionately through troubling situations. Exercises such as these – induced under specific circumstances and with strict time limits – will enhance your emotional range and ensure that your feelings only respond to your own manipulations.

The Art of Remembering

The final part of the psyche to be exercised during the work of the second head is that of memory. There are two different types of memory exercise here, the former of which may be rendered easier if you have already diligently practised the exercises for developing the sense of sight in the first head.

This first method is simply based upon remembering things seen. Any number of conventional memory games can be used to help develop your ability to remember. Examples include such games as remembering what objects are placed upon a tray after staring at it for a few seconds before it is removed from sight. Variations upon this theme are noticing what item(s) has been added or removed when the tray is placed back in front of you. These are more than simple

games, they will actively develop and improve your memory over time.

Similar skills can be developed for the more verbally-oriented parts of your brain by learning passages of words by heart. Choose a play and learn the lines of one of the leading parts. Memorise a poem. Learn long passages of prose that are meaningful to you until you can recite them flawlessly.

A superb exercise for the work of this second head is to learn a new language. In doing so, you will exercise your memory as you learn new words and try to remember new grammatical structures and ways of expressing yourself. But you will also exercise your entire intelligence, learning new ways of linking concepts together. Freeing the mind from a single, rigid linguistic structure will provide great freedom of thought.

You may adapt one of the exercises presented under the first head for the sense of sight, so that it becomes a memory training exercise also. Walk into a shop or a busy room that you have not previously visited. Look around for thirty seconds and then leave. Sit down as soon as possible and begin writing a list of everything you can remember seeing. As time and practice accrue, you should find your lists getting progressively longer.

Finally, we will turn to a memory exercise which will also provide a valuable foundation for some of the work of the fourth and sixth heads. When you retire to bed, think back over all of the events of the preceding day in reverse order. Include all of the minutiae that you can recall. Begin by remembering pulling the covers over you, then climbing into bed, then undressing and getting ready for bed. If you pottered around first, remember what you did. If you had supper, recall what it was and how it tasted. Go right back through the day in this fashion. This exercise will not only

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help your memory, it will gradually loosen the bonds of time upon your psyche.

The Munich Working

It seems appropriate at this point in our study of the heads of Apep to recall the state of consciousness which was induced in a group Working of the Order of Leviathan at the Munich Conclave of the Temple of Set, which occurred a few years ago when I was the Grand Master of that Order.

This Working was noteworthy on three counts:

1. It was the first group Working to be performed at a Conclave by a major Order which had no script at all. Literally everything was ad-libbed. There were no props or ritual accoutrements save for a single candle on a central table to provide a slight illumination in an otherwise pitch black room. This Working was proof that the Order's doctrine of magic "by force of Will alone" was a viable one and could be forcibly demonstrated in the context of an open group Working, something which had previously been doubted. Many of those in attendance remarked that this was one of the most powerful group Workings they had ever attended.
2. The Working also demonstrated that dramatic shifts in consciousness could be effected in group Workings to a very pronounced degree. The mental exercises described in this chapter are generally presumed to be solitary practices, but the Munich Working showed that this need not always be the case. Although regular solo practice is absolutely essential, success can evidently be catalysed and enhanced through occasional group Workings to

reinforce the ongoing magical practice.

3. As stated, the Working was an expression of the spartan, minimalistic ritual work championed by the Apepian philosophy. However, it was observed by more than one person that part of its success was due to it having directly followed the heavily scripted and choreographed Working of the Order of Horus. This was not simply a question of contrast: the two positively enhanced each other. This suggests that although our most powerful tools – and the only ones on which we can ultimately rely – are those of the mind applied directly to the Void, the approach to this state of consciousness can be eased by carefully considered ritual work. (N.B. the philosophy and conceptual model underpinning 'the Magic of the Void' will be discussed in the next chapter.)

So what did the Working actually do? Basically, following initial decompression and invocations, we were each asked to raise up and examine all of our strong emotions, our thoughts, our opinions, our concerns and so forth. These were to be whipped up to a frenzy within the brain ... and then they were to be dropped, blotted out, cast aside. The emptied mind then looked inwards to perceive That which it truly Is at its still centre. In truth, the Working was engineered to locate and experience the Eye of Leviathan at the still centre from which all phenomena radiate. We looked into the Abyss and beheld a Monster looking back at us: our Selves.

Hopefully, the brief account of this Working will help suggest the many ways in which the powers of this second head may be awakened and developed. But such moments of lucidity are fleeting unless constant practice is observed.

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CHAPTER FIVE

THE WORK OF THE THIRD HEAD

In this chapter, we address the work of the third head of the Ancient Serpent, that of the hyena, leopard or jackal: the Beast of Blood. Here we explore clairvoyant faculties and how to develop them; their uses and their limitations. We explore the related phenomena of astral journeys and skrying, lucid dreaming and the mapping of the personal dreamscape. We explore theories of synchronicity and their implications for clairvoyance and the practice of divination and the interpretation of omens.

The first two heads are really hard graft and form the foundational work of developing necessary skills. Here at last with the third head the trance states so learned can now be applied in fascinating and transformative ways, literally opening up a new universe of possibilities to the Initiate. The danger of the third head is one of becoming enrapt in glamour and running a risk of self-delusion. This can be avoided if you adhere to the self-discipline learned during the arduous process of the previous work.

Clairvoyance

The development of clairvoyant abilities – among which we may include such psychic phenomena as telepathy, precognition, astral travel, etc. – has long been one of the major aims of magical practice. Some people seem to have been born with a greater or lesser natural talent, but in all cases it can be developed, encouraged and improved through practice. There's that annoying proviso again: hard work!

For most of us, clairvoyance will never be a tool that we can use to read the thoughts of our neighbours effortlessly, nor shall we find ourselves able to levitate our coffee cups to our lips. It is a focused moment of communion between the conscious and subconscious aspects of the mind which brings to the surface facts and insights and phenomena which lie beyond the range of everyday experience. As such, it rarely manifests to order and it generally takes us by surprise. But when it happens it is unmistakeable. A few anecdotal examples from my own personal experience may help illustrate the matter.

Clairvoyance often manifests in dreams, when the conscious mind is not in control and the barriers are down, allowing things to slip through. I remember a time a good few years ago when I was anxious to obtain a couple of LPs for my record collection. (Remember those? Quaint vinyl things which made musical noises when a stylus was dragged through their grooves?) This was in the days before the internet, when rare titles remained rare, and living as I did (and still do) upon a small island, I despaired of ever finding any records of the non-mainstream artistes I was interested in: Sally Oldfield and the Bonzo Dog Doo-Dah Band. But on the morning in question – a saturday – I awoke and I absolutely **knew** that albums by **both** artistes were to be found in a

particular music shop in the island's main town. I had seen them there in a dream and I knew in my bones that I had dreamed true. I went to town that same morning and bought a record by the Bonzo Dog Band and two of those newfangled CD things by Sally Oldfield from the shop I had dreamed I would find them in. None of these recordings had been in the shop when I had previously looked and there had been no reason to suppose that such relatively obscure – and old – recordings would be brought into stock. Indeed, the two Sally Oldfield CDs were actually German imports, not a usual find on the Isle of Man at that time (nor indeed today), as the small population deters shops from stocking non-mainstream items. An interesting question thus arises: did my sleeping mind respond to my desire and inform me when those products were in stock?; or, did my desire conjure those items to the island, with the dream a notification that my subconscious magic had worked? As an aside, similar occurrences with other music and books would happen on other occasions, and still sometimes do, but this was noteworthy as a double whammy with particularly unexpected titles.

On another occasion, I carried out a short series of clairvoyant experiments with some friends. One of them went into another room (we were working in his home) and handled various objects. He was accompanied by a witness. Doors were left open, so that we could converse, although we could not see each other. It was up to me to 'see' and describe the objects I believed he was handling. Often this was not too convincing, but on this particular night I felt a physical buzz in my body and the 'hits' came thick and fast as in my mind's eye I correctly saw him picking up socks, then a stuffed toy. But it was the next item which impressed me most and which taught me most about the way in which this phenomenon functions. I immediately knew and declared that the item was

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red and made of plastic. I knew that he was holding it to his ear and I suggested to him that he was using a red plastic telephone. I thought it to be a ridiculous guess, but could not shake the certainty that I was correct. Shaken, he walked back into the room I was in, with one of those fold-up red plastic travel alarms held to his ear exactly as if it was a phone.

It became apparent to me that rather than perceiving the objects directly in a type of out-of-body experience as I had initially supposed, I had instead established a mental link with my friend and was picking up his feelings and thoughts about the objects: first the clock's colour; then its texture; then unfolding it and holding it to his ear to listen to it. This struck me as very important, hinting at the ability to perceive through other minds.

It was at about this time that I scared half-witless a fellow clerk in the bank where I worked at the time. He was a real Jack-the-lad, always messing about, joking and frequently finding himself on the receiving end of the managerial wrath. One morning, full of cheek and good humour, he said to me, "I bet you can't guess what I had for breakfast this morning." Quick as a flash, before my conscious mind could even begin to formulate a response, I had replied, "Ravioli". The blood drained from his face and he demanded that I tell him how I could possibly have known. Had I been spying on him? He checked his shirt and tie for tell-tale stains, whilst I too wondered how I could possibly have known. It was hardly a usual breakfast choice, after all.

When I thought about it afterwards, I realised that even before he had finished phrasing his question I had seen him in my mind's eye opening a tin of ravioli and I knew that it was true and spoke the answer. This process had not occurred on a conscious level, it had arisen from somewhere

deep and I had blurted it out before I had even realised.

A final example – which has made me quite popular with friends on occasion – involves attending a casino. I was sitting at a table drinking coffee and munching crisps when a friend asked me for a number for the roulette table. I told him one instantly and without thinking and he placed his bet and won. Excited, he ran back to the seat where I was reclining and observing people (a favourite hobby of mine) and he asked me for another number. A second number duly sprang to mind and this time two of them bet on it and won a great deal of money. When they asked for a third number it was not forthcoming, but they had no grounds for complaint. (I don't mean that I guessed a third number incorrectly, incidentally, I refused to name a third number since I couldn't tell what it would be.) This happened again on a number of subsequent visits.

You see, I can always tell whether one of these experiences is true or not, whether a hunch is going to bear fruit. I feel it physically; I know it absolutely. The physical symptom is an apparent tugging in my stomach, as if someone had hooked their finger under my ribcage. Maybe this is why such hunches are called a 'gut feeling'. If that physical sensation arises, then I know that my insights are absolutely accurate.

Two major points spring to mind when I think back over my own clairvoyant experiences:

1. The most remarkable instances occur spontaneously, when my attitude is simply open and mildly interested. If I am personally involved in a situation in a passionate way, or if there is any excitement or tension in me, then nothing happens. I can't do it by **trying** to do it. I can help out my friends at the casino until their enthusiasm infects me and I

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become too focused on what is happening. But if I try betting myself, I can forget it, as I cannot sustain the necessary detachment and vacuity of mind.

2. The phenomenon is fleeting and cannot easily be prolonged. I am given a certain amount of information in a package. Trying to push for more than 'comes through' of its own accord will give nothing further or – worse – it will supply delusory / false information. After that first inflow and realisation, the mind interests itself too much in the process and the door closes, thwarting further true perception.

However, it is also apparent that training can enhance such experiences in two distinct ways:

1. Through practice and the proper recording of such phenomena as they arise, their occurrence becomes integrated and acceptable to the mind; thus, their incidence may be increased.
2. Through practise of and familiarity with the mental focusing techniques taught under the second head of Apep, two advantages may be gained: (a) the doors may be opened somewhat between the conscious and subconscious minds, increasing the likelihood of clairvoyant phenomena; (b) the mind's excitivity may be held at bay more effectively and the duration and clarity of the phenomena may thus be extended.

Developing Clairvoyance

This practice was taught by Aleister Crowley to his students so that they might exercise their psychic muscles and develop

their clairvoyant abilities. I have used it personally over a period of months at various times over the years and I can testify to its efficacy. It is a very simple but demonstrably effective method of developing clairvoyance.

Basically, you should obtain a full deck of 78 Tarot cards and take time to familiarise yourself with them thoroughly. Study each picture in detail until you know it intimately. Sleep with the cards by your bedside for several nights.

Once you have familiarised yourself with the cards in this way and established a rapport with them, you should perform the following exercise on a daily basis.

Shuffle the cards, then place the pack face down in front of you. Turn over one card at a time, trying to guess which suit it is (Trumps, Wands, Cups, Swords or Disks). Work through the whole pack in this manner, recording your guess and the true result in each case.

You will find that your number of 'hits' will increase over time. Eventually you will be scoring significantly above average. More significant than such dry statistics, however, will be those instances when you find that you **know** beyond any shadow of a doubt the precise identity of a card before you turn it over – not just its suit, but the exact card. You will come to recognise the symptoms of this sense of certainty and soon you will be able to invoke the phenomenon by replicating these psychosomatic symptoms deliberately.

After a few weeks, you should progress to trying to guess the precise card instead of the general suit as a matter of course.

Trance States

Much of the work of the third head involves the ability to enter into altered states of consciousness, commonly referred to as trance. The single biggest obstacle to success in this work is misunderstanding what constitutes a trance state and the failure of the Initiate to realise that he/she has already achieved a light trance. Years can be wasted waiting for a non-existent 'perfect trance'.

Any Initiate who has been diligent with the work of the second head will already have a good deal of experience with trance. A light trance is entered simply by focusing the mind upon a symbol or a sound and blocking extraneous thought.

The biggest culprit as a stumbling block always seems to be the phenomenon of astral travel, or trance journeys. Initiates often seem to have expectations of literally feeling the sensation of lifting out of their bodies and leaving their physical selves behind while their consciousness drifts away to another plane. Utterly unnecessary. Sufficient focus of mind to visualise and move around a scene in the imagination is a perfectly adequate trance for early forays into this form of magic. The work of the second head should have trained you perfectly well to hold a stable scene in your mind's eye.

The so-called 'out of body experience' is not so much a case of travelling **out** of the body as it is travelling **into** the mind. Paradoxically, this inward journey can often permit the Initiate to clearly perceive events in the outside world.

In early experiments the magician will inevitably remain all too aware of the body throughout. It will itch, twitch and generally be distracting, though this will be lessened in direct proportion to your experience with first head techniques. These twitches are not a sign of failure, they

simply mean that the mind is aware of its vehicle. Just refocus upon your inner vision and continue. With practice, the mind will become so accustomed to astral work that it will simply cease to take notice of the body and its distractions. But this deepening of the trance state will only come with work and familiarity.

The nearest everyday comparison to astral work is simple daydreaming. Astral magic is simply – in technique, if not in substance – a daydream focused and directed by magical Will. In other words, it is the use of magic to harness and control the image-shaping capacity of the human imagination for initiatory purposes.

If the imagination is popularly dismissed as a world of make-believe and seems a wishy-washy kind of a magical tool, just pause and reflect that every work of art, every work of literature, every piece of architecture or engineering, every technological advance, every human act, had its first birth in someone's imagination. Make-believe = manifestation through belief.

Experiments in Telepathy

Since telepathy is a touching of minds, to effectively practise it requires more than one person. The following experimental format, which combines telepathy practice with astral work, requires a minimum of three people: a transmitter; a receiver and a recorder. If you do not have a group of people with whom you can do magical work, try introducing this as a kind of parlour game with your friends. There's no reason why your training shouldn't contribute to their fun.

The receiver lies down on the floor and relaxes, closing his / her eyes. An image of the body is then created in

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the imagination and visualised in the room, positioned over the physical body. Once the image is vivid and stable, the receiver transfers his / her consciousness to it by an act of imagination and Will, 'seeing' through its eyes. This should not be difficult for those who have diligently practised the work of the second head.

The transmitter then leaves the room. The astral form of the receiver follows the transmitter and tries to observe all that he / she does. With practice, the receiver will find it easy to remain incorporeal, observing the transmitter, while simultaneously using his / her physical mouth to relay his / her impressions and observations to the recorder. This should be done in a stream of consciousness style, as it is often the smaller details which prove to be most significant. When all is done, the receiver returns to the vicinity of his / her body and 'settles back' into it, regaining ordinary consciousness and wiggling extremities to ensure consciousness is properly 'grounded'.

The above method forms the basis for some illuminating experiments in telepathy. Why do I term this 'telepathy', though? Surely it is some kind of remote viewing? Yes and no. It quickly became apparent to me that although the mind of the receiver interprets the phenomenon in terms of travelling to a place and observing what is happening there, what actually happened when we analysed the results was that the receiver picked up information from the mind of the transmitter – and, perhaps, others – and then span an experiential tapestry around it. A good example is that of the red plastic telephone / alarm clock recounted earlier in this chapter. I received the transmitter's perceptions of colour, texture and the act of listening as he focused on each of these in turn. My mind envisioned these in the form of a phone. I did not 'see' a phone; I accurately perceived three pieces of

information which were reassembled and interpreted by my mind in a matrix that made sense of them, **as if** I was seeing a phone. This is why it is important to have a scribe present to capture the stream of consciousness so that the significant details are not lost. Simply to record, "he thought he saw a phone, but it was actually a clock" completely misses what was actually a remarkable hit.

Initially it will be found that the ability of the receiver to recover pertinent and accurate information will wane rapidly after only a minute or two. Needless to say, with persistent practice both the accuracy and duration of results will increase measurably. In time the receiver may become so adept at nailing correct information that he may as well be physically present in the same room as the transmitter. But as was stated previously, trust only that information which arises of its own accord; pushing for more will always lead to falsehoods as the pressured mind makes things up to fill in the blanks.

The ultimate aim of experiments such as these, of course, is to develop facility and confidence in one's telepathic abilities to such a degree that they can be used to seek out information of a more pertinent nature. Our goal is to produce tools appropriate for Initiation.

Trance Journeys / Astral Travel

The basic technique for undertaking a trance journey is very similar to that relating to telepathic experiments as described above. The main difference in this case is that instead of focusing upon a terrestrial person or place, the Initiate explores an inner realm of the imagination – a dreamworld – and interacts with the beings and things he finds there.

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Such astral journeys are usually tightly focused. Generally, the Initiate will use the technique to explore the inner meaning of some symbol or icon associated with his magical universe. For example, Qabalists may walk the paths between the Sephiroth of the Tree of Life, focusing their Wills upon the task by reinforcing the experience through use of the planetary, Tarot, numeric and other symbolism associated with the particular path in question. They would invoke the Gods and Daemons attributed thereto and through use of these symbolic keys the Initiate would keep his Will fixed firmly upon the correct path. The oracles encountered upon the journey could then be relied upon to be true. This Willed orientation and magical control is what differentiates astral work from idle daydreaming.

In like manner, rune magicians will follow the rune streams between the worlds of Yggdrasill; Celts will explore the roots and branches of the multi-layered structure of the Otherworld and Underworld; Enochian magicians will visit the Thirty Aethyrs which constitute their magical universe. Mircea Eliade's book *Shamanism* recounts the spirit journeys and techniques of shamans in many different cultures.

The actual technique of astral projection generally follows a familiar pattern. The Initiate will surround himself with symbolism pertaining to the realm to be visited, drawn from the appropriate tradition. He will then enter a trance and project beyond his ordinary physical awareness by formulating a visualised body and transferring his consciousness to it as previously described. However, instead of exploring his immediate surroundings as in the telepathy experiments, he will generally use one of two techniques to enter the desired realm:

1. Visualise a door upon which is a symbol representing the

journey (a rune, a Hebrew letter, an ogham few, a Tarot image, or a pre-prepared sigil, for example). Once this visualisation is strong and is firmly associated in the mind as an entrance to the desired world, open the door and step through into whatever may lie beyond.

2. You can cause yourself to seemingly rise into an area of formless mist whilst intoning names or mantras pertinent to the journey (Enochian work in particular often follows this pattern). The incantations continue until the mist clears and a landscape takes shape fully around you and you 'arrive'.

Needless to say, for the advanced practitioner there are more direct and less formulaic methods, but only practice can make perfect and teach you what works best for you.

Once practice has proven fruitful with a set of known symbols, the Initiate may use the technique to explore the hidden arcana of symbols whose meanings are unknown to him. Indeed, Aleister Crowley used to actively test the skills of his students in such a manner, charging them to unravel a sigil of which he knew the import but they did not.

Through such trance journeys the Initiate will begin to discover recurring imagery and themes, all of which will be useful in the task of mapping his personal magical universe, which is a major project of the third head.

A word about the reality of these experiences is probably appropriate at this juncture. After all, they do take place within the imagination, which is a much more malleable realm than the physical world. So is it all make-believe? Perhaps, but only in the sense that by believing we can make real. Isn't that a fantastic thing to realise! Indeed, we ourselves are only make-believe; we create ourselves through our belief that we exist. Remarkable! Delusion remains, of

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course, a very real danger in the flux and flow of that astral world, but the Will can hold a vision true by continually checking every symbol and happening for proper resonance with the invoked force. Ipsissimus Crowley's writings place considerable emphasis upon this and should be consulted for further guidance. In short, the astral realm is as real as we make it, which is every bit as real as the outer objective world, but in direct proportion to the proper application of skill and Will.

The Seal of the Eye of Leviathan is, of course, the symbol par excellence of the Order's aspiration and its superimposition upon any astral phenomena should test their relevance to the Draconian Gnosis: if it is true, the Eye will strengthen the phenomenon; if false, the Eye will whither it away. Only Truth can stand in the gaze of the Absolute.

Skrying

Skrying is a further technique for exploring the magical universe. Unlike astral travel it does not necessitate the shaping of a complete landscape with the imagination, through which the Initiate moves and interacts in a mentally projected body. Instead of participating in a dream-like experience, the skryer perceives astral images reflected upon a surface, as if looking through a window or a camera lens. Some Initiates prefer one method, some prefer the other. All should practise and develop some facility with both.

Various surfaces can be used for skrying. The crystal ball is the most obvious and best known device; John Dee and Edward Kelly used an obsidian mirror, reputedly of Aztec origin; Austin Spare recommended the thumbnail; the Golden Dawn used painted symbols in 'flashing' colours pertinent to

the visions they wished to invoke. I personally use an egg of obsidian and occasionally a small piece of quartz. Bowls of water or ink are also popular. Basically, any surface which can fascinate and hold the gaze can be a suitable tool for skrying.

As was common in Golden Dawn practice, it is possible to mark the skrying surface with sigils or other symbols in order to direct the visions. These may be marked with wipeable colours or to forge a more personal link they may be traced with one's own blood or sexual fluids. Two additional adaptations of the technique then suggest themselves: (1) the charging of sigils for operative magical purposes, willfully projecting them beyond the skrying surface into the deep realms; (2) the evocation of spirits in the skrying device by tracing their seals upon it and reciting the appropriate evocatory formula.

What can an Initiate expect when skrying? As with most aspects of magical practice, there is no stock answer. Some may see images in the surface before them, as if looking through a window. For myself, I find that my eyes become transfixed but I perceive images within my head, as if they were being projected upon the back of my skull from a distance. Try it and see what you experience; never be limited by what you think is 'supposed' to happen.

Mapping the Magical Universe

The practice of keeping a dream diary was introduced in the work of the second head. This is a tool which becomes increasingly important and useful the more it is used. It should be referred to now in order to identify any recurring places, people or themes which occur in your dreams so that

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you can chart these important psychic nexus points and begin the task of mapping your own magical universe.

You will discover many places of personal significance which you will revisit many times during the course of your consciously directed trance journeys and skrying. But often those which are most striking and affect you most deeply are the ones which continually haunt you in your sleep.

Start with a blank piece of paper. In the centre, draw some symbol to mark the entrance to your dreamscape. Then proceed to mark those places which have figured prominently for you in your astral work, but most especially in your dreams. Mark each place in the relative position that feels most right. Is it above, below, to one side or the other? Where do you feel it lies in relation to other places? Near or far away?

Once this highly personalised map has been fleshed out a little (it will never actually be complete) you can experiment with marking the same places on the more conventional maps and models of the traditions you are familiar with, such as the Tree of Life, the worlds of Yggdrasill, the Enochian Aethyrs or the Celtic Otherworld. Interesting comparisons can thus be drawn and relationships suggested: you will come to understand yourself and the tradition in which you work a little better. Your map should always be malleable, subject to change with the shifting of dreams.

Lucid Dreaming

Dreaming is a fascinating process and a tremendous demonstration of the creative power of the mind. Take a

moment to reflect upon just how real a dream seems when you are in it. Your dream eyes can see a whole world around you; your dream hands can touch and feel the solidity of that world as your dream feet transport you within it. More astonishingly still, you meet people who seem to have thoughts and feelings of their own, living their complex lives in your dream world. But all of these things are spun into existence and sustained by your own mind. Doesn't that give you some perspective on the seemingly solid and complex world we inhabit when awake? Is it simply a difference of degree?

Kenneth Grant's writings contain many marvelous insights upon the nature of dreams. In his novel *Against the Light* there is a passage of searing prose in which he points out that each and every person you encounter in your dreams – every hero, every villain, every friend, every lover, all with their own lives and agendas – is a creation and facet of your very own self, an expression of you. Every landscape is modeled by your own creative power. You are not a placid observer here, you are absolute god and creator – **but at the time you have forgotten it!**

The purpose of lucid dreaming is to remind yourself of this sovereignty while you dream so that you can exercise the full scope of your divine powers within the dreamscape. By this stage, you should already be keeping a dream journal, so your subconscious is already aware of the fact that dreams are important to you. Now you need to begin telling yourself as you go to sleep that you wish to become aware of the fact that you are dreaming whilst still in the dream state.

There are many tricks which can be used to achieve consciousness within a dream. One of these is to prepare a sigil to induce lucid dreaming, which can be visualised as you go to sleep. Another way is to repeatedly pause throughout

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the day and ask yourself if you are currently awake or dreaming. As this habit becomes ingrained, you may start asking yourself the same question when you dream. How to become aware that you are dreaming and not awake? The landscape will be less 'fixed' and more malleable than the waking world. Concentrate upon changing some small detail by an act of will. If it shifts, adjusting to suit your wish, then it is a pretty good bet that you are dreaming.

Once you realise that you are experiencing a lucid dream, you will find that you are fully conscious within a world that feels every bit as real as the waking state. But you can manipulate and change this world in any way that you wish. Naturally, enormous changes can strain credulity and may run the risk of ending the dream and waking you up more than subtler changes would. So you might choose to walk through a door to find yourself in a new environment instead of simply overwriting the one you're already in.

Your first few experiences of lucid dreaming will likely be very brief, as your over-excited mind will rapidly wake you up. But practice will bring greater self control and lengthier dream experiences.

In the early experiences simply have fun and enjoy yourself in any way you wish. Fly; visit alien worlds; have sex with the rich and famous; whatever. But as your skill grows you will be able to explore your magical universe freely. That dreamscape you mapped can become as real and permanent a place as the waking world.

What's more, the perception we gain of reality is no more than a shared dream. The more control we have over our dreams, the closer we can align the outer world with our own vision instead of the vision of others.

Synchronicity – The Continuum of Inner and Outer

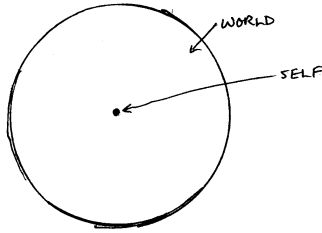
Within certain of the most sophisticated modern occult schools – notably the Temple of Set and the Rune-Gild – the prevailing model taught is that of distinct and separate objective and subjective universes. These inner and outer worlds can communicate / exchange via a phenomenon which is generally termed the 'magical link'.

This model is a very useful one when it comes to planning workings of operative magic to produce results in the outside world, as it suggests a mechanism for arranging internal symbols to achieve external effects. It is also a useful symbolic tool for gauging workings designed to induce paradigm shifts in the consciousness of humanity as a whole (so-called 'Aeonic' magic). But whilst a useful model to be applied in practical magic, it fails to really explain the ins and outs (if you'll pardon the pun) of the magical process. As Aepian Initiates, intent upon seeing through the lens of the Eye of Leviathan, we need to step back and take a much broader view.

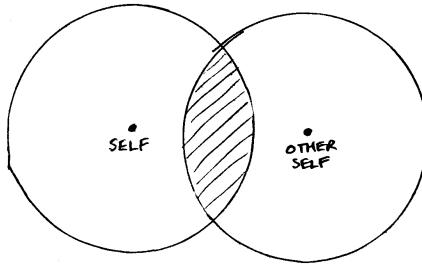
At the limits of experience, it is fair to say that there are those things which seem sensible to everybody and are wholly objective. Similarly, in the other direction there are those thoughts and impressions which are ours alone and seem wholly subjective. But for most of our experiences, the waters muddy and there is no real way to distinguish what parts of reality and our impression of it are objective or subjective. Between the extremes noted above (which are themselves not actually as fixed as they may appear) there are limitless shades of reality merging into a continuum. There is ultimately only a Universe (as the name itself implies: 'uni' = 'one'). If we visualise the Self as a point of pure consciousness, it can be seen to be surrounded by a field of

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thoughts, experiences, perceptions, which constitute its world, as illustrated.



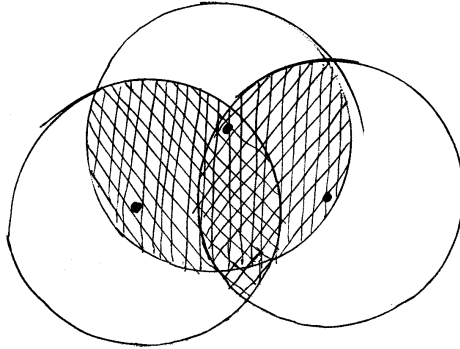
Those thoughts, ideas, perceptions and experiences which are closer to the point of Self-awareness will resonate most strongly with its essence and purpose and will be most malleable to its Will. But the further we get from that centre the more distant, detached and impersonal our worldview will become. Then, inevitably, our field of play will overlap that of somebody else, as shown.



At the point of overlap, the perceived universe will inevitably be flavoured with the essences and desires of both Selves. This is good in so far as we become exposed to new ideas,

new visions, new powers. But it also means that the area of overlap is much more difficult to influence, for it is partially shaped by another's Will as well as our own.

The situation becomes even more complex, of course, when further individuals are added to the model, as shown.



In this diagram, it will be observed that there are now several degrees of overlap and the central region – where the worldviews of all three selves interact – is the most rigid and least malleable aspect of reality: the most objective, if you will, since any changes must manifest in three separate worldviews before being actualised here.

To make this easier to understand, there is a metaphorical similarity with the world of physical sensations and actions. Your body is yours: you control it. If you wish to raise your arm, you only have to will to do so and it happens, responding instantly to the signals sent from your brain. Your mind's interface with your body is that good. But if you want to lift your coffee cup off the table, willing it to happen is not enough. You must first raise your arm and

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extend it, take hold of the cup and then lift it. You must use your body as an intermediary between your mind and the cup. But your body and the cup are of the same substance; both are composed of matter and the Universe is by definition but one thing. All of its particles come from a single ultimate source and are shaped and re-shaped by the ever-shifting fields of sub-atomic attraction and repulsion. There is no difference. For some reason, our bizarre biological mindsets try to persuade us that we and our world are solid and enduring. But the truth is that there is hardly anything there at all. The universe is almost completely Nothing.

We can shape our own minds as we can control our own bodies. Within our social circle we can exercise a lesser but still powerful degree of control if we exercise the skills of Lesser Black Magic. Within the matrix of our societies we can manipulate our position and influence by means of Medial Black Magic. Global and cosmic patterns require Greater Black Magical Workings simply to understand, let alone manipulate.

The key to making sense of all this and to gaining real power over it is to truly perceive, understand and integrate your own magical universe. This is the purpose of the dream exercises in the work of the third head. If you can seize upon the power symbols that work for you then you will have found the keys to those doors whereby the deep mind can access and influence the larger continuum. This is also the reason for mastering one of the traditional schools of magic as it gives you a coherent, tried and tested framework upon which those unearthed power symbols may be arranged and more easily integrated.

If we use the runes as an example, each rune represents a mysterious quality which is active within both the inner and outer worlds. Once an Initiate has aligned his

consciousness with the runic streams he may use those keys to create change by an act of Will. Since we are here postulating a continuum rather than completely separate subjective and objective universes, there is no need for any 'magical link' phenomenon (though specifically engineered links with the target / recipient of a Working can certainly provide an enormous boost to its efficacy; in such a case, the link is a symbolic targeting tool, not a phenomenon in itself). The change simply happens, radiating out from the point of Self, flowing along the rune stream as far as the Will can carry it. The further it travels, the more friction, opposition and deflection it experiences from the consciousness fields of other Selves. The purer the resonance between the Will and the Rune, the further the effect will travel, as it is less diluted by the distortions and idiosyncrasies of mundane thought patterns. This is what Mr Crowley meant when he counselled working without "lust of result"; the resonance in the moment is the thing, not the goal. Conversely, the more a Working is tangled in ego-stuff, the less it will penetrate other consciousness spheres, the less will be the change wrought. It will be readily seen that time-proven technologies such as the runes will greatly facilitate the magic of the one who can master them. The runes have carved channels in the ancestral collective consciousness and the magician who can funnel his Will through such channels will encounter much less resistance.

In practical magical terms this leads to an interesting model of Black Magic, which I term 'the Magic of the Void' and which is discussed a little later in this chapter. The continuum model has ramifications for the whole essence of the Left-Hand Path and the deification of Self. Such is most properly a meditation for the seventh head.

But now to discuss synchronicity in the light of this

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model, synchronicity being focal to the work of the third head. Synchronicity is what happens when an Initiate is properly attuned to his magical universe and its power symbols. His Work is then able to radiate out a significant distance into the continuum and begins to feed back to him from sources of a more objective nature. It becomes apparent that the essence of his Work has become overlaid upon the Universe at large and has infiltrated and inspired the minds of others. This feedback – whether it manifests in the form of coincidentally significant articles, overheard conversations, chance meetings or events – is a clear signifier that the Initiate is affecting the world outside of his own immediate horizons. He is dreaming outside of his skull.

Our minds are very good at shutting out apparently extraneous information and censoring our perception of synchronicities as they happen. It is not easy to stay continually focused and alert and whenever we fail to do so it is to our own loss. This tendency of the mind to brush seemingly 'unnecessary' input under the metaphorical carpet of consciousness also explains why we are so vulnerable to the suggestions implanted by others, which skip past conscious apprehension and influence us without our being aware of it.

This model is an attempt to explain why synchronicities happen – they are evidence of the Will interfacing with parts of the continuum it might not normally reach, hence they are a very positive sign. In the next section we will explore how we may best use them.

Omens and Auguries

The goal of the Initiate is to develop a consciousness which is

both subjectively and objectively puissant. To express this in terms of the model offered in the preceding section, we aim to develop a consciousness which is clearly resonant throughout the entire continuum.

Once such a consciousness is established, synchronistic phenomena and experiences will inevitably occur. Many of these will be helpful feedback and amplification of Work the Initiate is currently doing and their utility is obvious. But there will also be those cases when something **new** comes through in response to a Working, something which seems to lead off at a new angle. Kenneth Grant has recorded several such experiences from the records of New Isis Lodge in his *Typhonian Trilogies* and he terms them 'tangential tantra'.

What this basically means is that some new vision or area of Work is being prefigured, some new angle which has not been explored previously in the Initiate's magical universe. To ignore such promptings is asking for trouble. When such a deep-level unforeseen response to a magical Working arises but is not acted upon by the Initiate, that individual's magical career is effectively over. As in all matters concerning feedback from subconscious levels, the traffic continues for only so long as the deep mind feels wanted. Dilettantes need not apply.

Not all synchronicities are of deep magical importance, of course. There is also feedback pertinent to the Initiate's everyday life. All manner of opportunities may be offered or prefigured. It is up to you to be awake enough to recognise them and to act upon them. Be aware of your hunches, gut instincts and intuitions and act upon them without fear. Omens for you will manifest themselves through imagery and symbols which are powerful to your own imagination. These need not by any means be recognised

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occult symbols, they only need to be potent to you. If you are a student of Shakespeare, a quotation taken eerily out of context in some weird circumstance may constitute a profound message to you personally.

It all comes back to being awake, to keeping the mind alert and aware beyond the robotic imprints which we are programmed to follow without thinking. Once the mind is so awake the continuum will open to it. Thus we should all aspire to the truth which Aleister Crowley defined as the Oath of the Magister Templi: to interpret all phenomena as a direct message from the gods to your own soul.

Divination

The practice of divination is scorned by many magicians, who consider themselves above the parlour game of fortune telling. But it should be obvious from the preceding parts of this chapter that divination is actually the magical process of actively invoking synchronistic feedback from the Universe in order to expand the Initiate's insight into a given situation.

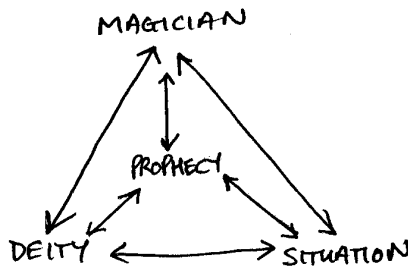
Divination involves the manipulation of symbols which have specific relevance within the magician's magical universe and their interpretation within a meaningful pattern. The invocatory part of the formula aims to extend the Will along the continuum sufficiently for synchronicity to deal a meaningful and pertinent message which will afford the Initiate a significant insight. This is a tool which we cannot afford to ignore.

The symbol set used – Tarot, Runes, I-Ching, Ogham, whatever – will depend upon the aesthetics and magical heritage of the individual Initiate.

A Quick Word On Prophecy

Prophecy – the art of inspired utterance – deserves a tangential mention at this time. Basically, prophecy is the practice of resonating the Magical Will within the continuum to such a degree that a response is received from a divine or inner source. This response is usually in the form of a coherent but highly symbolic message, often in words but possibly through other means of expression, such as drawing or sculpting or music.

All inspired texts are examples of prophecy. Of course, this does not mean that all inspired texts are equally valid. Some prophecies still revered as holy writ are now utterly worthless, having been a message for specific persons in specific circumstances at a specific time. Their repeated reinterpretation and erroneous application over the centuries is stupidity in its purest form. Using the formula of the Magic of the Void discussed later in this chapter, we can model the validity of any given prophecy upon the degree of resonance between the following three factors: the person of the prophet; the situation or question which demands insight; and the divine factor.



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The prophecy arises in response to the resonance between the three factors when enflamed by Magical Will. The stronger the resonance, the more precise and useful the prophecy.

Even the best prophecy, of course, is filtered through the lens of the magician who records it. Its relevance must be assessed by each Initiate by its resonance with his own angle in the above-diagrammed relationship.

Prophecy – as a direct communication with a god – unleashes powerful psychic forces and is by necessity a highly transformative process. It is generally accompanied by a release of repressed emotions, evidenced by floods of tears or hysterical laughter. For those whose connections in the above model are weak, it can be a dangerous and precipitate occurrence, leading to obsession, fanaticism and emotional devastation.

The Daemon Rising

The increase in incidents of synchronicity and the awareness that the continuum is shifting in response to Will inevitably leads the Initiate to the realisation that he is somehow more than he thought, that he possesses an Essence that transcends the experiences of everyday life.

The realisation of this phenomenon has been called by many names: the Higher Self; the Genius; "the Self who can do more"; the Holy Guardian Angel; the Wode-Self. We can label it by any of these titles; personally I prefer **Daemon**.

The rising awareness of this Self who is beyond self is the signifier of Adepthood. The Adept is himself that 'Beast of Blood' who is symbolised by the jackal or hyena of the third head. Life becomes richer, opportunities blossom,

the world shakes at your footsteps. It is the duty to Self of every Initiate to cultivate this consciousness, to become the Beast of Blood.

This will be pursued further along formal lines in the Work of the fourth head, when the Initiate will establish a symbiosis with the Daemonic Self in full consciousness and the Eye of the Dragon will open in consequence. Under the fourth head, we will study this awakening in detail and explore a contemporary Left-Hand Path approach to the Sacred Magic of Abra-Melin the Mage. I introduce the subject in this place, since the diligent Initiate will become aware of the first stirrings of the Daemon in the process of the third head's Work.

The Magic of the Void

One of the intriguing statements in the *Book of Coming Forth by Night* is that "true creation" takes place in a void. Moreover, this void is something which is created by the magician. The Magic of the Void is a model I first proposed at the Munich Conclave of the Temple of Set a few years ago, but the fresh presentation offered here reflects advances in Understanding since that initial proposal.

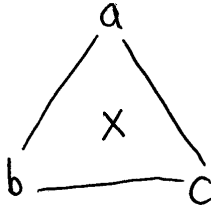
The symbol of the triangle was associated with the Order of Leviathan from the very earliest days, when James Lewis used it to symbolise the viewpoint of the Order, which always looked in towards the heart of a matter. Rather than become entangled in a situation, the Draconian Initiate would look at it objectively from the three points of triangulation, seeing it and experiencing it from every possible angle whilst remaining a free agent.

As such, the triangle symbolised the Eye of the

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Dragon which glares at the world from the edges of time and space. This was made explicit during my time as Grand Master, when I remodeled the triangular perspective into my personal seal, the reptilian Eye surrounded by three interlocked triangles within a circle, a seal which I carried forward into the Order of Apep. But the Eye has always been associated with dragons and serpents, not least because of the sexual symbolism of the masculine one-eyed snake and the secret crimson eye which opens in the female.

The Magic of the Void casts this model into the field of practical results magic – as well as Greater Black Magic – and works by first establishing the triangulation, then allowing the Eye to open in the Void at the centre. Some examples may help.



In the diagram, point [a] will always represent or include the Initiate. You are part of any situation you observe simply by dint of observing it. Your own observations – and thus yourself – will change as the situation changes. Point [b] represents one pole in the encounter; point [c] represents the other pole (note that these poles may sometimes be different phases of the same situation, e.g. [b] may be the situation as it stands and [c] the situation as it is hoped to become). The lines connecting the three points represent all of the shades and variations in their shifting relationships. Point [x] is the

Void, the potential for change which vibrates between these three outer points.

If we take a Lesser Magical example to begin with, let's imagine an Initiate who wishes to obtain a new job. He attends the all-important interview, where he will make it or break it. The magician and his desire for the new position is at point [a] on the triangle; the prospective employer (embodied in the person who makes the decision whether or not to hire) is at point [b]; the job vacancy itself and all of the promise it holds is at point [c]. In the diagram all of these points connect, each from their own perspective, by following the lines of the triangle. The magician and employer can see and evaluate each other in interview; the magician looks at the job and wishes to obtain it; the employer has expectations of the kind of person required to fill that role and must measure these expectations against the applicant. The job itself has a function within the company and the magician may or may not be capable of fulfilling that function. Although the three points connect, they each have their own agenda, there is a void between them. It is the task of the magician to **understand** that void so that he can bridge it, unifying all three points through his magic. The first essential step is to open the Eye in the Void – to see all three points with their separate needs and agendas clearly. Only then can you see what needs to be done in order to satisfy them all and bring them together in an act of magical fusion. Only when this Understanding has been gained does the magician bring his Lesser Magical skills into play, using eye contact, speech rhythms, body language and so forth to win over the interviewer. He can't win the employer over to his cause until he knows what the employer is looking for and what the interviewer's hot buttons are. He can't bullshit that he is the best person for the job until he knows what the job entails.

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Only then can he bridge the Void, collapsing the three points into one, where he, the employer and the job are unified. It is important to note that the Void is bridged between **all three points**: the magician has bound himself to the employer and to the job just as closely as they are bound to him. Be careful what you ask for.

Let's leave 'headology' behind now and consider a different example employing Medial Magic: a straightforward lust spell. A friend of mine once saw a very naughty French girl on a train and fell head over heels in lust. He was an accomplished magician, so how might he have gone about fulfilling his wicked desire? In the diagram, he himself is at point [a]; the French girl is at point [b]; his vision of their lustful union is at point [c]. All of these things are connected but are not unified: [a] and [b] have encountered each other on a train; lustful imaginings [c] arise in [a] and are directed toward [b] with all the force of his heightened emotions. But the void [x] lies between them. [a]'s goal is to draw the three points together, so that he and the French girl [b] may unite in lustful union [c]. To achieve this, the magician must open the Eye in the Void, thus bridging it and uniting the three points of the triangle in a way that transforms them all. He may attempt to do this by sigils, mantras, meditation or ritual, but ultimately he will succeed if he can open the Eye and destroy the barriers that isolate the three outer points with the fiery breath of the awakened Dragon. When this crisis of magical transformation happens, the magician must be aware that he binds himself to the French girl through his lust to the exact same degree that he inflames her desires and binds her to him. All three points of the triangle are affected and transformed by the magic coming through the Void.

Greater Black Magic will follow a similar pattern. In

this case, the point [a] still – as ever – represents the magician in his role as aspirant to change and / or knowledge; [b] is the matter upon which he wishes to exercise change or to be illuminated; [c] is the divine source from which he seeks illumination or the transformative principle (Apep / Set / Odin / Badb, etc...). In this case, [x] is a Void which will reveal the desired wisdom as he opens his Eye within it. Such wisdom may manifest in words, images, feelings or other forms, all of which must be recorded immediately. GBM Workings **will** be forgotten by the conscious mind if they are not deliberately and painstakingly recorded at the time they happen. Note that the knowledge gained will inevitably alter the magician to the same degree that it changes his worldview.

Two Secrets of the Left-Hand Path

In writing concerning the magical continuum of subjective / objective experience and in presenting the model of the Magic of the Void in this chapter, I have deliberately omitted to mention one key fact which is absolutely fundamental to the Left-Hand Path. You may discern it meditatively or experientially, but its apprehension will be more transformative when you win it for yourself rather than being told it by me. So my mouth remains closed concerning this secret. Don't feel that you are missing out or being misled: if you truly advance along the Left-Hand Path, this unspoken secret is the most obvious thing in the world.

The second secret is implicit in the model of the Magic of the Void and has been stated throughout that section, but requires highlighting here: you yourself are one of the angles of the triangle of manifestation. Therefore, you yourself are altered and transformed by the process of

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opening the Eye in the Void. Do not use magic unless you yourself are willing to be changed by it!

CHAPTER SIX

THE WORK OF THE FOURTH HEAD

There are three main parts to the Work of the fourth head. The first of these is an understanding of the Dragon's Eye and the means of its opening. The second is the apprehension of the Daemon, the personal tutelary deity. The third is the vision of the Striding God who abides in the seventh head.

Upon arriving at this head, the Initiate will find little in the way of new exercises and techniques to practise. The Eye now begins to open and the sorcerer must use those skills already learned to pursue a lifelong quest. It is at this stage that we begin to appreciate why we have developed these magical muscles so painstakingly, to understand what it is all for.

The chapters that follow hereafter are therefore addressed to the great questions of life and magical experience instead of the acquisition of the skills necessary to understand such questions, let alone answer them. Your bag of tools should by now be full. The fourth head is a place and time of realisation and Self-recreation. The magician discovers his place in the Universe and obtains a Vision of

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what he may yet be. He exercises his Will to reshape both himself and his environment in order to chase after his Vision. In so doing, he becomes a new being. He discovers and wields the single defining power of the Lord of Darkness.

Priesthood

The Work of the Left-Hand Path certainly possesses a religious element, even if it is antithetical to most contemporary notions of religion. The root Deities of the Path have been presented earlier and each Initiate will gain an understanding of their Essences as he progresses. But before pressing any further ahead, we must here digress slightly to explore one of our options, for it is at this stage of the journey that some will feel called to approach those Deities more closely and to assume the role of a Priest.

The concept of a Priest of the Lord of Darkness can initially be a difficult one to grasp. It has similarities to the priests of conventional religions, but in many respects is a very different thing. One might wonder how a path that champions a heroic individual quest could accommodate a Priesthood at all. Yet such individuals do arise and they are unmistakable when they do.

Unlike most religions' priests, the Priesthood of Darkness is not a salaried occupation. Such a Priest will dispense wisdom and offer advice concerning the initiatory quest, but has no pastoral duties nor congregation as such. The problems of those who approach him are none of his concern unless he chooses to involve himself in others' affairs in the role of a personal friend. He has none of the usual societal obligations of a pastor. None have any claim over him beyond what he is willing to offer of his own free will.

Moreover, any advice of value will always be in the form of a challenge to catalyse the Initiate's own work, never a free lunch.

What makes a Priest or Priestess? What differentiates such an individual from any other Black Magician? Not ambition or aspiration. You don't just simply decide that you want to be a Priest and work set about becoming one. It doesn't work like that. Every true Initiate of the Left-Hand Path will form a close relationship with the three principal Deities of the Path, as described earlier. But certain Initiates will experience something more, a true touching of minds. This is a wholly unnatural phenomenon, completely alien to the mechanical processes of the cosmos. In truth, all Adepts will feel this kind of connection with their Gods at times, in the ecstasy of awakened consciousness. But the Priest is an individual who embraces it and chooses to accept that alien consciousness into his own Self. He binds himself to his Gods, and They – if They are willing – bind Themselves to him. The Essence of the Dark Gods now dwells in the depths of his own consciousness.

Considering the nature of our three Deities, the foremost will always be the Lord of Darkness Himself, for He is the very source of consciousness, the First Form of Isolate Intelligence. To Him all honours are due. The Scarlet Woman embodies the Priest's Desire, motivating and inspiring him; immortalising him. The Serpent is the current and the potential for his Work, the coiling power in the Void; It is the horror behind the mask.

The assumption of the role as Priest is invariably met with three distinct consequences:

1. The Initiate's everyday life is thrown into upheaval as his circumstances are swept clean to make room

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for his new vocation. I have known new Priests endure devastating events, such as job losses, relationship break-ups and relocations as the magic invoked by their ordination rearranges their lives for them. Priesthood is not something to be taken lightly. The Gods will take your pledge seriously and declutter for you.

2. In terms of personal initiatory progress, the Initiate's new relationship with his Gods will heighten his awareness of his own latent divinity. Much of the Work of the fourth and subsequent heads will be seen with a new Understanding and may progress more smoothly as a result.

3. In order to become a Priest at all, the Initiate must experience a sense of closeness with the Lord of Darkness and must have some comprehension of His Will. In other words, the Priest cares passionately for the struggle of consciousness against inertia and is an active soldier in that Invisible War. His magical motivations extend beyond his own person. Since he now possesses something of the Essence of the Prince of Darkness, that Essence may occasionally speak directly through him when he champions the cause of conscious identity over conformity.

Such is the role of a Priest of Darkness and such individuals are the guides of those who tread the Left-Hand Path. They are the operatives of the Powers of Darkness in the world, inspiring and leading change on a large scale, often subtly from behind the scenes. Their personal charisma and power is boosted, but there is a price to pay. Such Outsiders see too clearly to be satisfied by mundane trivia and their personal and professional relationships can suffer as a result. Things that once enthralled are now seen as dust. The things they Need often sweep aside the things that they want. Priesthood is not an option for all, nor should it be, but it

would be remiss to not mention it at this juncture.

The Eye of Leviathan

The diagram of the Eye of Leviathan, which adorns the front cover of this book, is my personal Seal and the Key to all of my teachings on Draconian Black Magic.

There are three parts to the Seal:

1. The surrounding circle
2. The three interlocking triangles
3. The Eye

The symbolism of each of these will be considered from many points of view. I am hopeful that such an investigation through the medium of these pages will inspire Initiates to uncover new Mysteries in the design and its implications.

First, I want to look at some of the origins of the triangle and eye symbolism so that the history of the development of the Seal and its pertinence to the Order of Apep may be understood.

My first encounter with the triangle as a specifically Draconian symbol was when I first met Ipsissimus James Lewis of the Temple of Set, the founder and Grand Master of the Order of Leviathan. Ipsissimus Lewis was visiting London and a meeting of the British Setian Initiates had been arranged in his honour. At this time I was a First Degree Setian and this was only the second Setian gathering I had attended. As a light-hearted conclusion to his presentation, the Ipsissimus subjected those assembled to the 'Infamous James Lewis Test'.

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The test was a simple one. Each attendee was given a piece of paper on which four geometric shapes were depicted: a triangle; a square; a trapezoid and a circle.

The object of the exercise was to select which of the four forms struck an immediate resonance with the Initiate. The shape was not to be chosen intellectually, but should be the one which intuitively gripped the attention the moment the page was glanced at. In this way, Ipsissimus Lewis claimed an insight could be gained into which of the Temple of Set's three largest Orders would best suit each particular Initiate.

I selected the triangle as the shape which most attracted me. This transpired to be the symbol most pertinent to the Order of Leviathan. The triangle represents the process of viewing every situation dispassionately, seeing both sides of any debate and then formulating a third, initiated perspective which transcends the others. The Initiate of Leviathan sees things from a different perspective to most people and gains wisdom thereby. This process of triangulation is akin to a snake's cold-blooded, hypnotic stare.

For those intrigued by what the other three geometric shapes signified: the trapezoid quite naturally referred to the Order of the Trapezoid, with its interest in strange angles and Germanic magic; the square was indicative of the Order of the Vampyre, as it signifies the solidity of the material world in which the Vampyre – a master of the techniques of Lesser Black Magic – performs most of his Works; the circle was a bad choice to make, symbolising unity and traits more pertinent to the Right-Hand Path.

That same night we all piled into the legendary Black Room of the Temple's Gates of Albion Pylon (by far the most impressive and awe-inspiring ritual chamber it has ever been my pleasure to behold) and performed a ritual of Leviathan, which had been scripted by myself in honour of the

Ipsissimus' visit. At the peak of this ritual I was called forward and Recognised as an Adept and simultaneously inducted into the Order of Leviathan.

This marked the commencement of my personal association with the triangle as a symbol of the Dragon, but the basic sigil of the Eye in the Triangle is a very old and well known one: Israel Regardie's biography of Aleister Crowley is titled after it; the symbol appears on U.S. currency, and so forth. It also plays a highly significant part in *The Illuminatus Trilogy* by Robert Shea and Robert Anton Wilson, whose final part is entitled *Leviathan* and in which the Ancient Serpent makes a personal appearance.

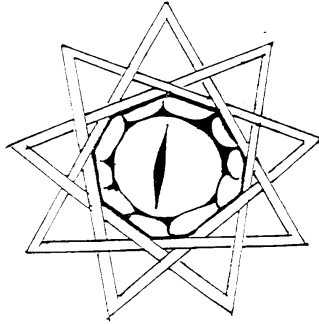
My thoughts have never strayed far from the symbol of the triangle and at length I endeavoured to interpret it not only as a model of Initiation, but also of operative applied sorcery. After all, if the model was to have validity it must operate on all planes. On the Left-Hand Path it is not sufficient to Be: one must also Do, so that one may Become. This operative application of the Key led to my concept of the Magic of the Void, which was introduced at the Munich Conclave of the Temple of Set and has been discussed in the chapter concerning the third head.

Thoughts of Eyes, Triangles and Voids kept dancing in my mind and it was at a mid-year gathering of the Temple of Set held in Austin, Texas, that I first unveiled the Eye of Leviathan. Here was the Seal of the Eye within its three equilateral triangles bound together within a circle, exactly as we know it today.

Given the nature of Leviathan as the Absolute, a primeval force predating the ordered cosmos, and given the mastery of this being over time (preceding the flow of time as we know it), my initial instinct about the three triangles was that they represented the Eye's perspective in past-present-

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future. I later adopted the idea that – like the *valknutr* – the triangles might actually be interlocked as admirably illustrated below by Order Initiate D.V. Graal), with one point of each extending to past, present and future, a truly dimensionally transcendental image.



>GRAAL<

Before proceeding any further, it is as well to define the basic symbolism of the Seal of the Order. The surrounding circle represents the manifest cosmos in its entirety. The Eye is at the centre. It is a point of awareness which is an Absolute in its own right and never directly touches the cosmos which it observes. The three triangles are experiential processes extending throughout all of space-time, including the shadow-realms of the past, the future and the may / may not be. Through these experiential processes, the Eye may project images of itself into Play and enjoy endless permutations of its own Being without ever becoming ensnared, for its eternal Essence abides in the Void (here symbolised by the centre).

The Eye symbolises both an ageless entity known to us as Leviathan or Apep; it also symbolises the unique

Essence at the heart of each Initiate, his very Selfhood, which has Come Into Being and established its own sovereignty.

The Eye and the Circle may be likened to Hadit and Nuit of Thelemic philosophy. It should also be noted that there are **two** dragons in the Seal: the Eye of Leviathan is in the centre and the circle which bounds and defines the cosmos is of course the Midgard Serpent or the Wyrn Ouroboros. These may appear reflected in the red and white dragons of Merlinic lore, who fight each other furiously, breathing fire. The flames of their battle are established in the three triangles, the matrix of personal experience of Life with all of its pleasures and pains.

From another perspective, the Eye is an isolate point of pure consciousness which is able to perceive itself from all angles as the rays of the three triangles are reflected back and forth from the mirror of the surrounding ring. In a practical initiatory sense, the Cosmos (ring) is an arena in which the Self (Eye) may extend and have its Play (triangles), without the two ever actually touching and becoming one.

There is also obviously a great deal of sexual symbolism in the Seal. As Kenneth Grant's writings reveal, the Draconian Gnosis is very much a sexual one. Crudely speaking, both the serpentine and Eye symbolism are addressed in the old description of the 'one-eyed trouser snake', and the penis is certainly a manifestation of the penetrating stare and hunger of the Eye of Leviathan. But the Eye is also very much a female symbol. Many years ago, there circulated dozens of smutty stories concerning a certain Colonel Castarse, a gruff old figure with an insatiable sexual appetite. In one such tale, the Colonel attended a dignified social event, where the assembled refined ladies and gentlemen amused each other with riddles. One old dear twittered, "What part of the human body is moist, dilates

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when touched and is fringed with hair?" The Colonel grunted, "That's easy, it's a cunt." The outraged socialites informed him that the correct answer was, in fact, an eyeball. The disgraced Colonel was promptly dispatched to the furthest reaches of the Empire for his indiscretion. Many years later, having wheedled his way back into polite society, the Colonel heard the same riddle posed again: "What part of the human body is moist, dilates when touched, and is fringed with hair?" The Colonel loudly declared, "I don't care what you say, it's still a cunt!" And so, as we gaze at the Seal of the Eye, I don't care what you say, it's still a Cunt.

The Seal therefore contains the entirety of the sexual process and spectrum within its symbolism. It is the Eye of the penis extending; it is the Eye of the vagina opening. It is a true glyph of the Gate to the Abyss and the aspiration thereto. The resourceful will be able to construct a full curriculum of sexual magic upon this Seal.

The Seal is in its essence a proclamation of mastery over time and space. To understand it is to understand what happens when Apep swallows the Sun. Time itself ceases. The Seal affirms the essential separation which is the function of Set and Key to the Left-Hand Path.

Permutations

There are several possible alternative permutations of the Seal which may assist in unlocking more of its Mysteries. Two such permutations deserve a close exploration at this point, namely the Valknutr and the Nine Angles.

The Valknutr

The definitive work on the Valknutr is *Valknutr: 9 Lays of Power* by Valgard, published by Eormensyl Hall, BM Sorcery, London, WC1N 3XX. The following quotations are taken from that book with Valgard's kind permission:

“To don the *valknutr* is to join with Odhinn in the great work of reshaping the worlds, the eternal battle of the forces of consciousness to overcome the reactive resistance of the forces of preconsciousness...”

“The *valknutr* is the symbolic representation of Odhinn's ability to apply and release fetters or constraints, the underlying power to form and reform the Nine Worlds in accordance with conscious will...”

“For the most part, the *valknutr* is in the form of a never-ending triangle creating three further triangles...”

*“Gate of Dead before Holy doors
Stands upon hallowed acres:
Old is that gate, and how to bolt it
Few now know.”*

- The Lay of Grimnir, 22

“9: Three triangles multiplied by their own number, the \mathbb{H} *Hagalaz* mystery.

“The holiest of numbers within the tradition. The Nine Valkyries of the Odian functioning with both the God and the Odian. The worlds of the tree. The stages of initiation in the learner phase. Hyperconsciousness actively

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working in all the realms. The paradoxical nature of the Odian tradition.”

This permutation of the Seal has a subtly different emphasis and implications than the standard one, which are best explored in Valgard's book, but it again emphasises the Eye – in this case the single eye of Odhinn – as distinct from the play of the worlds as symbolised in the triangles, yet able to lock and unlock the gateways to those worlds at Will.

The inner Eye and outer Ring of the Seal as envisaged in the Odian tradition represent two serpents. The first (the Eye) is the Dragon within the runester, the one who wears the Helm of Awe. The Ring is the Midgard Serpent, who encircles and binds the world. The interplay between these two completes the figure of the Seal and summarises the whole process of Black Magical Initiation.

The Nine Angles

The Nine Angles are a uniquely Left-Hand Path depiction of the initiatory process, a cycle of Coming Into Being, passing away, then Remanifesting, each time at a higher turn of the spiral. The Nine Angles may be discovered in 'the Ceremony of the Nine Angles' in Anton LaVey's *Satanic Rituals* (the ceremony was originally penned by Dr Michael Aquino).

The Angles can be listed as:

1. Chaos
2. Order
3. Understanding
4. Being
5. Creation
6. Death

7. Birth
8. Recreation
9. Rebirth, or Victory

A fresh cycle of Becoming then ensues. It will be understood that the majority of this process is one of internal metamorphosis and realisation, but it does impact upon the cosmos during the cyclical process, when an Exchange takes place and the inner and outer worlds are irrevocably changed in consequence.

In all of these permutations, the Eye is at the centre (and reflected at the circumference) and thus is not itself a part of the Play of the Angles which it projects, though it may change itself as a consequence of their interactions and thus project itself in fresh images, an ever-changing kaleidoscope of Becoming. This cyclical process of separation-projection-change is fundamental to the Left-Hand Path and ultimately defines Life as Play.



TINAMIWYAN, usually rendered in Enochian characters as above, is a Word composed of the initial letters of the final statement recorded in the Apep Workings 2003: **“There Is Never A Moment In Which You Are Not”**.

It is worth spending some time to explore the many levels of meaning which are borne in the statement. I will then 'analyse' the Word using the techniques of several different magical systems. Such practices can throw up some astonishing synchronicities and subtle shades of meaning.

“There Is Never” - This is a positive statement. “There Is” implies a positive state of being, a function of the

verb 'to be'. “There Is Never” is a declaration that a condition of Neverness exists. Never becomes an existing, positive quality: a state which exists but cannot be defined since it is not limited by temporal conceptions.


“There Is Never A Moment” - This may be read in two ways. On the one hand, it is a declaration that time has no true reality, or no jurisdiction, i.e. the moment that you call now has no real, tangible existence. Remember, however, that Never – timelessness – has now been accorded a positive value. So this Apep recalls Apep swallowing the Sun, devouring the passage of time and invoking a positive state of Never, of timeless existence. Now read the clause with altered punctuation: **“There Is Never: A Moment”**. Again we find Never defined as a positive state, but now it is further defined as a single timeless moment which is eternal. This is the condition of the Core Self, the spark that endures outside of the narrow boundaries of time and space and which is symbolised by the Eye in the Order Seal.

“In Which” - This is a spatial consideration. Having asserted a timeless 'place' / mode of existence, Apep now focuses our attention within it, isolating us within that Void in which true creation may take place. Thus, the imperative of Apep removes our consciousness from the familiar space-time continuum altogether.











“You Are Not” - Not, in this case, represents Crowley's Qabalistic Zero, defined as $0=2$. It is the Fool of the Tarot. It is a condition of Being unbound and unfettered, utterly outside of time and space. Thus, it is not part of the Universe as we Understand it, it is the Absolute referred to in the 'Statement of Leviathan' of *The Diablicon*. It can be given no coherent definition, hence it is No-Thing, Nothing. It is every potential and possibility which we have within ourselves but have not yet made manifest. Thus it is all that

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$$9+60+50+6+90+60+70+60+6+50=461$$
$$\text{or } 3+60+50+6+90+60+70+60+6+50=455$$

The two values are caused by the fact that the Enochian letter  may be equivalent to either 9 or 3 numerically.

The underlying meanings of the Enochian letters are as follows:

	T	Desire / Attraction
	I	Wisdom / Skill / Ability
	N	Death / Completion
	A	Student / Beginning
	M	Magus
	I	Wisdom / Skill / Ability
	W	Ecstasy / Bliss
	Y	Wisdom / Skill / Ability
	A	Student / Beginning
	N	Death / Completion

We are thus presented with a formula which is kick-started by Desire, the ultimate weapon of the Left-Hand Path. Spurred by Desire, the Initiate extends his skills until he can progress no further and an end is reached. A new beginning is then brought into being by his Magical Will, creating a new matrix in which his skills may be better expressed. He achieves new states of Ecstasy of Being, which requires further closure and another new arising in a yet more powerful form.

Runes

D.V. Graal's Order publication *Volsungadrekka* is the definitive statement upon the Draconian Path in the North and

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Numerically this adds to the following figure:

$$8+20+5+16+11+20+18+20+16+5=139$$

The formula commences with the Eye in its central position of timeless balance ☯ and agelessness ☳. It is reborn / made manifest ☱, so that it may test its nature and exercise its sovereignty ✚ in the Play of the inner and outer worlds ✚ (see the following section of this chapter). It then experiences the cyclical Remanifestations of death and rebirth ☳, guided by passion and Desire ☱ in ever-increasing transformations of its Essence ☳, an eternal cycle of discovering / establishing its sovereignty ✚ and Remanifesting in new arenas of Play ☱.

Qabalah

Given Kenneth Grant's enormous contribution to the Draconian Mysteries in his *Typhonian Trilogies*, it is appropriate to include a Qabalistic analysis of TINAMIWYAN. It will be understood that when I refer to the Qabalah, I am employing the system of magical correspondences developed by the Golden Dawn and refined by Aleister Crowley, not the Hebrew mysticism which predated their revisions.

טִנַּמִּיִּוּיָן

$$9+10+50+1+40+10+6+10+1+700=837$$

Using the traditional Tarot attributions, we arrive at the following analysis:

VIII	LUST	Desire is the beginning of the process
IX	HERMIT	Channeling from the isolate Core Self
XIII	DEATH	Causing change and transformation
0	FOOL	Leading to a new beginning with a blank slate
XII	HANGED MAN	A fresh immersion in a new arena of Play, sacrificing self to Self
IX	HERMIT	So that Self may learn new lessons through manifestation
V	HIEROPHANT	And Understand the Mysteries it Seeks
IX	HERMIT	Taking them deep within its Being, making them a part of itself
0	FOOL	So that it may gain yet more Being
XIII	DEATH	And trigger another Remanifestation, a fresh cycle of Becoming

Number lore is a subject outside the focus of this present work, but those versed in the practice will find some aspects of the above illuminating. It is perhaps noteworthy that three of the five numbers obtained (excepting the second Enochian one and the Qabalistic one) are prime numbers. 461, 107 and 139 are all primes, indivisible save by themselves and 1. Perhaps this is indicative of the indivisible timelessness of this concept, which is possessed of no factors save its own Being?

The Inner and Outer Worlds

Most contemporary schools of the Left-Hand Path teach a distinction between the inner and outer worlds, the subjective and objective universes. Such a distinction does indeed exist. Under the Third Head, I suggested the model of a continuum containing both matter and mind-stuff. The two worlds do overlap far more than most people – magicians included – realise. Our inner mental landscape is very much influenced and shaped by the people, places and objects we encounter in our daily lives and is flavoured by the imprints we receive from society, media and advertising. But much of what we perceive as real and objective in the world around us is likewise filtered and distorted by the conditioning of our minds. For instance, the entire Western economic structure is founded upon flimsy fables and fantasies which have no objective validity whatsoever and it is sustained only because the populace insists upon believing in it. It is a useful tool for exchange, but a tool which is ultimately without substance and which vapourises under scrutiny. Yet for most people, finance is viewed as a feature of hard reality and for many it is the major focus of their lives. The present (2009) recession is a symptom of what happens when belief in the mythical money god begins to waver. As soon as people begin to believe that money has value again, lo and behold, it will have value and the recession will end.

So what is the more accurate model? Continuum or objective / subjective split? It depends on the circumstances. For magical work of an illustrative nature, I prefer the continuum model. For operative workings, the objective / subjective model is better focused. The two models, although apparently paradoxical, are not actually irreconcilable so long as you remember they are **models** of a complex, multi-

dimensional Reality. One only has to remember the single fundamental Truth of the Left-Hand Path and they both dissolve into laughter. This Secret has been blatantly stated in a single, apparently throwaway, sentence in this chapter; it is up to you to find it. It is the simplest, most obvious thing, but so many people overlook it, even many of those who tread the Left-Hand Path and pay lip service to this Secret but never Understand it nor realise its implications.

In the Temple of Set, much attention was given to a mysterious agency termed the Magical Link, which somehow connected the subjective and objective universes, allowing the one to influence the other. The nature of this link is SO obvious: only one thing links the two and can possibly do so. Don't bother looking under cushions to find a concealed smoking gun when you're holding it in your hand.

There is a hideous trap inherent in this Secret, or rather in the approach to it, which has crippled the Initiation of many, who just go blundering in burdened with their preconceptions and see what they want to see instead of the true Beauty of the Real. This common error is alien to the Order of Apep and is why I insist upon training to open the Draconian Eye so that we may swallow the sun and devour the Universe that Is.

Zain – The Wordless Æon

It is in the *Typhonian Trilogies* of Kenneth Grant that I first found reference to the Æon of Zain, the Wordless Æon. I have quite deliberately not referred back to Mr Grant's books while writing this chapter, since it is important to present here the insights that arose in me in specific reference to the Apepian current as I meditated upon the Seal of the Eye.

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Therefore any errors, contradictions or inconsistencies are my own and should not be implied to be present in Mr Grant's Work.

Before progressing any further, however, I must define my terms clearly, since 'Æon', 'Word' and 'Zain' may mean many different things to different people and it is essential to make clear the context in which I am using them.

Æon

The word 'Æon' is generally used by modern occultists to denote a period of time in which a particular magical current is predominant. By popular consensus, such Æons are presumed to coincide with astrological ages and thus to be approximately two thousand years in length. This is a gross simplification bordering on fallacy.

It was Aleister Crowley, Magus of the Æon of Horus, who introduced the concept of Æons as a coherent magical tool for contemporary magicians, and he certainly didn't consider them in such a basic and facile way. In extracts from his letters (published in the preface to the second edition of *Liber Aleph: The Book of Wisdom or Folly*) he explicitly states that Æons are **not** to be identified with astrological ages. Indeed, he remarks that there exists great tension between the tenets of his Æon of Horus and the flavour of the Age of Aquarius. Moreover, he declares that an Æon may last thousands of years, or merely tens of years.

Other Æons have been declared over the years since 1904. In Temple of Set terms, the transitional Age of Satan commenced in 1966, paving the way for the Æon of Set in 1975. Other groups have championed the Æon of Ma or Æon of Maat. Chaos Magicians revel in the freedom of the Pandæmonæon. So which is the valid current Æon? They

can't all be, surely! Well, of course they can.

Among the Gnostics, where the term had deep roots as a spiritual concept, 'Æon' had a rather different meaning. To them it implied a Power, a being akin to a deity or *dæmon*. These powers had their own spheres of operation surrounding the Earth and could perhaps be viewed as the layers of an onion. This concept can be carried forward and applied to the contemporary Understanding of Æons.

From such a perspective, Æons are not limited to spans of time, though they are sequential and the secrets of each must be unlocked before an individual may enter the next. This is the Odinic Secret of one Word leading to another Word. So although I operate in the Æon of Set, the Æon of Horus still abides, as do the Æons previous to that. Layers, like the skin of an onion.

Does this mean that we may pick and choose as we please? Not one bit of it. The energies of the Æon with which we align ourselves shape the very nature of our lives and of the world around us. Æonic magic shapes and changes the world on a subtle but massive scale. An Æon is not caused by the *zeitgeist*, but the *zeitgeist* arises from the Æon; the most powerful magical current predominates. We must take great care to create the world we want to live in. It will be understood that the dominant Æon – that of Set – dampens and suppresses the contradictory structures of opposing Æonic complexes, but they continue to exist so long as those complexes abide in a human psyche.

The Order of Apep is focused wholeheartedly in the Æon of Set, although it is by no means alien to the Pandæmonæon. But as we shall see, it also draws some of its most powerful and dangerous energies from the Unspoken and Unmanifest Æon of Zain.

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Word

In the systems of the A.'.A.'. and the Temple of Set, a Word is a proclamation made by a Magus which initiates a new magical current and a fresh Understanding of magic. Aleister Crowley declared that there may be Words which announce a new Æon and Words that enhance an existing Æon. This differentiation is maintained within the Temple of Set.

Given my pragmatic and experiential perspective on Æons in the preceding definition, I propose an equally pragmatic take on Words. Given the intensive training and practice necessary to achieve the exalted State of Being of a Magus, the Word Uttered will inevitably resonate with the school in which the Initiate arose. A Word is a true Working of Æonic magic in so far as in order to be considered True, it must vibrate **beyond** the confines of the school in which it was Uttered to change the outside world and its perspectives. Anything less is vanity. This does not mean that everyone must hear the Word and Understand it in a literal sense, nor exercise it in an operative magical sense, but the thoughts of all must be touched and tainted by its vibration.

With a Word goes a Formula, a magical statement of operation. To take a few modern Magi as examples, Aleister Crowley's Word was *Thelema* = Will. The Formula was *Abrahadabra*; the components *Ab* = Heart, *Ra* = Sun, *Had* = Hadit, the Secret Centre, could be restated in his English phrases "Do What Thou Wilt shall be the whole of the Law" and "Love is the Law, Love under Will".

Anton LaVey claimed the degree of Magus. He never theatrically proclaimed a Word, but from his Work it is clear that such Word would be *Indulgence*, with its Formula, 'Indulgence – not compulsion – instead of abstinence'.

The Word of Michael Aquino and Don Webb is

Xeper, 'to Come Into Being'. The Formula is *Xepera Xeper Xeperu*: 'I have Come Into Being and through my Coming Into Being the Way of Coming Into Being is Established'. *Xeper* is the Eternal Word of Set and thus Essential to the process of the Order of Apep.

James Lewis Uttered the Word *Remanifest* and established the Order of Leviathan upon it. This Word and its Formula – *Xeper* and *Remanifest* – is thus central to the Work of the Order of Apep.

Stephen Edred Flowers Uttered the Word *Runa* and expressed its Formula as *Reyn til Runa!* ("Seek after the Mysteries"). The Rune-Gild is founded upon this Utterance. *Runa* carries its own momentum as a Secret in its own heart and is the entire motivation for life and magic.

The above are modern Magi whose Work and Words have proven themselves. There are other claimants to the degree known to me, and doubtless others yet unknown, whose claims are ongoing.

N.B. As a painful but necessary footnote, following on from several individuals making erroneous assumptions, I must state the following in absolute terms: TINAMIWYAN is **not** and **will never be** a Word by the definition of this chapter. It falls at the first hurdle in that it is not even a word, but is created from the initial letters of a phrase. What it **is** is an extremely powerful Magisterial Formula.

Zain

Zain ז is the seventh letter of the Hebrew alphabet and seven is its number (the heads of the dragon). In the Golden Dawn's Qabalistic correspondence system, it is attributed to Atu VI of the Tarot, the card known as The Lovers. The letter *zain*

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means 'sword' and this is also suggested by its shape. Its path on the Tree of Life diagram extends from Binah (Understanding) to Tiphareth (Beauty / Harmony), spanning the Great Outer Abyss. All of these attributions are suggestive of its significance to us.

In his *Typhonian Trilogies*, Kenneth Grant alludes to an Æon of Zain, a 'Wordless Æon' of the unshaped future. Why should this Æon be described as 'Wordless'? The answer is quite simple. In Qabalistic terms, *zain* is a path which bridges the Abyss, extending from regions beyond manifest Space-Time. It is The Lovers – duality rejoined in one flesh. It is the sword, the only weapon which avails against Choronzon, the Archdemon of Dispersion. From our perspective, it **is** Choronzon. In Tarot lore, Atu VI indicates a choice: *zain* is unmanifest potential, the choice which has not yet been made. *Zain* is that which lies ever beyond the horizon of *Runa*; here may be found the omnijective perspective for which we aspire when the Ring of *Runa* has been penetrated.

In many ways, Apep is kindred to Choronzon. Both are hypnotic, dispersive entities; both are Forms beyond Space-Time; both are terrifying monsters to the uninitiated psyche.

Zain is a Wordless Æon (or perhaps more accurately, an Anti-Æon) simply because it cannot be expressed. It is ever-potential and always a shadow in the future, never yet manifest. As soon as it Comes Into Being and its indeterminacy is resolved, it has become something else. Yet an Anti-Magus may perhaps show its terrors through veils of Silence, through the act of Not-Uttering. It is similar to *Neheh*, the unshaped future which is the domain of Set. To call it 'the shape of things to come' is inadequate. It is the shape of things which may come and the shape of things

which may never be: all are Real in *zain*. But whatever else it is, it is the abode of the Eye of the Serpent, so much at least is clear.

I could wax long and lyrical about this, but would add nothing to the above, which expresses it as well as the inexpressible may be expressed. So instead I choose Silence (cue slithering sounds from beyond the Barrier as a further choice has been made).

“But Apep spoke Not and smiled Not, for Who knows the mind of a Serpent.”

Triumph of the Will

The symbol of the Eye signifies the legendary hypnotising power of Apep, the Helm of Awe that Fafnir wears. But as all practitioners of Draconian magic are aware, the dead still gaze is only the beginning of the Serpent's power. Once its spell has seized and snared its prey, the Serpent uncoils at lightning speed and strikes.

One of the dangers of our Path is to focus inward, ever inward. We do need to do this: we need to unravel every thread of Self and trace its origin; we need to be unique and whole to an extent that most would never dream possible. But this is only half of our Task. To go ever inwards is ultimately to find only oblivion, for it is the Right-Hand Path under another guise.

No, to gaze is not enough. We must also strike like the Serpent, injecting the inner Venom we have accumulated into the world around us. Thus, it will lash and change in its agonies, transforming, and will offer us a fresh arena of Play, a new mirror in which to seek our Selves, a new prey to transfix with our gaze and afflict yet again with a fresh bite of

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newly brewed venom. Thus, our focus must be always both inward and outward simultaneously, the sense of Self located in a nexus between these polarised points, continually fed by new and ever-shifting stimuli. Make no mistake about it, the Self is hungry and if it is not fed it will atrophy and ultimately die.

Most magical and mythological traditions ignore this necessity for dynamic interchange. Some do so because they are ignorant of it, falling into the soporific trap of introspection alone. Others do it deliberately, for their objective is the annihilation of Self as a separate entity. The slave religions of the Middle-East (Christianity / Judaism / Islam, etc.) all start with the supposition that Man is a fallen species, deserving to suffer, whose duty is self-negation and self-denial and whose goal for the masses is envisioned as an unchanging eternity at some holy Butlin's. But the original European religions have at their hearts an entirely different supposition: life is hard and it's as simple as that. Man is not a fallen wretch, but a courageous and valiant being who wrestles against hard conditions, takes his joys and pleasures where he can, and enjoys the challenge of the game of being alive. And when the current round ends? Hey, let's do it again! And in the doing, the laughing, the living, the dying, he learns ever more of himself and the worlds.

This Mystery is manifest in the *dagaz* rune \mathfrak{D} , which is indicative of polarised reality, the paradox of dawn and dusk. The zig-zagging shape of *dagaz* may be seen as a representation of the Serpentine path. The viewpoint of the Eye is at the centre, where all of the poles are in equilibrium and the paradox is resolved in the still point. But the active, manifest Path of the Serpent reaches to encompass all of the extremes of existence, embracing all poles and paradoxes in experiential glee. Never forget this. We must be both

contracted and extended, still and in motion. Not in sequence, but all at the same time. Only in these rare transcendental moments is the true omnijective perspective attained.

The Sacred Magic of Abra-Melin the Mage

Having studied the Seal of the Eye and gained its Vision, the Initiate of the fourth head begins to gain an Understanding of the nature of reality and his place in it (and out of it). The practices and sorceries of the previous heads suddenly expand into a far wider picture. The Self stands alone in a great Void, but as in the Seal, it may extend its gaze in order to experience and change the phenomenal world. One thing is certain though: upon realising the extent of the Universe and the Self and upon beginning to discern the nature of their relationships, the Initiate is going to need a guide.

The concept of a divine advisor is an ancient one and the notion of acquiring one as a distinct initiatory step – generally considered to be the mark of Adept hood – goes back a long way. In modern magical works, it can be traced in the Golden Dawn, with their 'Bornless Ritual' (more accurately 'Headless' than 'Bornless', a ritual derived from a papyrus fragment of an ancient Setian spell). It resonates throughout the Work of their inner Order, the R.R. et A.C., and owes a lot to Macgregor Mathers' translation of the Fifteenth Century grimoire entitled *The Book of the Sacred Magic of Abra-Melin the Mage*.

Abra-Melin is quite unlike any other of its contemporary grimoires. Its ritual requirements are simple and basic in the extreme, with the operation being charged by the passion and ardency of the magician rather than any

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props. It consists of a six month period of meditation and increasingly fervent prayer, culminating in the attainment of the “knowledge and conversation of the Holy Guardian Angel”. The magician successfully invokes his Guardian Angel, followed by the four Princes of Hell, which enables him to work all manner of powerful spells expressed in an extensive series of magic squares.

The underlying idea of this grimoire was reworked by Aleister Crowley in his *Liber Samekh*, which combined the Abra-Melin process with the invocations of the Bornless Ritual (which he had also used as the 'Preliminary Invocation' for his version of the *Goetia*). He retained the terminology of 'Holy Guardian Angel', viewing it as a non-rational title for a non-rational being / process. He made this initiatory step the absolute cornerstone of his Teaching and magical philosophy.

The tutelary spirit has been known by many other names, of course. It has been the *Augoeides*, the *Daemon*, the *Genius* (or the *Higher Genius*). But what is this entity and what relation has it to that advisory being referred to by many modern occultists as the 'Higher Self'? Is the Holy Guardian Angel of the Abra-Melin Working (or the Daemon as I shall henceforth call it, this being my preferred title) a separate, independent entity or some exalted projection of the innermost Self?

As is often the case with such questions, the apparent answer is a paradox: the Daemon is both at once. It is a projection from your future, a guidance sent by the Self you have the potential to Become. Yet at the same time, it is not you, for you are not yet that Self. It is a Self that paradoxically possesses a wisdom and an insight which you do not. It has been described most usefully as “the Self ahead of self”, a much more pertinent and less loaded label than 'Higher Self'. Don Webb once wonderfully described it as

“the Self who can do more”. So yes, it is a projection of your Self, but it is not you, it will always be removed from you, ahead of you. Thus, it will manifest to your perceptions as a distinct and separate being and it will embody a Name which describes its relationship to you. The discovery of your Daemon's Name is part of the process of attaining its 'knowledge and conversation'.

The Understanding of this critical initiatory experience has not stood still since the time of Aleister Crowley, however, and it will be of benefit to examine some of the more recent advances in this field before offering a Draconian methodology for the attainment.

Anton LaVey provided a very useful tripartite model of the human psyche in his book *The Compleat Witch* (now *The Satanic Witch*). The soul, according to this view, is composed of: (1) the surface, apparent self, whose personality is tied to its physical traits, the body being an expression of the soul and vice versa; (2) the hidden, daemonic self, which is in many ways the opposite of the surface personality, the repressed parts of the psyche; (3) the innermost, core Self, which is similar in tendency to the surface personality, but is informed and enriched by the daemonic.

LaVey's model is a deliberately simplified one, but a very accurate one, specifically designed to allow quick and easy analysis of people's motivations and personality triggers, so that they can be manipulated or guided by the magician. Every personality is attracted to its daemonic reflection. In terms of the Abra-Melin Working, the Daemon (enriched and empowered Core Self) communicates with the outer personality by manifesting through the image of the daemonic, revealing the path to Self-actualisation.

LaVey's book is angled towards the use of Lesser

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Magical techniques for worldly success and satisfaction and is a magnificent handbook. But given the above interpretation, it can also be read for a few handy pointers for the Daemon Initiation.

A more recent magical manual has been published by Don Webb, High Priest Emeritus of the Temple of Set. *Uncle Setnakt's Essential Guide to the Left-Hand Path* is the most important practical magical book of the Twentieth Century. It guides the reader on an initiatory journey over a fixed time period, similar in purpose to the original Abra-Melin grimoire. It offers a truly transformative experience to the one who follows it through and hands over mighty Keys of magical power. By the close of the Working you will Understand your Self and your purpose; in other words, you will be aware of and conversant with your Daemon. I would recommend that every Draconian Initiate reaching the stage of the fourth head could do no better than following the instructions in Don Webb's book to the letter.

It is worth mentioning briefly at this point a further Temple of Set experiment pertinent to this Work. The Temple's Order of the Trapezoid arranged a year-long event known as the Shub-Niggurath Working. At one of the Temple's annual Conclaves, the assembled Initiates endeavoured to receive a message from their future selves (specifically, a year in the future), something which would enable them to use the benefit of their future hindsight to accelerate their initiatory progress in the year ahead. At the following year's Conclave, the Working was tied off as they sent a message back to their selves of the year before, to be received at the starting point.

This kind of Working is a fresh take on the Abra-Melin theme: receiving instruction and guidance from the Self ahead of self, the more empowered entity we have the

potential to be. The curious student will develop many variations on this theme.

How is the modern Draconian Initiate to approach such a Working? How are we to actualise the Work of the fourth head? We may choose to develop a six month programme such as the original Abra-Melin grimoire describes, setting aside a place and hallowing it and ourselves with ever more fervent invocations until illumination occurs. We may adapt one of the rites of antiquity which is meaningful to us, such as Crowley did in *Liber Samekh*. There are many Celtic passages or sections of the *Eddas* that can easily be adapted for such purpose. We may pursue a more modern staged curriculum such as that in *Uncle Setnakt's Essential Guide*. Or we may devise a new and revolutionary approach that best suits our own outlook, as was done with the Shub-Niggurath Working.

It must be said that those expecting the flash-bang of video game magic in Workings of this sort had best go back to their consoles now. Your Daemon will not appear before you, explaining the nature of life, the universe and everything and handing you a handy check list of things to do. Yes, your visual imagination should be stimulated by the series of Workings to clothe your Daemon with a symbolic Form, something you can meditate upon and commune with, something to focus your thoughts and open the channel. Yes, you should be able to intuit a name for your Daemon, something that will well up from your deep mind and be indicative of the nature of the relationship. But as is so often the case with revelatory magic, the true insights and communications will come to you in quiet moments of reflection, rising slowly into consciousness as the path becomes open for them. You may find yourself struck by a significant realisation as you relax after a meal or take a walk

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several days after the climactic Working. This is the way things tend to happen. Do your Workings to the best of your ability, then await the results patiently and without anxiety. They will arise as you stop worrying about them and loosen your stranglehold on your mind.

This consideration may be helpfully examined in the light of the Northern Mysteries. In Germanic soul lore, the part of the psyche relating to the Daemon is named the *fylgja*. This entity may appear to the consciousness in one of three forms: an animal; a geometric shape; or a person of the opposite sex. The lore concerning the *fylgja* (as outlined in Edred Thorsson's published works) is that its essence partakes of three aspects. It is a manifestation of part of the Initiate's soul, but it is more than that. It is also a link to the souls of his ancestors, a channel for the ancestral stream of which the individual is a part. Thus, it may carry wisdom and insight from his ancestors. Moreover, the *fylgja* is linked in certain respects with the valkyries (the two may or may not be synonymous in certain respects). Thus, it is also a messenger between the Gods and the soul. These distinct facets are helpful to consider when we think of the Daemon. It is a complex entity.

The lore of the *fylgja*, as well as enhancing our Understanding of the nature of the Daemon, also offers us a further practical tool for use in this Work. One of the techniques for communicating with the *fylgja* described in Thorsson's *Nine Doors of Midgard* is the practice of *utiseta* ('sitting out'). This involves taking oneself to a remote and resonant location, preparing oneself with meditation and literally passing the night sitting in contemplation, waiting for some sign or message. This may be perceived aurally, visually, or by the interpretation of cloud patterns or other changes in the landscape as the shades of twilight, darkness

and dawn pass over it. Such periods of calmly sitting and waiting for communion in an evocative location are an ideal counterbalance to the more structured invocatory aspects of the Work.

It is pertinent to ask what benefits the Initiate will receive from this Working. What does communion with the Daemon give us? The result of such a successful operation is literally life-changing.

As mentioned above, the Daemon is a multi-faceted manifestation. It is part of the psychic heritage passed down from our ancestors, something that grows with every generation. As such, it brings with it an awareness of the evolutionary current within us and where that current is carrying us, not only on a personal but a multi-generational level. It is also a projection back from the Self we have the potential to become and brings with it the gift of foresight and accelerated initiatory transformation. This creates a sense of Destiny within the Initiate. It is a fundamental consideration of the fourth head and one we will return to in greater detail later in this chapter.

There are other practical magical enhancements too. When the insight of the Daemon is gained, extending beyond our usual dimensions of consciousness, significant magical powers become available by the application of Will alone. These dwarf the little spells and sigils and so forth that the Initiate may have practised to date.

In the original Abra-Melin grimoire, these powers are presented in a series of hundreds of magic squares containing patterns of letters, each of which has a specific purpose. The instructions encoded on these squares was carried out by legions of demons. The magician gained authority to command these by summoning the four Princes of Hell and receiving their allegiance after being fortified by his Holy

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Guardian Angel.

This very symbolic and poetic description expresses a simple underlying truth: once the Initiate has attained the insight of his Daemon and understands the patterns unfolding around him and his own very Essence, he may also perceive and manipulate the patterns that shape reality and causality itself (symbolised by the patterns of letters on the squares). The demons symbolise the interface between the Will of the magician and the situation he wishes to affect. We will investigate the nature of demons, spirits and so forth under the fifth head.

I have known magicians who have very successfully used the squares from the Abra-Melin system, indeed I have done so myself, sometimes accompanied by a demonic evocation, sometimes simply used as a focus for the Will. If you take time to read Mathers' notes on the meanings of the words on the squares and determine a personally satisfying system of alphabetical coding that makes sense, this can be very appropriate. However, sticking with the grimoire is unnecessary, though it can occasionally be fun if indulged for aesthetic reasons. The Daemon will empower whatever magical tools you choose to employ and amplify your magic through them. Indeed, at this level the best Initiates will change a situation simply by entering into it and turning their attention upon it. This 'on the fly' sorcery is surprisingly easy and unnerving to those who witness it and realise what is going on. A formal act of Will, such as a ritual, is advised for specific purposes which are planned in advance, however. It keeps things tidy.

It is to be remarked that in Aleister Crowley's published writings, he regularly downplays or chastises the use of magic for material ends, complaining that such detracts from the Great Work and so forth. I make no such objections,

for reasons which will be elaborated fully under the fifth head. Initiates should use their sorcery for whatever purposes they see fit, providing it is borne in mind that you yourself will be changed by the processes of any magic you choose to wield. It must also be pointed out that Crowley's practice belies his preaching. Kenneth Grant, for instance, in his *Remembering Aleister Crowley*, recalls that Crowley retained a fully functional set of Abra-Melin squares written out in Enochian characters as one of his most prized personal treasures.

It will already be seen how the fourth head is qualitatively different from those preceding it. The Initiate seeks to Understand the Seal of the Eye of the Dragon, thereby piercing the layers of illusion that shroud Reality. The veils of time and space are parted. In so doing, he becomes aware of the deeper parts of his own psyche and actively seeks the guidance of his Daemon to catalyse his Initiation. This provides a completely new magical dynamic in his life and a new Vision of what he may Become.

There remain a few brief comments to make concerning communion with the Daemon. These will be dealt with again under the Work of later heads, but should be introduced at this juncture.

Firstly, contrary to what the Abra-Melin grimoire and Crowley's comments may imply, this is not a one-time-fixes-all event. The brain is very good at editing out the memory of strange and anomalous events and you can be certain that following your initial flood of realisations and insights, you will sink back down to earth and feel no different. Persistent striving after this state of consciousness is essential; every time it seems to have slipped from your mind, you must reach out and grab it all over again, until – finally – it becomes habitual. If your training under the previous heads has been

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rigorous, this will come as no surprise to you.

A subject which we will be raising again in greater detail when considering later heads is the nature of communications received from incorporeal entities. The purpose of the Working currently under discussion is to attain communion with your Daemon. What sort of communications can you expect to receive? Just remember that the channel used by your consciousness for magical operations and communications is that of the imagination. For those new to the art – and for those more experienced who forget their objectivity when passionately involved in some Working – it must always be borne in mind that even a true communication may be filtered by one's own hopes and fears and tainted with wish fulfilment. Every message must be rigorously tested for authenticity. Not because its origin is necessarily doubted, but because the messenger – our imagination – may have embellished the message originally delivered.

Finally on this subject, remember that the value of any kind of communication is directly proportional to the transformation it causes. You can receive visions that would make Michelangelo weep for joy; you can record sweeping passages of poetry describing other-dimensional worlds; you can be told the innermost secrets of the soul and the workings of the universe. All of these things are worthless if you get up tomorrow and do the same things you did today. If these things inspire you to do something, to Become more than you now are; if they drive you to put into action the processes that will make you into that Self ahead of self who has divulged them to you, then they have great worth. Anything less is wankery. Ipsissimus James Lewis taught me the golden rule for evaluating the worth of any such communication: ask yourself a simple two word question: “Who cares?”

It should be borne in mind that the Daemon will always abide in the future; it will always be removed from you in time. Although you act upon its advice and aspire towards its substance, it will always remain ahead of you. For as you advance further towards it, so your Vision grows and expands too, pushing your potential – and thus your Daemon – ever further forward. Should your Vision and aspiration ever diminish to the point where your Daemon seemed achievable, just around the next bend so to speak, this would definitely not be a good thing.

Remanifestation

Earlier in this chapter, we briefly looked at the concept of the Words of Magi, those great expressions of magic on an Æonic scale. The Temple of Set's Order of Leviathan, the crucible in which this philosophy of Draconian magic was developed, was founded upon such a Word: the Æon-enhancing Word **Remanifest**.

There came a point in the Temple's development when a number of Initiates had attained the degree of Magister Templi, having demonstrated their Mastery of the Black Arts to their peers. Traditionally, a Master would then be expected to go out into the world and found his own Order in which to express his own Teachings, the Path which had led him to Mastery. The genius of the Temple of Set was to permit the Masters to found their Orders **within** the greater body of the Temple itself, so that the larger Temple would contain a number of schools adapted to different styles of magical approach, each teaching unique but complimentary techniques. As a result, all would be enriched. One such Master at this time when the first modern Setian Orders were

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founded was James Lewis.

Magister Lewis had long pondered the question of the immortality – or otherwise – of the human soul. Now that the Order system had been established within the Temple, he resolved to create an Order to address that very question in earnest, from every possible angle. He had long been fascinated by dragons and had taken magical names reflecting this interest throughout his career in the Temple. Thus, when he sought guidance for his Order, he chose to invoke Apep, the devouring serpent of ancient Egypt, using the Enochian Calls. In this, the original series of *Apep Workings*, he was given his task: “Teach them immortality”. “How?” he asked. “By not dying.”

Thus the Order of Leviathan was born, an Order devoted to the Mysteries of the Dragon and Immortality. Through the early Works and investigations of this Order, James Lewis ultimately crafted the concept of **Remanifestation**. This was ratified by the Temple's Council as a V° Word and James Lewis himself Remanifested as a Magus.

Remanifestation is a huge concept. In its most basic form, it has some similarities to the laws of cause and effect. Any cause will necessarily Remanifest as an effect. But there is far more to it than that. The Word also expresses the recurrence of patterns of behaviour, of patterns of being. A seed may grow into a plant, but the plant itself will then produce seeds, Remanifesting the very thing that was its own cause. The same occurs within the framework of our own lives: patterns of thinking or behaviour will repeat themselves. This explains habits and compulsions; it explains why we sometimes need a new set of eyes to look over a problem because our own patterns of thought prevent us from seeing the obvious answer. Because such habits of action and

thinking are usually subconscious, we often go unaware of how they continually express themselves through us.

The truth implicit in the proces of Remanifestation is that the Self – through the sheer long habit of its own existence – must also necessarily resurface following physical death. The Order of Leviathan made no claim to knowing exactly how this would occur: some Initiates believed in reincarnation, others did not; some preferred the idea of a discarnate existence within the mind's own bounds, others did not; some proposed that the soul would migrate to new realms in other dimensional realities, others did not. More recently, within the Order of Apep, the paper entitled *The Immortality Engine* and its later additions propose what I believe to be the current definitive notions on the subject. (This will be abbreviated in the next chapter.) But all of these questions of **how** the soul will Remanifest are unimportant when weighed against the certainty that it **will** Remanifest. This simple fact is as far as the subject needs to be taken in the context of this book and its initiatory curriculum. Those wishing to pursue the question more thoroughly are invited to contact the Order and join in our research.

Most pertinent to our current study is the active use of the process of Remanifestation as an initiatory tool. This is clearly expressed in the Formula of the Word, which ties it to the Eternal Word of Set: ***Xeper and Remanifest***.

Xeper is the process of Coming Into Being. Remanifestation is one of the mechanisms the Self may use to shape its Being and channel its Becoming in the desired direction.

Remanifestation, as with most initiatory tools, is a cyclical process. We spend our time as Initiates gathering knowledge, insights and experiences which define and express our identities in relation to the world around us. We

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explore our own Essence and its potential for future development. Periodically, we reach a stage where a certain critical mass of insight and experience has been gathered. If we were armchair occultists, concerned only with the accumulation of interesting data, we would continue blithely on, gathering trivia and gathering moss. But the Draconian magician is not like that. Instead, when we have become glutted, it is time to utilise our craftsmanship, to sift the things we have learned and to forge this valuable ore into a finely edged sword for the next stage in our campaign. A pile of bricks and timber do not make a house; they must be cemented and fixed together in a stable structure in order to be of use.

To use Remanifestation as an active initiatory tool, it is necessary to take time to sit down and catalogue all of the experiences and changes you have undergone. This involves preparing several lists. You should make a list of **all** of your personal characteristics and behavioural tendencies. Then you should divide this list into those which are most beneficial and those which are largely obstructive: your best qualities and your worst qualities respectively. Then you should make a list of all the major experiences of your life to date, a kind of potted autobiography. Pay special attention to those things which have occurred since you last performed this exercise. Trace the manner in which you have developed. Then make note of any insights or new understandings you have gained since your last performance of this exercise. You should refer to your diary for this purpose, plus any other records you may have made. Finally, make a note of the qualities you are currently lacking in but wish you might acquire. Look to your friends and fellows and see what qualities they possess that inspire you and which you aspire towards.

Having gathered all of this information, you need to spend some time weighing it all up, deciding how you want to arrange and prioritise all of these facets of yourself in order to mould yourself into the person you want to Become. Obviously, a familiarity with your Daemon will be helpful in this regard. Do be aware that nothing should ever be thrown out. Even those things which you consider to be your least desirable properties have their place and their use. You should instead place these aspects in specific 'back room' areas of your psyche, where they will not interfere with your daily business, but can be accessed as required. Anger, for example, is not a desirable quality when it generates uncontrolled temper tantrums, but it can be a positive force when applied willfully to get your point across under full conscious control.

Having reconstructed your idealised Self from the raw components, you can then formulate a ritual to actualise the Remanifestation of your personality in its newly ordered matrix. This soul-tidying exercise will make you more productive and sharpen your magical Vision, ready to accrete more experiences and insights in preparation for your next Remanifestation. It is up to you whether you perform such soul-housekeeping at regular intervals, or when you begin to feel 'cluttered' and unfocused, or a mixture of both.

There is another specifically initiatory use of the process of Remanifestation, however, one which must be used carefully but which has far reaching effects. Since the Initiate understands that things which are put away in a hidden place and forgotten about must necessarily Remanifest at some future date and bear strange fruit, he may deliberately plant the seeds of his own future.

In order to do this, he must decide what he wishes to send to his future self. It may be something like a career in a

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field that has always interested him; it may be the solution to a problem that has long troubled him; it may be something as specific as a particular rare book or something as general as love. Having decided upon the sending, he must then embody it in a real and painstaking way. If he wishes to work in the technical side of television, he must read books by professionals in that field and read them cover to cover, absorbing them. He must learn what academic courses he will be required to complete, apply to them and place copies of the applications with the books. If he wants love, he must read books by leading psychologists and philosophers on the subject; he must read the great love stories of his tradition; he must observe how lovers behave; he must write what he wants from love and why he wants it. And so for all his Desires, he must research them and express them as fully and exhaustively as he can.

Having done this, the Initiate must bury the Desire in a place where it may lie forgotten until it is time for it to Remanifest. This may mean a literal burial of materials in a chosen area, or it may mean consigning them to an attic or a safety deposit box where they may lie undisturbed for years to come. If the project necessitates work in the meantime, such as a course of study, this should be accomplished for the value of the work itself, without reference to its end purpose. The Desire must literally be forgotten and left to make its own way back into the world through its own means.

It may reasonably be asked how the above process differs from any ordinary spell. Is this really any different from preparing a sigil, charging it and then forgetting about it? The difference is one of scale and time. The sorceries we ordinarily work are intended to actualise pretty promptly to meet specific needs. A Remanifestation of the type we are crafting in this chapter is intended to project itself into the

future, perhaps years hence, and its results are also intended to Come Into Being on a much larger scale, both in ourselves and in the world. The Initiate is looking ahead and planning the path of possibilities that will change his life and reshape the world in which he lives. It's as simple as that. Every magical Working – even unsuccessful ones – are of course a Remanifestation of what has or has not been put into them. But in an initiatory sense, we use the Word for those Workings whose results will wipe the slate clean and rewrite the rulebook.

This should all become more evident in the remaining chapters.

The Shedding of Skins

Now that we have reached the fourth head, the head of the Serpent itself, and have won its perspective, we can cast our eyes back over our Work to date and begin to tie up some of the loose ends. We have just been discussing Remanifestation and a good metaphor for Remanifestation is when a snake outgrows its old skin, shedding it and emerging as a remade being. We have now raised four of the heads of Apep, but before we proceed further it is time to shed the skins we have outgrown. Just as there are seven heads to upraise, there are seven skins to shed.

The skins that we outgrow are directly related to the heads. They represent the values of the heads grown stagnant and constrictive. Once the viewpoint of the fourth head has been attained, it is necessary to ensure that our Work within the previous heads has not become routine and formulaic. We need to continually expand our horizons and reassess our patterns of Work. We need to break the bonds and habits that

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constrict us and Re-manifest the qualities that will allow us to progress further. At this stage, we can evaluate what this means for the first three heads.

The first head concerns itself with the physical senses and presence of the Initiate. Thus, the skin that constricts us here is our own blinkered way of perceiving the world. The exercises of the first head are designed to expand and extend our senses to their fullest utility, to understand our physical limitations and to shape our very bodies as a magical tool. So now we must take time to reevaluate our lives in this respect. We have worked hard to create associations within the subconscious mind that are beneficial to our Work: aligning certain postures with certain magical forces, for instance, and training ourselves to observe everything meticulously. But now we must concentrate also on decluttering the subconscious of those habits with which it is programmed which are of no value to us. The habit of chewing nails, for example, is in itself no barrier to our Work. But this ingrained habit blocks paths into the subconscious, so should be gently trained out. Similarly, if we have tested our physical endurance and have discovered that we can walk no further than ten miles because we are out of condition and too fat, now is the time to remedy the situation, taking regular exercise and moderating food consumption (I am not advocating faddy diets here: simply eat less of what you would normally eat).

The second head concerns itself with the mental and emotional apparatus. So the skin we must shed here are those lazy thought patterns that we become accustomed to using. The mind becomes accustomed to solving problems in a particular way and soon ceases to view issues from all possible perspectives. Constant vigilance is required to keep our thinking processes alert and fresh. The same is true of

emotional reactions. No matter how many times we investigate our hot buttons, new ones are always forming and we find ourselves reacting in predictable ways without thinking. As an exercise, pick up a tabloid newspaper (preferably from a dustbin, as I don't advocate paying for ignorance) and monitor your mental and emotional reactions carefully as you read it. Consider what phrases or inferences are used to steer your opinion as you read and how you respond to them. If you have been following the programme of the heads, it is to be hoped that you will spot the misrepresentations, omissions and inferences easily and edit them out with disgust. But you will still probably find a few germs of habitual reaction growing within you, which you can weed out. Keep your thinking fresh.

The third head focuses upon clairvoyant abilities. The exercises for keeping the mind open and alert are perfectly adequately explained in the chapter dealing with that head and the housekeeping exercises of the first and second heads will also help to keep the channels open. There is, however, another species of mind-broadening exercise which is of specific use when seeking to shed the skin that constricts us in this area. The powers of the third head depend upon the openness of the relationship between the psyche of the Initiate and the world in which he finds himself. If our interface with the world is constricted, our psychic powers will be too. The best way to loosen the third skin and liberate your clairvoyant powers is to own up to your personal inhibitions and break the taboos you have established for yourself. This is one of the fundamental techniques of Left-Hand Path Initiation. If you are shy and lacking in confidence, belt out a song in a crowded karaoke bar; if you are embarrassed by showing your body, visit a nudist beach and walk around naked for an hour; if you are sexually

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bashful, walk into a sex shop or visit a prostitute. I am not saying you won't feel embarrassed, you will. But you will also feel more focused and alive in transgressing your own limits than you have felt before. You will be flooded by positive emotions and will feel that you can now accomplish anything. This in turn will unlock clairvoyant channels as your consciousness becomes aware that it is capable of more than you decreed. Needless to say, this only works if you address your real inhibitions and are honest with yourself: an exhibitionist will find no value in any of the aforementioned examples. Look within and dare to peer over the walls you have built. The harder the transgression, the more liberating it will be.

The fourth head also has its skin to shed, but we will look back upon this from the vantage point of the next chapter, when sufficient experience has been gained to fuel the Remanifestation.

A Word on Ritual

Up until now, I have deliberately avoided providing any ritual frameworks or texts in the chapters of this book. There are plenty of examples out there for those with the wit to seek them out. Crowley's later Thelemic rituals, such as the **Star Ruby** and the **Mark of the Beast** can be of benefit to Draconian magicians. Those who follow a specific tradition, such as Celtic, Teutonic or Egyptian, will no doubt have sought out appropriate ritual practices from within their tradition. The best publicly available general guidebook on how to formulate a magical ritual is undoubtedly *The Satanic Bible*. Up until this point, any of these would suffice and it would have been a waste of time to elaborate upon them,

giving undue weight to the theatrics of the process.

Mention of theatrics also gives rise to the observation that formulaic ritual has always been frowned upon within both the Order of Leviathan and the Order of Apep. Both Orders have urged their Initiates to Work magic “by force of Will alone”, without scripts or unnecessary props. The optimum conditions for magic are a darkened room, illuminated by a single black candle, plus the intensity of the magician's Will, vision and passion.

Even in this minimalist, spartan approach to magical practice, however, certain facets of a ritual framework are still presumed to take place on an internal level. What is more, as an Initiate inevitably begins to find and attract other people to share occasional Work with, a slightly more formal framework may be needed, simply to ensure the correct synchronisation of the Working. I am not going to provide a script for ritual, therefore, but it is probably advisable at this stage to define the essential steps of a magical Working in their proper order. These may be represented by outer words or signs, or simply affirmed on an inner level; each Initiate must find their own best balance. However, it is well to learn the skill of firing off an effective enchantment in the blink of an eye. Such is never the preferred course of action, but it can prove effective and is sometimes a skill well worth having.

Step 1: Whether by Word or by Will, the Initiate must begin by focusing his mind upon the Work at hand, removing the distractions of the everyday world and preparing his place and frame of mind.

Step 2: The Initiate recognises consciousness itself as the source of all meaning and magic in life. This may be symbolised by the lighting of a candle to embody the Black

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Flame of consciousness, which illumines the Creative Darkness.

Step 3: The Initiate acknowledges the Gods of the Left-Hand Path, who embody the powers he champions. These are: Set in the North, behind the Constellation of the Thigh; Babalon in the South, the seat of Desire; Apep in the West, in the depths of the eternal ocean; his own Daemon rising on the horns of the morning in the East. This may be done by spoken invocation or by internal mental link.

Step 4: The Initiate opens the Gate into his magical universe. This can be done by an act of Will or via a symbolic gesture. This is best achieved by considering the aspects he wishes to influence (i.e. the 'elements' of the ritual) and then opening the Void between them, as explained in the last chapter.

Step 5: The Initiate focuses his Desire into a liquid in a chalice or Grail, charges it and then drains it, feeling his Desire flood through his mind and veins. This step is best performed physically when possible, and with a strongly alcoholic drink. Alcohol in Northern lore is an inspirational force that raises the consciousness of Man to a Divine pitch. Mead or ale are traditional; my personal preference is for cherry brandy as its sanguine colour, sweet scent and strong flavour and viscosity are strongly sexual and evocative. In a group context, the Grail can be very effectively embodied by a female Priestess.

Step 6: The Initiate now carries out the main part of his Working, whether by invocation, evocation, sigillisation, or sheer force of Will.

Step 7: The Gate is now closed, withdrawing the consciousness back into the everyday world and closing the door to the magical universe behind it, so that the Working is released into the subconscious and / or other planes,

submerging in order to later Re-manifest itself in objective results.

Step 8: Assuming a candle or lamp has been lit to symbolise the Black Flame, it is now extinguished.

Step 9: Take deep breaths and refocus consciousness in the here and now. Write up your magical record, then set the Working aside to resolve itself without any further interference on your part. (Naturally, if you were using sorcery to obtain a job, you still need to make applications and present yourself well at interviews; if for sex, you still need to play the game of seduction. But these are 'this world' tasks. What you should **not** do is continually ritualise for the same result; this will not render it more likely and may very well muddy the waters, negating possible success.)

An understanding of the above steps becomes increasingly important now that we begin to enter the field of communication with entities such as the Daemon. Observance of this basic structure will properly prepare and focus the mind for its task, lessening the risk of contamination by everyday trivia or wish fulfilment fantasies.

A Sense of Destiny

The sense of purpose and direction which arises following a successful Working to communicate with the Daemon, may lead the Initiate to question the concept of destiny. Is our future mapped out for us? Do we each have a sacred mission to perform for the Dark Gods? Is there a task which only I can accomplish? When we speak of receiving messages from some future projection of our own Selves, such questions are inevitable.

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So is there such a force as destiny, shaping our futures and driving us forward? Those who have diligently read the book up to this point and put its teachings into practice will already know the paradoxical answer: yes, there absolutely is and no, there absolutely is not.

There is no force outside of ourselves that seals our fate and decrees the shape of our lives. There are no gods who steer the course of men with a vice-like grip. Set certainly doesn't: having Gifted Man with consciousness and Self-Will, to interfere further would be to make a mockery of his own Essence. Some occultists and religions would have you believe that the lives we now lead are shaped by the karmic debt we have incurred in previous lifetimes, and / or that every soul must ultimately experience all things, so that we have a checklist of things to do hardwired into us at birth. This is all utter rubbish. Still others would suggest that everything is preordained, that time has a single set course and that we can only tread our appointed path towards our predetermined end. Codswallop. When viewing such criteria as these, the question as to whether or not there is such a thing as fate or destiny is: absolutely not.

There are a few factors, however, that hint at a sort of middle ground and we should explore these thoroughly before proceeding to the final phase of our argument, in which the answer to the destiny question is paradoxically positive.

There do exist certain influences and events that have great effect upon our lives. These are all tendencies or chance, however, rather than a fixed destiny. Our genes provide us with inherited characteristics, which may include a vulnerability to certain diseases and so forth. This only defines the arena in which we play, however: we choose our own responses to these factors and how we deal with them. We acquire behavioural patterns from our culture and the way

in which we are brought up. But none of these dispose a person for or against great achievement; this disposition remains individual. All of these conditioning factors, whether physical or cultural, are steered by, and can be amplified or ignored by, consciousness. Great catastrophes, such as wars or earthquakes may threaten or devour us. None of these are destined to happen to us. Our being in a particular place at a particular time is down to the choices that led us there; it is either a conscious decision or pure bad luck. The world is fickle and sometimes the best of us get tripped up.

There is such a thing as Destiny, however, though it exists only for those with strong Will and powerful imagination: magicians, artists, inventors and pioneers in other words, those people who see beyond the everyday. For this Destiny is something that we create for ourselves.

Think about the magic we work upon ourselves and the world. Think of the initiatory discoveries we make and the changes wrought within our innermost beings as a consequence. Think of how we begin to direct these forces when we learn the Mystery of Remanifestation and begin consciously using it to accelerate our Becoming. Think of how this process is catalysed when we begin to see the potential of our own future and commune with the Daemon. All of these forces are set in motion by our Will. Once we have initiated them, they continue to operate on an autonomous level. The more magic we Work, the greater the momentum that drives us forward. A very real sense of Destiny begins to arise, which is shaped and steered by our own magical Will as it has been embodied in the Work that has brought us to our present point. These magical impulses do not cease, they continue and they are added to with every Work that we do until their momentum is a tangible, irresistible force, but entirely Self-Created.

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Germanic mysticism has a word for this: orlög. It refers to the primal layers built up by the past actions of yourself and your ancestors which have led you to the present moment. Once these layers have been identified and their impetus analysed, they can be steered to an extent by Will, through the process of conscious Remanifestation.

It should be remembered in all of this that even as we shape our Selves and our circumstances to steer our path into the future, our faults and character flaws are amplified and empowered to the same degree as our other faculties. This is ably illustrated in the monsters from the id in the classic science fiction movie *Forbidden Planet*. Those Initiates who forget this and who fail to make allowance for their whole personalities will be in for a rude surprise when it turns around to bite them in the arse. All of the talk about loosening the grip of the ego and so forth is so much poppycock. The demonstrable truth is that effective magicians have much larger egos than most people and contrary to mystical waffle this is no bad thing. It is necessary for magicians to be aware of this, however, and to cultivate the ability to laugh at themselves, otherwise tragedy and tantrums will follow. We need to develop and **integrate** the entire personality, not just the bits we want to show off.

This will all become clearer as we progress through the Work of the remaining heads, but it is here in the fourth head that the hand of Self-Created Destiny will first awaken and begin to nudge the Initiate's actions. In Aleister Crowley's terminology, this is the prompting of the True Will.

The World of Horrors

The 'World of Horrors' is a phrase which was much used in

the Temple of Set as a euphemism for the everyday world and its mundane activities. It had its origin in 'The Ceremony of the Nine Angles' and 'The Call to Cthulhu', two ceremonies with Lovecraftian themes which were penned by Dr Michael Aquino when he was a member of the Church of Satan. They were published in Anton LaVey's book, *The Satanic Rituals*.

Used in this sense, the phrase is obviously an ironic little in-joke. In Lovecraft's stories, the creatures of his Cthulhu mythos are a source of horror to the human race. In Dr Aquino's rituals, the horrors are actually human beings and their world as seen from the perspective of the Great Old Ones.

So what are these horrors? To the worshippers of the God of consciousness, the ultimate horror is stupidity: the enforcement of conformity over creativity; the hatred of Self; the violent repression of Man's fundamental instincts and essence; the championing of slavery over freedom; the suppression and murder of any who challenge the mediocrity of these precepts. These things are true horror.

Nor will they go away. This will always be a World of Horrors and the wise Initiate must recognise that fact and deal with it. There is no harmonious golden age just around the corner. There are only new angles on old repressions. We are fortunate enough to live in an age when those holding the reins are content to rake in the cash by presenting some freedoms as marketable commodities. Even so, stray too far from the ad-men's guidelines and you tread a very risky road. If you actually sit down and begin to list all of the restrictions on your freedoms, you will find it reaches a horrifying length.

Having achieved this realisation, it is then necessary to take a further shift in perspective in order to avoid a particular curse of recent decades. As we enter the Twenty First Century, the Western world has become adept at

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bemoaning its lot. We suffer from stress, our rights are infringed, we are discriminated against, moan moan moan, whinge whinge whinge... Do grow up. Stress is necessary to survival and we have very little to be stressed about. No major wars, no plagues wiping out half the population, and double the life expectancy of just a couple of centuries ago. As for your rights, you have none except those you are prepared to fight for. It is to be sorely regretted that we do not live in an age when individual heroes can establish kingdoms and possess the integrity to establish codes of good conduct through the nobility of their own example. Instead, we live in an age of greedy, corrupt politicians who use red tape, rules and regulations as a smoke screen for their own degeneracy. Heroes are actively frowned upon and regulated out of existence, since their qualities reflect badly upon our elected representatives.

Nonetheless, it is important to realise that the situation for practising magicians in the Western world is probably the best it's ever been. We can be quite open about our practices without risk of execution. But the Initiate is no fool. Remember that this may all change in the blinking of an eye. It is important to keep a sense of perspective, to keep an eye on the currents passing through society, changing it, and to quietly get on with one's own Work.

The Initiate's first priority is his own Initiation. This is where his focus must be set and all of his effort should be applied to it. In a world where privacy is becoming a dirty word, where people clamour for details of others' private lives and tune into television programmes to spy in wonder at the tedious activities of talentless strangers, the Initiate follows an old rule that many have now forgotten: "Mind your own business". Such things are no concern or interest of ours.

There are aspects of the larger world that directly

impact upon our way of life and our ability to practise our magic without obstruction, however, and these need to be addressed. When we first begin in magic, the emphasis is upon getting the things we want: little things for the most part, that make our own lives better or more exciting. But as Initiation progresses and as we Remanifest, our Vision becomes clearer and we see further. And as Vision progresses, so too does Desire. We want more things and better things. This is good, no matter what other creeds may have told you. Soon it is not enough to sit in a comfortable home with a few personal treasures. Soon we want to see the world in which we live reflecting the values and ideals that we have come to treasure. As has been explained, this expansion of Vision is a manifestation of the fourth head of Apep, hence the need to address these matters now. It will also be freshly apparent why the Abra-Melin Working has always insisted that the conjuration of the Demon Princes should always directly follow the knowledge and conversation of the Daemon itself: the Initiate needs to see the World of Horrors with clarity, in all of its loftiest and basest manifestations. The biggest mistake imaginable – and one that is made all too often – is to naively assume that everyone else has the same ideals, perspectives and general sense of decency that we do, and that everyone will listen to calm reason. This is manifestly untrue and such a false perspective leaves us open to every form of abuse.

It is not my place to set forward a political agenda here, nor to suggest the kinds of changes that would produce a better world. The criticisms I have levelled thus far and the faults I have pointed out are simple facts. Whether you decide the answer to these problems lies in a hippy utopia, an anarchy, or a totalitarian regime, is up to you. You must be guided by the Vision you have won through your Initiation.

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How does an Initiate approach the task of reshaping the world? By magical Workings? Certainly, the long term effects of Works of Æonic magic are well attested. But not only that; to sit in your armchair waving your wand and fail to do anything else exhibits a paucity of Will that is Self-defeating. It is necessary to speak out in the appropriate times and at the appropriate places, to sway people with your words.

This can be a tricky manoeuvre. You will find that there are groups and organisations who are stronger than you are alone and whose goals largely match yours. But these are always a double-edged sword, for not all of their goals will match yours and some will probably be diametrically opposed. because most political pressure groups will approach issues from a totally different standpoint from the Initiate. I have always found it best not to associate. Add your voice in subtle or direct ways where appropriate and withdraw at other times. Always see the full picture and tweak in the places where it is most effective and most necessary. It's a very fine balancing act which requires the highest intuitive balance. A quiet word spoken in the right single ear can be more effective than the loudest shouting in the streets. Nevertheless, there are times to stand up and be counted. Let your genius inform you.

The two principles to be most firmly borne in mind here are: (1) it is important for a magician to be true to his ideals and to do what he believes to be right; (2) the power that Initiates seek is not the same as the power that politicians seek. We seek Sovereignty, not control.

So yes, it is a World of Horrors out there. But never forget that it is also a fun playground, which can sing and dance at our prompting. The purpose of the preceding paragraphs is to keep you aware of the promptings of your

Daemon and the right course of action. With experience you will discover that this is always the path that leads towards laughter and merriment. The world will always have its faults so long as human beings are in it. As one problem is solved, a new one will arise. This is inevitable and it is a good thing. We need this challenge. We will never 'save the world', nor should we. Our goal is to create exceptional individuals.

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CHAPTER SEVEN

THE WORK OF THE FIFTH HEAD

In the Work of the fourth head, the Initiate learns to see through the Eye of Leviathan, perceiving all things as from a distance. He becomes attuned to his Daemon and is awakened to the greater patterns that turn the wheels of worldly events and his own life. He achieves the potential for great wisdom and attains a balanced and detached perspective, allowing him to make effective tweaks to the patterns he beholds.

By the time the Initiate is ready to consciously contemplate the Work of the fifth head, he will have become aware that his colleagues, friends and family no longer regard him in the way they used to. Almost without becoming aware of it, he has become a more detached and dispassionate being, remote from them and their everyday interests. This is an inevitable consequence of the Work of the fourth head, which can put an end to many long held friendships and relationships as common ground gradually fades and disappears, leaving only strangers where friends once stood.

But the fourth head is only one of the initiatory

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milestones, albeit a major one. Now, as he pushes ahead towards true Mastery, the Initiate will find all of his passions reigniting, but in a controlled and purposeful manner. Now he will truly come to Understand what Aleister Crowley meant by “love under will”. Passion will become the greatest weapon in his magical armoury, both for Works of sorcery and those of Self-realisation. This very phrase, 'Self-realisation', now takes on a new meaning. It no longer refers to mere discovery of what makes one tick, but becomes a literal making Real of Self in an imperishable Form.

Where the student of the fourth head was almost exclusively inwardly focused, catalysing his own Setamorphosis, the fifth head Initiate will become increasingly aware of the importance of sorcery as a mean of Self-expression and Self-extension. He will also need to finally confront the question of the reality or otherwise of gods, demons, and so forth, since he will now be operating at their level. (This should not be misinterpreted as a statement that the Initiate **is** now a god; that would be a grave mistake to make, at least at this stage).

Symbolically, through the Work of the fifth head of the Dragon, the Initiate will Become the Raging Lion, a sovereign beast of fury. For Right-Hand Path practitioners, this would be seen as a retrograde step, because they retreat from this State of Being in fear. Not so for us; it is a step closer to the God of consciousness, the fury of Set, Lord of storms, who is not a calm deity by any stretch of the imagination. Nor are His other cultural reflections, such as Odin or Tezcatlipoca. The name given to this State of Being in Setian lore is the **Black Magus**, a mysterious figure who will be discussed fully at the end of this chapter.

Of Ego and Self

By now, the Initiate will have long discerned the difference between the personality and the Self. The former is an ever-shifting mask which adapts to circumstances and is subject to whims and outside influences. It is easily led, easily distracted, and is a slave to its environment rather than a master. The Self, on the other hand, changes only under its own impetus and is a direct projection of the core of consciousness.

When a practitioner of the Right-Hand Path approaches this State of Being, he attempts to suppress and extinguish the personality, the so-called 'lower ego', altogether, deeming it unworthy. This is a precursor to his ultimate aim of blotting out the actual Self and attaining annihilation.

But for us, who revel in the pleasures of incarnate life, and who realise that the Desire of the Self is to Play and to Love in ferocity, something incredible comes to pass. The ego responds to our Self-knowledge and Self-love and instead of slinking away as a shameful thing, it awakens into new and joyous life. But now, since we have learned to see through the Eye, it is no longer manipulated by circumstance, but owns only one master: the Self. It roars with passion and joy and stretches out to seek its pleasure in the world. This is the true manifestation of Anton LaVey's doctrine of Indulgence.

From the lofty heights our Vision has scaled, we turn back to our old hobbies and delights with a new enthusiasm. But we seek ever new expressions and enchantments in our joys. A refinement and a fixity of purpose enter everything we do. Some supposedly 'spiritual' types will tut at our jollity and mischievousness, but we have learned the Secret that such can never know: that every single thing that affords us

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pleasure and joy is a direct expression of our innermost True Self, and that every such act is a direct channel to the Gods of Darkness. Those who have read and properly Understood this book up to this point should feel a wave of joy washing through them at the mere reading of these words and the realisation that they bring. Hail Set! Hail Babalon! Hail Apep!

It is through this Remanifested ego that we will activate the Immortality Engine, the process which will ensure the survival of the psyche beyond physical death. This same process will also lead us to the principles which will be used under the sixth head to manipulate time. It can be seen then why this is such a momentous difference between Draconian Magic and that taught in other schools. The Secrets in this chapter have never been printed so openly before. But you will still not be able to fully grasp them unless you have earned them by arduous Work through the preceding heads.

If other schools seek to divorce themselves from the ego, the Draconian Initiate seeks to wed it, forging a union between the personality and the Self, Becoming a complete Being. The manner in which this fusion happens is revealed in the Work of this chapter.

A Passion Play

We have spoken of the importance of passion to the Work of this head. Before we can begin to use this powerful engine, we must take time to discover what inspires it. Very often these inspirational forces are things which will seem trivial or nonsensical to others, but which mean the world to you.

You should know by now that I'm going to ask you to

write a list of all the things you are passionate about; this should come as no surprise. What might trip you up are the nature of some of the things I'm going to ask you to put on that list.

It is so difficult to shake off the conditioning that has been imprinted upon us since birth. Even at this stage, it will still keep creeping back in and entwining its tendrils around your thought processes no matter how many times we shake them off. Don't be disheartened by this, it is important to stay awake and to keep casting off our shackles anew. This struggle is actually good for us. Cherish every new Victory in the war against non-consciousness (for it **is** a war).

Your first instinct is probably to reflect that this is a serious, spiritual question and merits serious, spiritual answers. You will make a list of worthy causes which arouse your passions – either for or against, rage is as much a passion as lust – and then you will draw a line under it. You may struggle a little and then add a few vaguer general principles, such as 'truth' or 'justice' to your list. Then you'll pat yourself on the back and congratulate yourself on a job well done. Or at least you would if your mind hadn't put its blinkers on.

In following the above course, you would omit nearly everything that you are really, truly passionate about, probably without ever realising it. You would then stumble through the Work of this head in a kind of half-life, wondering why you kept hitting a brick wall. This is because we are preconditioned to believe that only big issues and worthy causes are deserving of our time and attention; everything else is deemed to be trivial. This is a lie. This misconception is the biggest stumbling block to the Work of the fifth head and I am breaking my usual rule by pointing it out so bluntly instead of letting you discover it, because it can

take years to break down this conditioning. It took me a full decade to finally concede what I now know to be the truth.

What are your hobbies? What are the things that really interest you? If you love fishing and spend lots of time doing it, then it is a major part of your life and one of your ruling passions. No, it may not directly make the world a better place. Yes, other people may consider it valueless and boring. But you should be past caring what they think by now. It is something that is important to you, it is something that inspires you, it is one of the means you use to express and manifest your Self. I love Japanese comics and animation to the point of delirium. Other people don't understand what the fuss is about. But they are a ruling passion in my life. Don't write these things off or disregard them. You probably didn't even consider such things when you were first told to consider your major inspirations. But these should be the first items on your list. People, places, things, events that inspire you: these will all be unique to you alone, a mix of whirling enthusiasms that constitute your own fingerprint of Desire in the Universe.

So take your time, prepare that list thoroughly and don't leave anything out. Then put it aside for a week or so. When you return to it after a few days' break, prioritise your passions. Highlight the things that are most important to you and arrange the list in a proper hierarchy that accurately reflects the person that you really are.

It is important to embrace your whole span of passions. In an initiatory sense, it will assist with your Self-Understanding. In a practical magical sense, it will prove invaluable in works of sorcery, which we will be returning to later in this chapter. But one passion is pre-eminent: there is one burning Desire which eclipses all others. This is the Desire of the Self for the Other. In other words, the Desire

for the perfect sexual partner, the so-called 'soul mate'. This Desire is closely bound up with Babalon, whose influence is at its strongest in this head.

This is one of the most difficult operations in the entire Work and one which will be resisted by your entire conditioning. It requires an act of sovereign Will. You see, throughout all of your progress so far, you will have been dogged by that preconditioned supposition that the spiritually advanced man sheds the personality, whether you acknowledge it or no. In truth, he only distances himself so that he can break the chains that hold his mind in thrall. This done, the full richness of the personality explodes into Remanifest life, stronger and more forceful than ever before, freed of all masters save Self. But your conditioning will kick against this initially. In this head you must come to Understand that all Will is born of Desire.

Who's That Knocking?

Although the fifth head encompasses all of our passions, there can be no doubting that the strongest Desire within the human organism and the greatest motivator for human action is sex. "Love is the Law, Love under Will." So the next step is to explore and understand all of the factors which influence our own sexual and romantic inclinations. Who is the Other who beckons to us? What semblance does he / she wear? And what are his / her ultimate origins?

It's list time again. But this time we need to prepare two lists, approaching the question from two distinct angles which will ultimately allow us to intuitively grasp the whole. The first list should include all of the people you have ever fallen in love with. I do mean **all** of them. Every crush, every

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passion, every yearning. You should include fictional characters from books and movies. The criterion for inclusion is the reality of your own emotion, not the reality of its target.

The second list focuses on sexual attraction rather than the more emotional love. Write down the names (or descriptions if you never knew their name) of the people you most fancy. I am not referring to an admiring glance, but those whose beauty really twists your guts with longing. You should continue revising these lists and adding to them for several days – even as long as a full month – until you are happy that they are comprehensive expressions of your Desire.

Once your lists are ready, (for sake of brevity I will henceforth refer to them as the 'love list' and the 'lust list' respectively), you should set aside some time each day for meditation. Each day, choose a person from the love list and contemplate what it was about them that caused your emotions to overflow in their direction. It may have been a word spoken, a fragrance on the breeze, a warm smile on a wearing day, a glint in an eye, or a combination of things. But relive it all in your mind until you can distill the experience and record it faithfully in your diary. Then take your lust list and use your imagination to imbue the people on this list with the qualities and emotions you have just meditated upon. The following day, choose a different person from the love list and proceed in like manner until you have worked through them all. If you then find that you are unhappy with the results you obtained during some of the meditations, return to those ones until you are satisfied that you have nailed it.

This completed, you should have a fairly comprehensive understanding of the qualities that inspire love

in you and the specific triggers that will generate an emotional response. You have come a major step closer to understanding the Other that will nourish you and who you will nourish in turn.

It is now time to complete the other half of the picture by meditating upon the second list, the lust list. As before, each day you should select a new name from the list and seek to discover precisely what it is that makes you fancy this person. Is it the bone structure? the complexion? the eyes? the mouth? the hairstyle or colour? Once you have completed your day's meditation, remind yourself of the qualities and emotions you experienced when working with the love list and meld these with the person you have just meditated upon. Continue with this work until you have meditated upon every name on the list, then revisit any that you feel you haven't quite learned all the secrets of yet. It will very probably be the case that several names occur on both your love list and your lust list. In such cases, they should be meditated upon separately on each list, since they will be approached from a different perspective and for a different purpose in each case.

As your meditations with the lust list continue, you will begin to notice recurring themes among the names on the list. A certain kind of hairstyle and hair colour will continually repeat; there will be similarities between eyes and mouths, and so forth. As the meditations approach their conclusion, you may even be able to glimpse the Ideal which lies behind these individual manifestations of your Desire. You may begin to dimly discern the features of Babalon Herself in the guise through which She will commune with you. This is much to be cherished. At the very least, you will have a good idea of the key features that turn you on sexually and will be in a position to marry these with the qualities that

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move you emotionally.

You should now be in a position to begin expressing your Other in meaningful ways in a bid to attract it to you. This may be done by painting, by the writing of stories or in any other way. The important thing is that these expressions must be crafted by your own hands. It doesn't matter how amateurish they are, but there are many tools to assist with such works these days. For instance, if you are familiar with computers, art software and 3D modelling software may be used to model the image of your inner beloved. For those who find such applications too daunting, many modern video games contain very comprehensive tools for creating and designing your own character for use within the game. Give them a try and keep tweaking the results until you feel you have captured the beauty that inspires you.

When this Work is completed, you will have built new and strong bridges between yourself and the Scarlet Woman, the source of all Desire and the power that rules the fifth head. You will now find that a new kind of synchronicity begins to enter your life. You will encounter people who match this image of your ideal lover, who will enter your life in strange and meaningful ways. Some may pass swiftly on, leaving you with some cryptic message or piece of unusual advice. Others may prove a more abiding influence, indeed this Working may ultimately attract a flesh and blood lover conjured in the image you have wrought. But in each instance they will insist that you drop whatever you think you are busy with at the moment and do something else or go somewhere on some mad quest. Welcome to the life of the Raging Lion. In Aleister Crowley's Thoth Tarot deck, the Woman rides the Beast and you will find a very active level of interference and guidance entering your life at this stage. Ignore or deny it at your peril. She does not ask twice and

She does not forgive easily.

In your magical Workings, you may encounter a new advisory figure, one who is conjured forth by your Work in this field and is also a projection of the Scarlet Woman, a sort of messenger who is easier to grasp and deal with than the Dark Goddess Herself. This is the being Crowley referred to in *The Vision and the Voice* as the Daughter of Babalon. She also features heavily in John Dee's Enochian works (though I believe I am the first to openly state this, perhaps the first to realise Her identity), providing a link between the earlier and later Enochian Magi. If this should occur, take full advantage of your good fortune and pay heed.

You will inevitably seek encounters and relationships with people matching your ideal now that you have formulated it and these can be powerfully transformative, both magically and emotionally. But just every now and then you may seek to emulate Austin Spare's method of anathema magic, deliberately selecting a partner who is repellent to you, a withered crone or a stooped, gnarled old man. If you are straight, have sex with someone of the same gender; if you are gay, give the opposite sex a try. In such a way, you will break yet more taboos and unlock further reservoirs of power and insight that you were completely unaware of. But this practice is only for the brave and self-assured and should not be over-used. Its value lies in its use as a shock treatment.

To some who have read this section of the chapter relating to the fifth head, it will seem a thing of little immediate consequence. It is my duty to warn you that the Keys presented here in this chapter have the potential to sabotage and break apart ordinary human relationships. If your consciousness takes these Keys on board and begins to reshape itself and its world through their use, then it will jettison relationships which do not live up to its exacting

standards. Since this sabotage will arise from within the deep places of your Self, there will be little you can do about it. Your consciousness will Desire a partner who matches the blueprint established in your Workings. Naturally, not all relationships will suffer this fate. A good partnership with a magically aware person might well be strengthened by these processes, but let's be honest when we admit that such relationships are few and far between. If you are currently in a relationship that satisfies you and you don't wish the boat to be rocked, I would advise you to cease reading now. Personally, I believe that to follow the Lady's teasing dance is worthy of any sacrifice.

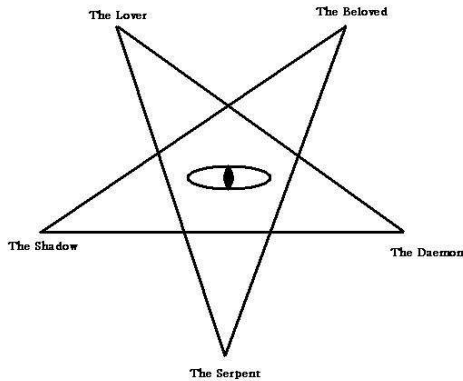
The Pentagram of Desire

The Pentagram, drawn with two points uppermost, has long been the defining symbol of the Left-Hand Path. The Hermetic Order of the Golden Dawn taught the Elemental attributions of the Pentagram and warned Initiates of the peril of depicting it with two points up, declaring it an evil symbol in this form. The seal of the Church of Satan depicted the Pentagram as containing a goat's head, the horns filling the two upper points, the ears the two side points and the beard the lowermost point. Around this were written the Hebrew letters spelling the name LVIThN – Leviathan. This version was named the Baphomet, after the idol of the Templars. The Satanic Pentagram symbolises the two horns of the Devil uppermost, with the three prongs of the Infernal trident pointing down.

When the Temple of Set was formed, it also adopted the Pentagram with two points uppermost as a seal of the Prince of Darkness. The Setian Pentagram is a plain five-

pointed star set against a black, circular background. The points of the star do not touch the edges of the circle, there is a space between them. This signifies that the Black Flame of consciousness is not a part of the cosmic order, but is a thing alien and unique. There are many symbolic meanings contained within this symbol and its geometry. In the Temple's founding document, *The Book of Coming Forth by Night*, Set describes the Pentagram as a measure of “beauty through proportion”.

A few years ago, I picked up a deck of Tarot cards which featured illustrations by that master of dark imagery, H.R. Giger. This was titled the Baphomet Tarot, linking back to the Church of Satan's nomenclature and the little booklet that accompanied it contained a Pentagram spread for laying out the cards in a divinatory pattern. Each point of the Pentagram was given a meaning and I came to see how these mirrored the Deities of the Left-Hand Path and how the Pentagram was itself a charged diagram of the initiatory process in action. The diagram below illustrates the attributions of the points.



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We may observe the following about the five points:

The Lover - This represents the Magician in relation to the Working. No matter what Work we do, whether illustrative or operative, whether lesser, medial or greater, one of the twin foci of the Working is always our own Self. Without the immersing of the Self in the arena of play, there can be no Work.

The Beloved - In the diagram, I have used the terminology of Lover and Beloved, rather than Self and Other. The meaning is the same, for the Beloved represents that for which the Magician is seeking, the Beauty for which he/she quests. In other words, here we have the second focus of the operation, that which stimulates the Desire of the Magician and thus kicks the whole magical process into action, directing the Will, fuelling the emotions, sweeping aside the mental barriers which otherwise prevent us from remembering our potential. The Beloved may therefore be many things depending upon the operation, ranging from a financial windfall to a book project to an Understanding of the Cosmos, or even a real earthly beloved. But I have chosen the terms Lover and Beloved over Self and Other for two reasons: (1) I agree largely with Crowley when he insists that every Magical Act is an act of love between the Magician and the Cosmos: the two meet, both are changed thereby and a third force, completely distinct from both, Comes Into Being; on a technical level, this imagery appeals to me; (2) I am of the belief that the aspects of Lover and Beloved reflect the most puissant manifestation of Desire; the purest essence. Moreover, I believe Desire to be a thing essential to the Left-Hand Path. In Buddhism, the purest expression of the Right-Hand Path, desire is seen as the root of all suffering and evil;

by negating desire, the Buddhist negates the Self. Therefore, Desire lies at the root of the purest expression of the Left-Hand Path; by enflaming Desire, the Initiate experiences accelerated Self-individuation.

The Shadow - This is the fear which grows within the Lover. Paradoxically, we all fear to see our desires realised and made manifest. This has been so deeply ingrained in us, and is indeed so much a part of the naturalistic, herd animal aspect of us, that it arises in even the best of us. Also, we fear that which we love; that which we love is something to which we have granted the capacity to hurt us. An enemy may wound our bodies, but those we love may wound our souls. This also represents our awareness of nearing the ring of Runa, that moment when we are about to step once more into the Unknown, when we must ad-lib in our Play. The Shadow which arises is a thing of terror which can hold us in thrall, or it is a delicious and dangerous Unknown, something which promises adventure and fascination whichever way the dice roll. The former is the way of the natural brute; the latter is the way of the Initiate.

The Daemon - This lies on the same plane as the Shadow, and is linked to it, being the inner response of the Initiate to the dark doubts and delicious dangers aroused by the appearance of the Shadow; these being in their own right a manifestation of Desire. In other words, the more stimulated the Magician becomes through the apprehension of the Unknown before him/her, the more Awake he/she becomes, and the greater the opportunities for transformation. This in turn leads to an increased perceptivity of the attendant Mystery, which enhances further the potential for Initiation. This may increase and grow throughout the life span of the

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Working or relationship between Lover and Beloved; some such Workings and Becomings may indeed last years, ever deepening and increasing in subtlety.

The Serpent - I named the lowermost point the Serpent as a link to the Order of Leviathan and the V^o Teaching of James Lewis, for it is here that the energies of the upper points flow down to and coalesce into a Remanifestation. That which emerges from the Working is something changed from the ingredients which were poured into it, something new and exciting and vital.

Now let's examine the relationships of these things within the diagram of the Pentagram, by following its lines, where a few subtle nuances await. Those who Work with this model will readily seek out the subtlest secrets for themselves, but there are three key elements of the exchange of relationships which I will list here:

1. Firstly, the Lover and the Beloved cannot approach each other directly; no lines connect them, they are separate from each other. Instead, as the Lover approaches the Beloved, he/she follows the downward angle and finds him/herself Awakening his/her Daemonic Self, the potential for transformation arising out of the vitalising experience of Desire. This is balanced by the transmutation of the Beloved into the Shadow as the line from that side is followed down, and horizons are crossed and the Unknown breached as our personal world is touched by the influence of the Other.
2. The angle through which the influences of Lover and Beloved actually meet is the lowermost one, where the Remanifestation occurs; the relationship is consummated, the

Working's goal is won, and something new and wonderful enters the world in consequence, affording the potential for fresh relationships and fresh Mysteries.

3. En route to the Remanifestation at the point of the Serpent, the horizontal line which links the Shadow and the Daemon is crossed, and this is the point at which truly amazing things may happen; here is the point at which the influence of the Feminine Daemonic enters every relationship, every Working. It is tangential to the result of a Working, but then She is an active Principle and not one which we ourselves may manipulate. Yet She is ever there, the opportunity to see Hidden facets of our Self mirrored in the substrata of the Work we do is always there so long as we keep our eyes open to see Her and to seize the moment. That Remanifestation is ultimately born out of this copulation between Shadow and Daemon, the hidden, fearful, inner aspects of a Working. But if we can recognise and consciously ride that moment then how much more we can be than that which we are.

I think the utility of this model in understanding, approaching and steering any magical process in order to get more out of the Working is obvious. It is a coherent and concise model of the variables and relationships in any situation. Moreover, it is a clear affirmation that Desire is fundamental to the Left-Hand Path. The model, since it is based on Desire, is also of course a good map of human relationships. As such, it may be used to investigate the Initiate's own relationship with our Lady, or indeed with Set. Moreover, the model clearly demonstrates how the influence of the Feminine Daemonic arises out of the Hidden depths – like Leviathan – in any true Remanifestation. We must learn to recognise Her when this happens.

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Those who have absorbed and practised the information offered under the previous heads may have intuitively grasped the relationship between the Pentagram of Desire and the model provided for the Magic of the Void without need for me to point it out. The Magic of the Void remains the best model of magic as a process which I am capable of enunciating. The Pentagram of Desire expands it in a more personal direction, looking more closely at the motivations of the magician and the manner in which the magic affects him in ways that he cannot foresee.

The Lover and Beloved obviously correspond to points [a] and [b] of the triangular model of the Magic of the Void; the Serpent is point [c], the Remanifestation brought about by the magical act upon the various factors. What now becomes apparent when we superimpose the Pentagram of Desire is that as the magic works, the Shadow and the Daemon are projected out of point [x] – out of the Void itself. They are not a Willed component of the Working, in some ways they are tangential to it, their exact manifestation cannot be predicted, and yet they are both inevitable and indeed essential. These results and impressions which derive from a magician's magic and yet which are not of his conscious direction are the spice that keeps things fresh and which pushes forward the horizons of our vision. They should be cherished, even when they hurt or terrify.

This may sound like a strange argument, but these tangential synchronicities and odd happenings and insights do not diminish the real results of a successful Working, they simply add a new and unforeseen dimension. Those Initiates who have persevered thus far should not need me to tell them this, but believe me when I say that the moment your magic becomes boxed in and predictable is the moment you spiritually die and are consumed by the gods of death. I

shouldn't need to tell you why.

Those Initiates who Work with the Magic of the Void and the Pentagram of Desire in the forefronts of their minds; those Initiates who trace their lines and anticipate the arising of Mystery in their lives; those Initiates who dare to do instead of merely read: such will find new patterns and possibilities blooming in their consciousness that they would never have believed before. I leave these tools in your hands for you to use as you will.

The Immortality Engine

I have often referred to the quest for immortality in these pages previously. I have pointed out how it is a central theme within the Order of Apep as it was within the Order of Leviathan. I have mentioned the Word of the Magus James Lewis, Remanifest, which is the Key to unlock the door to the immortal realm. But so much more remains to be said on this question, and when all that is currently known has been said, so many questions remain to be asked. But we return to the subject now, for the fifth head of Apep deals with the passion of the Self for the Other and is a place where the soul hungers for immortality in earnest in a way it has never really understood before. Let me begin by quoting one of the opening paragraphs from a privately circulated paper I wrote a couple of years ago, under the title 'The Immortality Engine':

“Yes, here it comes again. Yet there I was, perfectly happy with my Work. I have been extremely busy lately. I have established the curriculum of Apepian Work and am preparing it for publication; I am writing a novel and making several long

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term life changes; I am pursuing my Work within the Rune-Gild; I am delving deeper into Celtic matters and preparing a ground breaking publication for this field too. I thought I was doing so well. And so I was, after my fashion. Then comes the summons from She Who Must Be Obeyed. She wears a new form and face in this manifestation, one that suits Her so well and that I can readily worship. She reveals Herself to me when I least expect it and demands that I come away with Her. Always, my Lady. Always.”

It was directly through the inspiration and image of Babalon that I discovered the very roots of the immortalisation process and the powerhouse that drives it. All of the insights and ideas that had drifted in isolated clutches within my mind were drawn together into a coherent, well-oiled machine, fueled by Her Desire and propeling my life forward. This is not the place to reprint the whole paper, nor to recount the details of the Working, but I shall share the nature of the Immortality Engine for those with the wit to put it to use.

Once an Initiate has recognised the manner in which the mind can reach out of the confines of his skull to influence the world around him, once he realises that he is not bound by the body but that the body is a tool, he no longer doubts that immortality of some sort is a likelihood. But all manner of questions then arise:

What is it within us that survives? All of the input of our senses ceases with the body. How does a mind unshackled from such inputs think? Does it verbalise to itself? Language is only a symbol system evolved within the confines of physical life. Will it 'see' and 'hear'? Will it visualise? All of our thoughts are conditioned around our physical senses. What about emotions, once the body's glands and unconscious responses are no longer present? Will we feel? Will we care?

What of reincarnation? Do we enter again into flesh? All of us or just a part of the psyche, the sense of Self itself? What of our memories? Do these remain within a kind of overSelf, distinct from that which incarnates? Is this overSelf the phenomenon of the 'Watcher' we are familiar with, the Self who is outside of self but looks over our shoulder and sometimes prompts us?

The answer to these questions came to me from two distinct sources, which fused into a single vision during the process of an intense magical Working. One of these sources was the soul lore of my ancestors, the Celts and the Norse settlers on the Isle of Man. The other was my passion and my sense of beauty, which had been inflamed by a young lady in a work of fiction who ignited my desires.

These sources teach us a very important truth about the way in which magic manifests in our lives. If I had not done the hard groundwork, studying and working with the runes and oghams and their associated lore for years, I could never have acquired the knowledge for my realisation. But also, if my mind had not been open to the influences of the present and awake to the visions being presented to me right now – through whatever medium – that knowledge would never have been so effectively vitalised. Both are necessary. Initiates tend to either study their magical traditions exclusively and effectively cut themselves off from the world around them, or shamble around seeking inspiration in all and sundry but lacking the structure and discipline to find any meaning in it. It is important to effectively tread a middle path; instead, **both** must be pursued vigourously **at the same time**. The magician is a multi-tasker.

The core of the answer lies in the ways in which the old Europeans divided the body-soul complex into several distinct parts. They had a far more complex and advanced

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model of the structure of the human soul than we tend to have today. These days people tend to speak of the soul or psyche as if it was a single object and thus our definition is vague and woolly, trying to be all things to all men. But we are actually composed of several distinct selves and with a little study, their parameters are quite distinct and well-defined. I don't want to go into this question in too much detail here – there are several fine books available which serve that purpose – but it is necessary to at least examine the basics. Let's look at the Celtic psychological model, as detailed in my own *Book of Ogham* (published by Runa-Raven Press).

We are all familiar with the body, which is itself made up of several elements (bone, flesh, blood, breath, mind and aspect in the Celtic model). This part of the Self is a form adapted to our expression in the physical world. As such, it embodies and processes and follows the rules of that world. It is born, grows to maturity, ages and ultimately dies. Its cells constantly renew themselves out of the substance of this plane. It is estimated that every single cell in the body is replaced over a seven year period. Thus, there is not a single atom of me as I sit here now and type this which is the same as the person I was seven years ago. Not a single part of that earlier me remains and yet I continue. This in itself should tell us something of immortality.

The physical body itself is shaped and moulded by a non-physical field known as the *delbh*. This field is the means whereby the Self moulds and shapes its manifestation in the physical world. Once the physical form is grown and in motion, a strong *delbh* may still morph it and project itself through it. Good actors possess strong control over this aspect of themselves and use it to project new personalities and mannerisms through their body, transforming themselves into different people. Strongly charismatic people manifest

their *delbhs* directly; think of times when you have seen someone's face shine or eyes blaze as they speak.

Also interpenetrating the physical body is the *anál*, which is the vital breath, the animating principle itself. As anybody who has ever been present when someone dies will know, there is a world of difference between a dead body and a living one. It is not simply that the body stops breathing and moving. Something departs, it loses a definite substance. That substance is vitality itself, which is withdrawn as the soul-complex ceases to use that body as its vehicle. The *delbh* too withdraws and the body starts to decompose as the force that gave it its shape and cohesion is removed.

The Celtic model then introduces the mental faculties to the complex, defining the *menma*, which is the mind itself, the reasoning function, which also encompasses the capacity for concentration and will. The *cuimhne* is the memory, which incorporates the capacity for pattern recognition and the association of ideas through past experience. By extrapolating data from the *menma* and referring it to the archives of the *cuimhne*, the self becomes capable of feats of imagination, a mental process which takes place on a plane beyond this one. The mental faculties thus operate both within the physical realm and beyond its limits.

The *púca* is the shadow of the personality, which lurks below the threshold of waking consciousness yet observes all and insidiously comments upon it internally. These are the repressed aspects of the personality, the dark and disturbing corners which we do not like to peer into, yet which are essential to the magician. When understood, accepted and harnessed, the *púca* greatly liberates the imagination, allowing consciousness access to the deep places of the psyche. It is a tool for shape-shifting and mental travel beyond the limits of the body. It is the untamed part of the

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psyche which may liberate that part of us which is shackled.

The *enaid* is a person's shade, or ghost. It represents that which lingers on when a person dies, representing their life and work in the minds and memories of others. It is this which may return as a ghost, either as an unconscious memory or as a more animated projection seeking to complete an unfinished task or take revenge on one who has wronged it.

The final part of this complex of selves in the Celtic scheme is the *féin*, which is the sense of Self itself. It is the realisation and manifestation of personal identity which accumulates through the action of the other parts of the body-soul complex. It is not the body; it is that for which the body is a vehicle. It is not the thoughts or feelings; it is that which thinks or feels. It is not the memory; it is that which remembers and for which memories have meaning. It is ever the subject; all else is ever the object. It is the sole constant; all else revolves arounds it.

There are, of course, other models of the soul. The Germanic model is very like the Celtic one in most respects. It is also possible to effectively reconstruct an ancient Egyptian model. The important thing is to possess a coherent and comprehensive understanding of all of the parts which go into making us up. Having done so, it is then possible to examine each part in turn and divine what must happen to it upon physical death. We shall do so briefly now, tracing the passage of the Celtic soul with reference to its parts. But we will need to return to this again later after we discuss the second ingredient of the Immortality Engine.

The first thing that should suggest itself to us when we begin looking at the soul as comprised of several parts is that each part may have a different post-mortem fate or destination. This realisation immediately liberates us from the modern conception of 'a' soul, for there is no such thing:

there is a Self – a *féin* – which arises through the interaction of several linked but distinct parts, but which is greater than the sum of those parts and – in the Initiate at least – attains sovereignty over them.

The fate of the body is evident to all. It is a physical thing, so we can observe its processes with our physical senses. It dies and decomposes into its constituent elements. The *anál* – the vital breath – departs and all that remains is an abandoned shell of meat. The *delbh* – the shaping persona – departs along with the *anál* and thus the body rots as the matrix that held it together in a coherent form is no longer present.

We may ask where the *anál* and the *delbh* depart to? They withdraw into that shadow body, that body which sees more clearly than the physical one and is not afraid to probe into the dark places, namely the *púca*. This less tangible body, capable of walking and operating in the magical realm, is now the vehicle of the soul. The magician's psyche finds itself wandering the paths of the Otherworld and the Underworld – the Magical Universe we took pains to explore and map during the work of the third head.

The *enaid* – the shade or ghost – is also a thing of the magical realm, but it remains in close proximity to the physical world and may at times be discerned there by those sensitive to such apparitions or those who were close to the deceased. The *enaid* may or may not possess consciousness in its own right. If there remains unfinished earthly business which plays upon the mind, some part of the *anál* may abide there, animating it, a kind of pocket personality of the larger Self. It is a fallacy to say that such ghosts need to 'move on'; they are never complete consciousnesses, only a projection for a purpose. The bulk of the awareness always passes into the magical realms. If the shade is a passive one, it will

merely act as a link between the deceased and the places and people he knew, fading with the passing of time until it too goes the way of the physical body. In either case, the *enaid* retains some vestige of the *delbh*, giving it ethereal shape and substance for so long as it subsists.

The *menma* and the *cuimhne* – the mind and the memory – continue to be associated with the *féin*, since the Self retains the sense of its own continuity. If the shade of the deceased is an active ghost seeking to complete some earthly task, it may retain some awareness of the *cuimhne*, but probably not the *menma* since reason is not required for such a function; perhaps some faint vestige of the emotion that drives the desire for completion.

Traditionally, all ancient authorities agree that the Celtic druids taught that the soul of the deceased will be reborn, usually among his own descendants or near relatives. But the tales also allow that some considerable time may pass prior to rebirth and that during this time the *féin* will pass into the Underworld and travel through the magical realms of Celtic cosmology, having experiences and forming relationships there every bit as real as those in earthly life. Indeed, binding debts and promises will pass over from life to the post-mortem existence and vice versa.

So much for the traditional view. At the time of the Immortality Engine Working, I had accepted the Celtic model of the soul as a pragmatic and essentially accurate one and was happy to give it my stamp of approval. I also broadly felt that the dying process as described above was essentially correct as regards the effects upon the various parts of the soul. I was a magician and accepted the reality of the magical realm and the ability of the Self to exist in this realm independent of the physical and I also believed that rebirth could indeed occur in certain circumstances. But I did not yet

know the mechanism by which this all worked. I could not put my finger on the **why** of it. I could not determine the factors that contributed to rebirth or held a soul in the Otherworld. Some fresh perspective was required to bring this theoretical model to vibrant, compelling life.

This was when the Lady Babalon intervened. My perception of the Scarlet Woman has always been coloured by my Celtic heritage and She manifests to me as the Goddess Badb (interestingly, Babalon may be seen as a title of Her as Badb Avallon, or Badb of the Otherworld). She now presented a fresh Vision of Herself to me, which triggered a new Understanding and a new fusion of ideas and things that I had already known but had never previously connected in such a vital and powerful way.

I have stated many times already that Desire is Key to the Left-Hand Path. I now fully Understood it as the Desire for the Lady, for the Other. The Self's eternal quest for that which it Desires beyond itself is what will drive us ever on. This is Faust's Eternal Feminine. In *The Symposium* Plato argued that man's pursuit of beauty is actually the pursuit of immortality, since that which is truly beautiful must be imperishably beautiful. That which makes us immortal is our Desire for the Other, our eternal yearning and pursuit for that beauty which burns our hearts and sears our vision with its loveliness. So if the Celtic soul model described above is the process, then Desire is the Engine that powers it.

For some reason, probably the direct inspiration of the Lady Herself, on this occasion the realisation blazed through my knowledge of soul lore and illuminated it for me. Beauty is everything. The sole purpose of being conscious is the admiration and adoration of the Beautiful. The Desire for Beauty is that which fuels life itself, on every level. This applies in the Underworld and the Otherworld just as much as

in this world. So let us examine certain aspects of our soul lore once again in the wake of this realisation.

Much of what was expressed earlier remains unchanged. We may now gain a perspective on what may cause an active shade or ghost to linger, if an attachment is still felt toward a loved one who embodied the deceased's Other on the physical plane. But as I considered the soul in the context of Desire, I realised that the *fēin* does not pass from this world into the magical realms upon physical death. Why not? **Because it is already there and it always has been.** The sense of Self is not and has never been bound to the physical body. Even in the most dull and unimaginative of people, it indulges in daydreams, it dreams while the body sleeps and it creates new worlds within the imagination. The *fēin* resides permanently in the magical realms and it interfaces with the physical body through the **other** parts of the soul that we have described. Upon death, it draws several of those parts back to itself to one degree or another.

The mind and memory yield up the fruits of this life to the Self. Those events and memories which have truly inspired or transformed the soul will be held up as standards on the plains of the Otherworld where the Self holds sovereignty. The accrued skills and insights will lie in state, enshrined in the Underworld, the lands of the dead, from which they may arise and Remanifest when needed. When the time comes for rebirth, the Self will send forth the *delbh* – the shaping principle – to form and craft a new suitable body in the physical world to give flesh to its parts once again. Contrary to those creeds which teach that the goal of the soul is to escape from some tortuous wheel of reincarnation, the Celtic model teaches that fleshly life is a delight and a joy and that Man is **meant** to be a carnal being with a physical manifestation. A Buddhist will renounce Desire to disperse

himself: a Draconian will embrace Desire to create himSelf. But when each fleshly life ends, in accordance with the transformations of this realm, we do not pass on to the Otherworld, **because we are already there**. This was a tremendously powerful and liberating realisation.

Since our sense of Self resides permanently within the magical realm, what is the force that drives us to be reborn in flesh? One reason has been mentioned above. The body and its elements are a part of our overall complex as a human being and the Self aspires to its fullest manifestation. In Left-Hand Path philosophy, the physical world is not a disfunctional prison from which the soul yearns to escape: it is the culmination and manifestation of all the soul's efforts towards Self-expression. The second reason is that we are driven to reach outside of ourselves by the force of Desire, yearning for experience of the Other.

The prime motive for entering into fleshly life, submerging ourselves totally in the illusion which is the play of Apep, is Desire for the Scarlet Woman, for it is in the physical realm that She manifests to us and the flesh is Her instrument of choice. We are here to seek Beauty, to experience great and tempestuous love affairs, to find Her in all of these things and in so doing to find new ways in which to manifest our own Selves. It is Beauty which keeps the process of Remanifestation turning over, drawing us ever to rebirth: it is Desire which renews us, immortalising the psyche: it is the Other who provides us with purpose and motivation.

The Initiate who Understands the way in which his soul takes on flesh and then withdraws from it in a cyclical manner and the manner in which it arranges its parts, who Understands how his ultimate Essence lies permanently outside of the realms of space-time (as pictured in the Order

Seal), and who Understands the engine of Desire that powers this process, is mighty indeed. These words are easy for me to type. Like most magical Secrets, this is easy to set down in words. But this experience must happen to you as it did to me. Anyone can **believe** or **disbelieve** in immortality. Such belief is irrelevant, it is neither here nor there. Some may read my description of these matters and consider it to be unlikely. Others will dismiss it out of hand. Some will consider it a logical and satisfying explanation. Others will doubt. I can offer no proof or argument in words, nor am I interested in doing so. However, for those who persevere with this curriculum and Work diligently with the heads, I can promise proof indeed, for when you attain the fifth head you will experience for yourself something akin to my own Immortality Engine Working. This experience will prove to you beyond any doubt that you are an immortal Essence. You may not use a Celtic model for your soul; the Lady will certainly appear to you in different guise than She did to me. But the illumination will come. Those who merely read these words and avoid the Work will wait forever.

The Importance of Sorcery

There is a tendency among Initiates who attain exalted levels of Being to neglect the practice of simple charms and spells, the enchantments that so enthralled them and occupied so much of their Work when they first started treading the Path. In many ways, this is perfectly understandable. By the time a magician reaches the Work of the fifth head in earnest, he will no longer need to work sorcery in such a manner. His Will and Being are by now so defined that he merely has to enter a situation in order to change it. His very presence begins

warping the world and reshaping it to his purpose. There is nothing he can achieve by lighting candles or scribing sigils that cannot be done by simply turning his mind upon his circumstances and declaring how he wants events to transpire. There will still be resistance – we have discussed the need for this – and tangential surprises will still occur, but his magic will be strong simply through the expression of his own Essence.

But without constant exercise, the magical muscles – those of the Will and imagination – become weak and ineffectual. This is why some who are acknowledged Masters may sometimes seem to sink into a lethargy, from which it can be a struggle to rouse themselves. The fact that we are capable of accomplishing our Will through the simple and direct application of our minds is a tremendous achievement. But it pays to keep the mechanisms well oiled and to remember clearly how we attained this power. Set time aside at least once a month to carry out a simple sorcery for some purpose that appeals to you. Set up your ritual chamber and proceed through the steps in proper sequence, just as you used to as a novice. Remember where you came from. These steps are carried out automatically and almost subconsciously when we begin to truly work magic by Will alone, but they must still be present, however subliminally, in order to be effective. It is therefore essential to tread those steps anew on a regular basis so that we remember them. In this manner, we continue to stamp the imprint of conscious determination upon our most automatic responses. At this stage I should not have to remind you why this is a good thing.

Some may protest that rather than playing around with simple spells and sorceries, the Initiate of this stature can instead keep his ritual abilities exercised by carrying out the occasional fully ceremonialised Greater Magical Working, its

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purpose to discover the secrets of the Universe or some such. There are two very strong counter arguments to this suggestion, however. The first is that nearly all of the Initiate's attention at this point – whether ritual, meditative or contemplative – is directed towards such esoteric ends. It is vitally important as Initiates of the Left-Hand Path that we remain grounded in the physical world and ensure that at least some of our magical Workings have tangible, measurable results. If you cannot point at something concrete and say, “I achieved that recently through use of my magic,” then you have no ground on which to stand. Successful sorcery is the demonstrative proof that our Work is resonating correctly. The second reason is that it is fun to Play, it enhances personal satisfaction and that is what we are ultimately all about. There is no room for holier-than-thouism. So never neglect to ensorcel, enchant and conjure to your heart's content.

It is interesting to point out that at around this stage of your Initiation, you will probably find that even illustrative Workings begin to demand a tangible return. Where once you could go on an astral journey and lose yourself in this dreamscape, returning with tales of fascinating encounters and psychedelic landscapes, such will no longer be enough. Instead, you will find yourself being charged with the completion of some definite and objective task before you can lay claim to the secrets of a pathworking. You will be compelled to make it relevant and distill its teachings into an operative Key that can be presented to others. One of the first things I was taught by James Lewis was the importance of the question, “So what?” Try it. The next time someone begins spouting a lot of mystical hyperbole, counter with, “So what?” If they can't offer a definite reason why it matters, then their experience has no value. You will find that your

illustrative Workings are no less enthralling, but now you will be actively tasked to define that Key which brings them through to this reality. Because until your visions can be actualised, they're no good to anybody.

Of Ghosties and Ghoulies and Long-Leggity Beasties and Things That Go Bump in the Night

Since we are talking about sorcery and its kindred arts of evocation and dealing with spirits, it is pertinent at this time to address the question of the reality or otherwise of such incorporeal entities. What is the Initiate truly to think of the existence of gods, spirits and demons? Are they independent entities or are they projections from his own psyche, anthropomorphic personifications of various principles or forces? Are they purely symbolic or do their professed powers actually pack a punch? At this stage, the Initiate should be in a position to ask such questions and expect to find some answers – not from preconceptions, book-learning or belief (whether for or against), but from his own experience and direct perception of the magical universe. I will discuss some of my own feelings on these questions here, but such are not presented as absolute truth; they are what seems evident to me. Other Initiates who I much admire would disagree in greater or lesser part and I respect their opinions. Of course, I am not interested in the opinions of those who have not put in the initiatory groundwork to even Understand the question. Never bother getting into debates on these matters with morons, it is a waste of your time. You owe such people nothing. But never cease to seek the answers for yourself.

Let us look first at the Deities of Draconian magic,

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since these are the ones who concern us closely. In *The Book of Coming Forth by Night*, the document upon which the Temple of Set was founded, Set declares two things. Firstly, He establishes Himself as an objective, intelligent being: not an archetype, nor an ideal, nor a symbol. Secondly, He declares that all other gods of whatever type have been created by men. Both of these statements by the Prince of Darkness require consideration before we move on to consider other gods, demons or spirits.

The heart of the argument for Set as a unique and intelligent being is His own quality. He makes no claim to have created the Universe, nor to have created the human species (though He does claim to have adjusted our development). He holds a very specific position: He is the living Principle of Isolate Intelligence. In other words, He is the God of consciousness and individuality, of Self-awareness itself. It is a reasonable assumption that a God of consciousness must Itself be conscious. The only question is whether that God's consciousness is a facet of our own in exteriorised guise (as the Church of Satan would suggest) or a unique, independent entity in its own right (as the Temple of Set would suggest).

We first need to remind ourselves that we are not postulating any kind of omnipotent, omniscient, omnipresent God here like those of the majority religions. We are postulating a highly evolved entity who has developed consciousness and Self-awareness to the degree that It has freed itself from the constraints of the physical universe and exists as a powerful force in the Magical Universe. In other words, the Prince of Darkness is a Being of the same order that we ourselves seek to attain. So if our practices and aspirations mean anything, the existence of a Being such as Set should come as no surprise. One of the descriptions

which I heard used of the Dark Lord in the Temple of Set was “the First of our Kind”. If we aspire to attain to such a State of Being, it should come as no surprise that one got there before us. If this is the case, we need to ask ourselves about Set's possible origins.

It is unlikely that Set is of human origin, since a Set-like being appears in the very earliest mythologies known to our species. The purest Form is the Set of the Egyptians, of course, the red terror of the desert who murdered death and mocked the static gods who tried to calcify civilisation. He is the Serpent in *Genesis* who Gifted Man with consciousness and Self-will; He is the Satan who whispered in Job's ear, trying to persuade him to deny the unbelievably callous Yahweh who inflicted such suffering upon his poor, demented servant for sport. In all of the oldest tales of humanity, the Lord of Darkness is already present.

It would seem evident, therefore, that Set predates our species since He appears fully formed in our earliest records. It would seem that Set must be an alien intelligence who attained the power of individuation – *Xeper*, or Coming Into Being – in some distant time and place.

Even if we postulate a blind, mechanical cosmos, where life forms and evolves by a purely natural process, the spark of Self-awareness only needed to be ignited once, by accident. If such an awakened being managed to sustain the flame of Self through force of Will, it could rip itself free from the laws binding the cosmos, asserting the laws of its own Being. This may have happened only once, or perhaps many millions of times, consciousness flaring up and then flickering out. But at some point one managed to assert His Will and Utter the Law of *Xeper*, creating a new pattern for His own Becoming and Remanifestation. This Being was Set, accomplishing that which we seek to accomplish.

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At some point, Set's consciousness became aware of our remote ancestors and reached out to awaken consciousness within them. How would He have done this? We don't know. Some speculate a genetic tampering, or an intervention similar to the obelisk in *2001: A Space Odyssey*. Since the Black Flame is itself a phenomenon which is non-natural, however, I personally speculate that its transmission probably was too. Basically, I feel Set performed a Working of Greater Black Magic to ignite the Flame within our Being, to open our eyes to our potential. Those who have Worked diligently with the third head will know very well how one mind may reach out to touch and influence another without need for physical intervention.

In the above hypothesis, I mention a cosmos of invariable mechanical laws, but as the frontiers of physics are pushed further back, such seems to be a mere surface appearance and the idea of an observer-created (or at least observer-modified) universe is becoming increasingly championed. Some scientists are now even daring to suggest that we are effectively living inside a virtual reality, whose programming may be adjusted. But this is an argument that will go back and forth for decades and it makes little difference to the Initiate. In either case, the Will of an Awakened Self may operate outside of the strictures of the objective universe and may alter it in proportion to the strength and passion of that Will. In either case, Set is the First of our Kind, the First to proclaim, “*Xeper*, I have Come Into Being”, and to ignite the flame of that passion in others.

Ultimately, no verbal proof can be offered for the existence of Set. There are convincing arguments, but nobody who has made their mind up otherwise is ever going to be swayed by them. A proof does exist, however: an experiential proof, won through the Work offered in this

book. Once your mind has been touched by the living mind of the Prince of Darkness, the matter will be settled for you.

The above obviously applies to those other faces worn by the Prince of Darkness in other cultures, such as Satan, Odin / Loki (see the runic writings of Edred Thorsson for the relationship between these two), Tezcatlipoca and so on. But we maintain that Set is the purest and loftiest conception of the God.

Babalon – the Scarlet Woman – has long been linked with the Lord of Darkness. Where He is the God of Consciousness, She is the Goddess of Desire. Where He is the First Form of Isolate Intelligence, She is the First Form of Passion. She is associated with Set and thus She partakes of consciousness through that association. But an Initiate's interactions with Her will be of a more emotional nature. Whether She is Self-Created, a being originally envisioned by humanity, or a necessary extension projected from Set's own Being to reflect His own purposes, there is no doubt that She exists as a unique entity and is a conscious, Self-aware Deity.

Apep is a different matter altogether. Apep predates Set. Apep predates the Universe itself. Apep is the coiling Chaos from which manifestation unfolds. It has no consciousness of Its own, but echoes and may partake of the consciousness of all that is spawned from It. Thus, It is a fractured and contradictory consciousness. To use the symbolism of Enochian magic, Apep is the Abyss and whatever momentary and fragmentary consciousness it may manifest is Choronzon, the Guardian of the Abyss. Apep is all-potential, a vortex of all possibilities, including those that never come to be. It is the Void and the only thing which may see in the Void is the Eye of the Serpent – that still centre which perceives everything that has been, will be, may be and may not have been. The only being who could withstand the

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hypnotic gaze of Apep and stare into the Void, seeing through the Serpent's Eye, was Set. Thus, we must Become as Set is, exalting our consciousness to such a dignity that we too may choose what Comes Into Being on a scale beyond the merely personal. This is the very essence of Draconian magic.

The consciousness of your Daemon is a more complex thing, linked to your own, but certainly distinct from your own present mind. This entity and its origins has already been thoroughly discussed in the last chapter, however.

Where does this leave other gods? Some of them, of course, are aspects or different cultural interpretations of the main Left-Hand Path trinity. Thus we have Set, Satan, Odin, Prometheus, Tezcatlipoca; or Babalon, Badb, Ishtar, Freya; or Apep, Leviathan, the Serpent of Eden, Fafnir. But there are many others. Human beings have required deities to represent a whole host of phenomena to their inner selves. Are these beings purely symbolic? Are such symbols powerless to act? The answer to the second question should be easy for anyone who has mastered the second head. It will be understood that **any** symbol may wield power if a person with a strong Will and imagination invests it with such. So a fervent invocation of any deity – including one made up on the spot – may be effective in the hands of a skilled magician. So a deity's effectiveness in producing rain or smiting the unrighteous (always a favourite with spiteful, demented yokels like the Judeo-Christian god) is no measure of the deity's own essence; it may simply be the worshippers doing it.

Let's reflect back on Set's statement in the *Book of Coming Forth by Night* that all other gods are made by men. Note that He does not say that they do not exist; only that they were made by men. As explained in the paragraph above, such a god may still wield effective power, dependent

upon the passion of those who invoke it. But what of consciousness? What of identity? My personal feeling is that such deities are crafted from the consciousness of those who give them shape and form. The more people who work with the god, the more multi-faceted and diverse its consciousness is, as it draws on the projected emotions of all who address it. Thus, a privately created and invoked elemental servitor is a pure projection of the consciousness of its creator, an expression of his Will clothed in astral substance and perhaps focused in a physical image, such as a painting, sigil or statuette. It will thus do precisely what he asks of it, since its consciousness is an extension of his own. On the other hand, a god such as that of the Christians, with millions of muddled, befuddled worshippers, must necessarily 'move in mysterious ways' and not know his arse from his elbow. The more concentrated and pure the origins and mythology of a human-created deity, the more potent and precise its actions will be. But let us not forget that these actions are ultimately the expression of human wills.

This brings us to a point where the Draconian Initiate may call upon such gods in his magic in order to satisfy aesthetics and may expect some response to his invocations, a response which will increase in power and clarity the more he addresses that deity. In general, the practice of the Order of Apep is to invoke only the three deities of our Path, plus the personal Daemon, as our preference is for the direct use of the Will in magic. But everyone appreciates a little theatre on occasion, so it should not be considered 'unApepian' to use other gods, whether traditional or invented. Just be sure to select appropriate deities.

The same basic principles would apply to spirits and entities of other orders, such as demons, angels, elementals and so forth. Through evoking them and working with them,

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the magician creates a template in which their consciousness forms, primarily an externalisation of some aspect of his own consciousness. They are thus able to carry out their functions as independent beings once created.

I am now about to throw three spanners into the works of this model, however, all of which will complicate it considerably. This should not be surprising; consciousness is a complicated and unruly thing that can quite neatly sidestep all of our neat little parameters whenever it feels like it.

Firstly, when a god or a demon is drawn from a tradition instead of being personally devised from the ground up, it has already been invested with some degree of consciousness by those who have called upon it before you. Although this will be largely withdrawn when they finish working with it, vestiges will remain. Also, a well known mythological entity will have accreted a certain degree of psychic substance from all of those who have ever heard of it. Such beings will possess a great degree of independence and will require careful dealing. To all intents and purposes, they will exhibit their own natures and will act as they see fit, not necessarily as you wish. Assume nothing.

Secondly, be aware that some incorporeal entities have links (and may even be identified with) deceased ancestors, for example the elves of Northern myth. This raises all sorts of questions (which you must discover and then answer for yourself).

Finally, I have personally come to feel that some kind of animistic arising of consciousness may indeed occur in places – or indeed events – of significant impact. Many would dispute this, but it is the conclusion I have reached through experience. Investigate and judge for yourselves, which is always the best path to take. Do not prejudge before investigating.

The Black Magus

Within the Order of Leviathan, there were two mysterious figures who were frequently alluded to in Order literature. These were the Black Magus and the Red Magus, both of whom were first mentioned in Dr Michael Aquino's *Diabolicon*. It is the former of these two figures, the Black Magus, who concerns us in this chapter. We will return to the Red Magus when considering the seventh head.

The Black Magus is an Initiate who has obtained Mastery of Black Magic “by force of Will alone”. In other words, the Black Magus has Remanifested a state of being in which the pressure of his Will can reshape reality, without need of props, invocations, symbols or any other intermediaries. Within the Order of Leviathan, the Black Magus was seen as an ideal to which every Initiate should aspire. James Lewis began the process of steering the Order in this direction, stating that ritual robes and paraphernalia should be confined to the attic as products of a bygone age and that we should face the future with a clear eye and a strong and determined mind. When I was Grand Master, it was my privilege to host the first Order Working which conformed to these principles, without props or script.

Aspiration is one thing, of course, but achievement is another. The Initiate who works with the fifth head should now be in a position where he can exercise his Will in this fashion. You should begin selecting goals to be achieved in this manner, through the exercise of Will alone. As your successes increase (and like all the work of all the previous heads, practice is essential to those successes), you will come to truly Understand the state of being symbolised by the Lion of the fifth head. You will attain Mastery and may assume the title of Black Magus. This may be the Work of years –

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young Initiates always seem to forget that our Work is a lifelong project, indeed beyond lifelong – and beware of hubris, for most who seize at titles only reveal that they do not yet warrant them.

This trial of magic by force of Will alone is the primary practical exercise of the fifth head. There are no tricks or techniques that will hasten it, only a true Understanding of your own being and Will.

The Two Masks of the Magician

There are two masks that the magician may wear in his interactions with the world. It is to be expected that each individual Initiate may wear each mask at different times and in different circumstances. One of these masks is invisible; when wearing it, the Initiate keeps his head down, ignores what is happening in society and pursues his own Work, keeping himself to himself. The other mask is that of the trusted adviser, the power behind the throne, who whispers the words of power in the ears of the great and mighty and influences large-scale events in the world. The option to become a tyrant oneself seems doomed to failure, since the other two masks immediately become unavailable for further use and Initiation inevitably stalls.

There is a balance to be had here, of course. Like all true magical skills, the matter is polarised and the Initiate must tread two paths at the same time. If time is not spent developing our magical abilities and understanding in private, we will be ineffectual in public. If time is not spent keeping an eye on the patterns in the world around you and in insinuating yourself into the positions where you can influence those patterns, then you will be ineffectual.

It is, of course, up to you to decide which of the larger patterns are most important to the furtherance of your Work and are most likely to shape the world into what you want it to be. If you are an artist, you will want to ensure that your means of expression is not stifled by censorship or political correctness. If you are a writer, you will want to ensure that there is a distribution channel to get your words to the people who will read them. If you are a TV producer, you will want to ensure that there exist channels willing to take risks with edgy programmes. You must choose the best ways to expand the choices you have in your field and to fight off the binding ignorance that ever encroaches.

This is not enough, however. As Initiates, we need to be aware of the larger patterns in the social climate. Modern technology has opened many new doors for us. Texts and records that were once very hard to access are now freely available within seconds via the internet. Modern telephone, fax and email networks make international communication fast and affordable. But in reality, I had greater freedom of speech back in the 1970s when none of these things were available to me. The means of communication are now easier, but the content is becoming subject to ever increasing restrictions as political correctness and the nanny state tighten their grip. This is a problem that all of us should be very worried about at the time of writing. So it is also necessary to use whatever skills you have to ensure that you can extend your influence into the decision making process in society. It's not a job that can be left for others to do. We all need to pull our weight, each in our own way.

The two masks of the magician are Merlin the wild man, who retreats into the forests and avoids the company of men, and Merlin the adviser to Vortigern, Uther and Arthur, the power behind the throne. As Draconian magicians, we

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must wear both. By the time we are working with the fifth head, the power is ours to wield. Learn to do so.

Wending Your Own Way

You will no doubt have noticed that there is far less instruction in 'things to do' now that we have entered the later heads. This is entirely as it should be. All of the skills developed during the preceding heads should be sufficient for the new Works that we now encounter. Also, having attained a measure of communion with your Daemon in the Work of the fourth head, you have full access to the source of personal inspiration. It is sufficient now for me to point out the focus of each head and the powers with which it is concerned. The development and application of these themes is now in your own hands. The direction of your Work will now be steered by the passion you awake within this fifth head: your Desire is the Key to the Mysteries. If you truly cannot see the road ahead at this stage, then there is no hope for you.

Shedding Skins II

In the fourth head, the Initiate learns to perceive through the Eye in the Void and establish a link with his own Daemon, winning a timeless insight into his Work and his world in the process. So what could he possibly need to shed as a consequence?

The answer is quite easy. Even in our most inspired moments, when Vision sears our eyes and passions runs like fire in our veins, when our Understanding gains its greatest illumination, we remain creatures of habit. Our brain

immediately tries to put the blinkers back on when the moment of intensity has passed and we must ever struggle to pluck them off again. It also seeks to calcify our inspired insights, setting them in stone, establishing a new orthodoxy. The Apep Workings warned against this tendency even at these stages: *“And those of you who Understand the Mystery of Remanifestation shall also secretly build siege engines within your mind against that day when this new creation too will become tired and need tearing down.”*

The skin that must be shed now is the sense of certainty, the belief that we know everything. Any Initiate who reaches this level is going to know fully well that he actually knows next to nothing and that the universe is immeasurably vaster than he once conceived it could possibly be. But the brain will still try to erect barriers of certainty that will prevent us from constantly viewing the world with fresh eyes. This is the biggest obstacle at this initiatory stage.

We must also be vigilant that forgetfulness does not creep in and erode what we have already learned. Take time every week to reread some part of your magical records, refreshing your memory. Go back and practice some of the exercises from the earlier heads anew. Refresh your memory and in doing so, refresh your Self.

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CHAPTER EIGHT

THE WORK OF THE SIXTH HEAD

With the sixth head, we reach an interesting and exciting milestone, since the fifth head is the last one I can personally claim to have mastered yet. I am still exploring the philosophy and practice of the sixth head in my own Work at the time of writing this.

This will not come as a surprise when the nature of that Work is understood. Nor is it an obstacle to the writing of the next two chapters. Anyone who has accomplished the Work of the fourth head and has succeeded in seeing through the Eye of the Serpent will already know in their own soul what Work remains to be done. They will also have realised that no matter how long they live, they will never accomplish that Work within this lifespan. From the fourth head onwards, all Work involves the establishment of matrices for future Remanifestation and the temporal Work of the sixth head contributes a great deal to that Understanding.

This does mean that the next two chapters are suggestive and speculative and that there is huge scope for future development and elaboration upon the ideas and

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exercises suggested herein. The Vision cannot be faulted, however.

So let us proceed with an investigation of the symbolism of this sixth head: the Rebellious Giant. Rebellion is a key component of Left-Hand Path philosophy and methodology, so why is it so highlighted at this particular stage? The answer lies in the fact that it is a **Giant** who is rebellious.

We are looking now at an Initiate whose Essence has outgrown the constricting power of the cosmos. He has become larger than the Universe in which he is manifest. The first inkling of this state of being occurs in the fourth head, when the Initiate sees through the Eye of the Serpent; in other words, when he is able to look in from a position **outside** of space / time. From that moment, when his consciousness first realises experientially that it is larger than the manifest universe, his being will strive in that direction.

This does not imply that the Initiate wishes to depart from the universe and leave it behind; quite the contrary, in fact. But it does mean that he is no longer willing to play the game by its rules. He will no longer identify himself with the manifest universe, nor consider himself subject to its laws. He is thus both a giant and a rebel.

It will come as no surprise, then, that the work of the sixth head revolves around freeing oneself from the bonds of time and space, extending the psyche to travel in directions unbound by the laws of physics.

Far-Seeing

Our first task is to extend the powers of clairvoyance that were developed under the third head. It is no longer sufficient

to see through the eyes of those you are familiar and comfortable with in the next room. It is now vital to cultivate the ability to stretch forth the mind and see through the eyes of everybody, everywhere. We must see through many eyes in many places if we are to keep our perspective on the major events and patterns taking shape around us. If I want to know what is happening in a remote region of Siberia, I must develop the ability to extend my perceptions until I can see that region clearly.

In order to provide an anchor for such visions, it is imperative to obtain a good knowledge of current affairs, history and geography. These are the links that the mind can use to latch onto as it reaches out. There is no point even trying to clairvoyantly see Easter Island unless you know where it is located, how large it is, what shape it is, what the climate is like, and so forth. With enough information, the mind can make the connection; if uninformed, all that remains to it is fantasy.

So the actual clairvoyant exercises remain much as before. But the work that accompanies them is one of research and fact-finding. These are disciplines which many occultists, alas, like to shirk.

The Doppelgänger

The next obvious step, having acquired a degree of facility with clairvoyance at a distance, is to project the astral image of yourself so powerfully that you can actually be perceived by people in the place you are viewing.

This phenomenon of bi-location has been well-reported over the centuries. The phantasm is often seen only as a passing glimpse and then is gone, but the magician

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should not be satisfied until he is able to project his image powerfully enough that a witness in a distant place can confirm having seen him there.

The natural next step of this ability is to manifest the image so strongly that it can manipulate objects at the point of projection.

The Initiate should practice in this area and establish a system of checks to confirm his progress.

Dimensional Doorways

The ultimate extension of these powers of spatial relocation is to literally step out of reality at one point and re-enter it at another. Before anyone asks, no, I have not personally achieved this, nor do I know anyone who has. The fact remains that it is something to aspire to and to work towards.

There are many tales of people who have found themselves suddenly in a different place without crossing the intervening space. I have a model within my own mind as to how this might be done, but since I have not yet achieved it, it remains hypothetical and incomplete and is thus not ready for sharing. Nevertheless, this is a question which should occupy the attention of those who approach the Work of the sixth head.

Prior to achieving such a feat yourself, it occurs to me that it might be easier to transport a small item from one place to another instantly by mind power alone. Such items are termed 'apports' and this is something I have experienced on a couple of occasions. Maddeningly, I have not yet isolated the 'trigger' that would make such an experiment repeatable at will. Nor have I witnessed the actual apport with my eyes. The object has moved when my attention was elsewhere.

This suggests that such a 'letting go' may be necessary to the phenomenon.

Levitation – whether of oneself or of other objects – is also a useful side practice which may be attempted in preparation for this feat. Again, the phenomenon is well documented, but I have only one experience of it and the circumstances at the time were rather unique.

Invisibility

The act of making oneself invisible is a power often associated with magicians. We are not necessarily talking about the alteration of the properties of matter or light here, but the ability to walk through a place completely unnoticed, not registering in peoples' perception. This I have successfully accomplished many times.

We all have some experience of the kind of phenomenon I am referring to here. Everyone has been in the situation of searching for their keys or the ketchup bottle and completely failing to see them when they are right before their eyes the whole time. The magician seeks to duplicate this 'blind spot' in the mind of any who would otherwise see him.

Any Initiate who has progressed to this head will be amply capable of devising a ritual to induce invisibility. The aesthetics of the practice are up to you. The Golden Dawn's ritual worked by building up an astral shroud of darkness to conceal the magician. You might alternatively surround yourself with visions of swirling fog; anything to obscure you and befuddle the mind of beholders.

This practice is suggested here because it resonates with the Work of the sixth head. But an understanding of it

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may also assist with the practice of bilocation, since invisibility is the opposite pole of the same process. Whereas bilocation seeks to project a visible phantasm of an incorporeal nature, invisibility seeks to render the corporeal body imperceptible.

Erotic Crystallisation Inertia

Erotic Crystallisation Inertia, hereafter E.C.I., was a term coined by Anton LaVey to describe how certain key events become locked within a person's mind and can be used to turn the clock back to the time at which they happened.

The phrase refers specifically to those images and circumstances which are imprinted in the brain when an individual first experiences sexual awakening; those who understand these keys can determine someone's fetishes and 'hot buttons' at a glance. For example, I went through puberty when the Sex Pistols were at the peak of their notoriety in the U.K., so any girl with a punky haircut and general appearance is always going to instantly command my attention. That image was hardwired into my brain by the changes my body underwent at that time and will instantly retrigger that response.

The phenomenon is not limited to the sexual, of course. Marcel Proust and his *A La Recherche Du Temps Perdu* is a good example, when a cake dipped in tea throws his mind back to his childhood and he is able to relive an associated memory in its fullness.

The use of E.C.I. as a device for transcending time is reliant upon a very high degree of self-knowledge. We need to know what triggers these memories and chart what time of our lives the triggers send us back to. For example, I can still

remember my first ever cup of coffee and by preparing coffee in a certain way (not my usual way; this is a secret arcanum reserved only for time travel magic) I can cast my mind back to when I was nine years old in an extraordinarily vivid way.

The Initiate now finds a new list to begin in his trusty diary: a record of those memories which constitute E.C.I. keys and effectively transport his consciousness back in time. The list of erotic triggers will be aided by the work we have already done under the fifth head, codifying our desires and fetishes. Now the Initiate can trace these back and discover the earliest memories to which they are attached. Identify the point at which these fetishes arose. You will have to be diligent in order to capture the more general keys, however, making note every time some sense impression or incident triggers a vivid memory. Trace it back to its roots and write it down.

Once you have your temporal keys in your possession, you can begin to make use of them. A couple of suggestions follow.

A Rite of Rejuvenation

The first purpose for which we will employ E.C.I. is to reach back into our own past and in so doing short out the time differential between then and now, allowing us to enjoy the rejuvenating effects of exposure to our younger selves. The purpose of this rite is to promote vitality and longevity.

The structure of the rite is entirely up to the Initiate. It may be as formal or informal, scripted or freeform, as you wish. But its main focus must be this: you need to select one of the vivid memories discovered previously – either erotic or otherwise, it doesn't matter, although a return to an erotic

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awakening might provide a useful emotional boost for your first attempts – and evoke it by every means at your disposal. The memory should be one that recalls a significantly more youthful time.

The evocation of the memory is achieved by surrounding yourself with sensory keys relating to it and objects and props pertinent to the time. Anything anachronistic to the memory must be removed from your area of working.

For example, I began reading a series of novels after receiving the first one as a present from my parents on my ninth birthday in 1974. These books had a profound effect on me for many years and still have pride of place on my shelves. But I always remember that very first one and the circumstances in which I received it. To handle it now rekindles that sense of excitement and delight. The book was read in its entirety on my birthday, largely while we were on a family picnic on a beach. So to empower my rite, I might gather general objects dating from 1974. I would prepare a picnic with the same foodstuffs that we ate at that time. I would go to the same beach to eat them, with the book in my hand to peruse at the critical moment of transition. If possible, I would go on my birthday. All of the elements would then be in place.

After opening the rite and entering a state of heightened sensitivity, the Initiate should use his keys to unlock the memory, reinforcing it as much as he is able until it is as vivid and real as his current circumstances. He then projects himself back **into** the memory by an act of Will and relives its every nuance as though he had transferred back in time, but with his present insight and awareness in attendance.

He then Wills (with an appropriate invocation if so

desired) that he will retain the youthfulness and vitality that he knew at this earlier stage of his life.

When the experience begins to fade, the Initiate withdraws back to his contemporary time and place and allows himself to resettle here. But he carries that youthful energy with him. Regular practice of this rite (not necessarily always to the same memory; several such E.C.I. focal points may be used) should effectively rejuvenate the Initiate.

Rewriting History

The second use of E.C.I. is to use a similar technique to the rejuvenation rite to project yourself back to an earlier point in your life. But this time, select a memory that is tinged with disappointment or a sense of failure. When you re-enter the situation, reflect upon it with the benefit of the hindsight that you now possess. There are two approaches to empowering yourself here.

The first, and easiest, is to look forward from that point in the past to the present day, reflecting upon all of the opportunities and experiences you have won precisely **because** of that day's disappointment. In this way, you transform it into a triumph. "Yes, I was unhappy about how that turned out, but it's only because of those circumstances that I met X and went on to place Y to achieve objective Z..."

The second approach is to relive the events of that day in your projection as vividly as you possibly can, but this time, use your Will and imagination to **change** the course of events. You must achieve this as fully and as fervently as you possibly can, literally living it within the ritual. Then, when you return to the present, live your life as if your success had always been the case. This will empower you and change

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your world in ways that you may not be able to foresee, so be careful what you wish to alter before proceeding.

E.C.I. thus becomes a very powerful weapon in the magician's arsenal. We will be returning to it on a larger scale before the end of this chapter.

The Vision of the Book

Here is a little meditation that I have found valuable. Initiates working with the sixth head may find it useful in attaining a suitable state of consciousness. Let me cast your minds back to the following passage from the Apep Workings:

“To hold the book of your Being in your own hands, to flick back and forth through the pages as you will, to edit and amend.

“Close the book. Now what remains, when the very idea of Space-Time can be set aside as casually as you lay a book on a coffee table?”

Picture a book which is an account of all that you have achieved in your life, all that has happened to you so far. It contains not only a record of events, but an account of your thoughts and feelings. It recounts not only what happened, but what might have happened.

Now realise that the remaining pages of the book are not blank. They contain every possible future that you might experience, describing the choices before you and the consequences of each. Your entire life – actual and potential, past and future – is recorded in this book.

Now in your meditation close the book. You can hold your whole life in your hand – and yet you still have a hand to

hold it with, you still have a consciousness to read it with. The real You – the You that you as an Initiate have been cultivating – is larger than the life you now lead, unbound by its limits, unconstrained by its rules. Let this realisation sink in and change your perception for ever.

Freezing Time

We now come to the first practice that actually attempts to step outside of the stream of time. For the record, no, I have not yet accomplished this.

Begin by meditating upon the fact that despite what I wrote in the previous paragraph, time is **not** a stream. It is not something that simply flows from point *a* to point *b*. Like space, time is not just a single dimension; it has dimensions of its own and it is possible to pass backwards, forwards and sideways within it if we open our minds to the possibility of doing so. The Vision of the Book meditation should have helped prepare you for this realisation.

Once you have practised your meditation a few times, devise a rite in which you simply step out of the seeming stream of time that we perceive from the standpoint of the physical universe. In other words, make time stop for you. The goal is to be able to freeze time at a given point and walk around in a still, unmoving universe. By now, you should find this easy to do on a mental level. But try to achieve it on this plane.

Practical Time Travel

There are two approaches to the question of time travel, the

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first of which should be relatively easy to you at this stage, the second less so.

The first method is an extension of the E.C.I. time travel techniques we have already discussed and practised. But now we are seeking to reach our powers of temporal manipulation beyond our own memories, so that we can explore the entirety of history and subtly tweak it where necessary.

In this case, we cannot rely upon triggering our memories, but our minds should now be sufficiently familiar with the process that this direct personal link is no longer absolutely necessary. Instead, we must intensify the props we use to evoke a distant time and place. If you wish to visit Egypt during the reign of Ramses II, you would spend days or weeks intensively studying all that is known of that place and era. You would assemble appropriate Egyptian memorabilia and remove all anachronistic objects, plus those pertaining to other cultures. You would then reach out with your mind, travelling back to the desired time period. Find something to anchor your mind to when you feel you have arrived and let your perceptions build from there. You are then free to explore and interact with the setting.

The second technique seeks to engineer an actual timeslip, in which you find yourself physically translocated to an earlier time period for a limited time, before slipping back to now. This necessitates travelling to a place that is linked to the period you wish to visit and Willing yourself to 'slip through'.

It should be noted that certain places have a reputation for time slips and apparitions. The Initiate should choose his site carefully and investigate what makes some places temporally unstable whilst others are not. Consider the effects of the geometry of the landscape and the effects of

weather. This is a complex field, but the Initiate's familiarity with mental transference should enlighten him with regard to some of the keys.

Colin Wilson's book *Mysteries* offers perhaps the best all-round introduction to the time slip question and identifies the types of place – battlefields, places with a long or bloody history, standing stones and other monuments – which seem to be most conducive to the effect. The book is a good starting point for the Initiate's research.

Past Lives

The subject of immortality and Remanifestation has already been covered, but the question of the possibility of past life memories is inevitably raised when considering this head's focus upon the mutability of time.

There is no consensus among the Initiates of the Order of Apep on the question of reincarnation. There is no 'party line'. We all accept the Remanifestation of the Essence of Self as a given, but some assume that this will be on a plane beyond the physical, whilst others insist that man is in his very core a physical being and will seek to reclothe himself in flesh.

My personal feeling is that rebirth in the flesh can and does occur. But I do not feel that it is by any means a given certainty, nor that it happens in all cases. Moreover, as discussed previously when looking at Celtic soul lore, I hold that there are parts of man's being that exist in the Otherworld even whilst we are incarnate. I have an inkling that my views may be somewhat more complex than most people's.

Regardless of which, if any, of these opinions is true – and the Initiate will by this stage be endowed with ample

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insight to make his own mind up – the fact remains that past life memories do arise and that they can be relatively easily accessed. The Initiate alone can determine which of the following three categories these memories belong to: (1) pure fantasy or wish fulfilment; (2) genuine memories extracted from the Underworld which may once have belonged to any number of people, but not necessarily the person who is now accessing them; (3) genuine previous incarnations of the Initiate's own Self. I feel that the first category should (hopefully) be easy for any Initiate who has reached this stage to recognise and dismiss and that the second category accounts for the majority of 'genuine' memories, i.e. they are not necessarily personal. But if we do indeed Re-manifest in the flesh, there must be some relating to category 3. The following technique can be used to attempt to access them.

This method was set down by Aleister Crowley for his students and can be found in his published writings, such as *Gems From the Equinox*, under the title 'Liber ThISHARB'. Basically, the Initiate strives to remember the events of the day backwards. Not just occurring in reversed order, but literally running in reverse like a film being played backwards in a projector. Once this can be done easily, the time is stretched back to a week, a month, a year, finally to birth, and ultimately beyond. The Initiate tries to remember back far enough to recall the death of his previous body, then recapture the events of that life.

I have had success with this technique and have my own opinions concerning the information I have recovered.

Trading Futures

All of our consideration so far has been given to the past. But

is it possible to use these techniques to see into the future also?

Don't forget that we have already dealt with this concept in part when we referred to the Daemon as partly a projection of your own future potential. By this stage most successful Initiates will thus have personal experience of receiving messages or impressions from possible futures, even if they have not realised that this is what they have been doing.

The difficulty here is that although the patterns of the future are already laid and although the paths through that future already exist in all of their branches, the actual path that we will choose to tread remains indeterminate until we place our foot upon it. Reading those patterns is a well known practice of magicians, whether by using a divinatory tool such as Runes, Oghams or Tarot; evoking a spirit with a penchant for foreseeing the future and questioning it; or invoking one's own Daemon for a similar purpose.

Is it possible to use E.C.I. techniques to reach into the future and haul our psyches there as we did for the past? I would hazard that yes, it is, though it is considerably more difficult. After all, those memories have not yet been created, they do not exist in your mind to be recalled. There are two approaches that suggest themselves here. The first is to earnestly reach forth to catch the echoes of some **future** memory and use them to drag it into your consciousness; the other is to surround yourself with the imagery of your greatest Desire and stretch out your mind to find its resonance along the paths ahead. I should not have to remind Initiates of this level to treat all results thus obtained with due caution.

Is it possible to experience a time slip into the future? I don't know. I offer this as food for thought and a subject for experiment.

Inner World Structure

This book is quite deliberately divorced from any particular cultural traditions. I have attempted to set down the core principles and practices of Apepian Initiation in a pure form, stripped of accretions. The system presented here is fully workable and complete as it stands.

However, this is an appropriate place to point out how much richer and more stirring these principles become when integrated into a specific cultural tradition. This particular chapter concerning the Mysteries of time, space and multi-dimensionality is much more rewarding when utilised alongside a tried and tested cosmological model and the concepts of time embraced by a given culture.

Imagine the experimentation with spatial dimensions enriched by a thorough Understanding of the Sephiroth, Paths and Worlds of the Qabalah. Or the temporal magics enriched by an Understanding of the Norns. If you have not already done so, now is a good time to find the tradition that most suits you and practice it in the spirit of these Apepian principles.

Now is as good a time as any to declare that I will be following *Apophis* up with a companion volume which will be entitled *Ægishjálmur* and which will take the principles of this present book and explore them from the perspective of Northern European mythology and magical tradition. This should provide clear guidance for those who wish to adapt Apepian Initiatory practice to any other tradition.

Shedding Skins III

Before we leave the Work of this head, it is important to cast

our minds back again and ensure that our progress is not being hampered by bad habits and accrued detritus.

What skin might the fifth head, the Raging Lion, be throttling us with? What new prison may we have constructed for ourselves that we now need to break free of?

We need to test the integrity of our passions. Desire is the basic driving force of the Draconian magician and we need to keep it pure. Which of your passions have turned stale, but you are clinging onto them out of sheer habit or because they are comfortable? A passion, by definition, is **never** comfortable. If old attachments claw at you and hold you back, shake them off. If you find yourself wearied by things that once inspired you and are ever seeking to inject some new sport into them, perverting the original Desire, be done with it. Cast them loose and seek for something altogether new.

Also, be careful that your tired eyes do not dismiss or fail to recognise a searing new passion. Strive to be awake, lively and lusty at all times.

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CHAPTER NINE

THE WORK OF THE SEVENTH HEAD

The seventh head of Apep is that of Typhon, the Angel of the Fatal Wind. Typhon is a monster or devil often invoked in Graeco-Egyptian magic and equated squarely with Set. In other words, the Work of the seventh head is that process which was referred to within the Temple of Set as 'Setamorphosis', the transformation of the Self into an entity of comparable stature to the Lord of Darkness Himself.

The title of such an exalted being is announced as the Red Magus in the pages of *The Diabolicon*. The Red Magus is one whose consciousness no longer depends upon any force other than its own Will for existence. It is greater than the Universe. It has Become a God of consciousness, even as Set is.

In terms of State of Being, there are many similarities between the Red Magus and the initiatory degree of Ipsissimus. Those who are able to grasp and Understand what this degree means through the writings of Aleister Crowley, Michael Aquino, James Lewis or Don Webb (i.e. those who have actually attained the degree) will thus have an idea what

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it means to be a Red Magus.

However, there is one particular Task which differentiates the Red Magus from the Ipsissimus. Upon Becoming a Red Magus, the Initiate will destroy the Universe. I'm not kidding.

I am not a Red Magus, nor am I an Ipsissimus. But I am a Magister and I Understand what this phrase means and how this Task is to be accomplished. It is a Secret that can be related in words quite easily – all true magical Secrets can be, no matter what the mystically minded may tell you. But I am not going to explain it. This is because the discerning of the Secret is a realisation of the summit of Initiation. To tell you it would be the biggest spoiler ever. It might even prevent you from attaining.

The meaning will be obvious to anyone who approaches the seventh head. Indeed, it will inevitably dawn in the minds of all who master the fourth head and see through the Eye. So if you are diligent in your Work, then you needn't worry about not being told it. I'll happily discuss it with those who can tell me what it is.

Aleister Crowley wrote of this in *The Book of the Law*: “my left hand is empty, for I have crushed an Universe; & nought remains.” The Left-Hand Path leads to the Wordless Æon Zain. We return here to the fundamental distinction between the Left-Hand Path and the Right-Hand Path: the Right-Hand Path annihilates the Self, but the Left-Hand Path annihilates the Universe.

I have previously mentioned the deadly trap for the unwary who rush through the motions of initiatory practice but do not allow time for it to fully fructify within them, illumining their consciousness. It is an irresistible temptation for magicians to lust after degrees, charging through the ranks, without allowing the cement to dry. If you do so, you

will fall flat on your face when you reach the seventh head.

You may well think you Understand the metaphor of annihilating the Universe and believe it to be obvious. Yes, by this stage it should be. And if you have realised it and have not paused to consider the **next** step, then you are in grave danger of triggering the trap I have spoken of. I **am** willing to discuss this trap and to speak of it to aspirants of the seventh head who have worked out for themselves how to destroy the Universe and “behold only Leviathan”. Contact me in such a case.

In the meantime, if you want a further clue, go back and reread the Apep Workings. The clues are all there in plain text. Indeed, the clues are plainly stated throughout this entire book. They're everywhere you look and present in every thought that passes through your consciousness.

These thoughts – whether they are recognised for what they are or not – are the Fatal Wind, the wind that brings inevitable change, that topples the towers of the pious and holy and impales the human race on the horns of its existential dilemma. With the rising of this head, you are become the Angel – the Divine messenger – who breathes forth that Wind and uses it to fan the Black Flame of consciousness.

It is said of the Red Magus that he shall “behold only Leviathan”, that Leviathan is the Absolute and that when he perceives it, his End has been attained. This is another riddle easily solved by words, but best solved by experience.

We close with a radiant Initiate, an ascendant God, who is that seven-headed Dragon, the fourth head blazing in His midst, the other heads all upraised around it. May you Become such.

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The Method of Becoming is:

𐎛𐎠𐎡𐎢𐎣𐎤𐎥
TINAMIWYAN

The Word of Apep is:

... ? ...

***“But Apep Spoke Not ... For Who Knows the mind of a
Serpent.”***

A Clue, since I'm kind-hearted:

*The second clause of the above statement concerning the
'Word' is
intentionally a statement and not a question.*

FURTHER READING

This closing section of the book is a selection from the Order of Apep's extensive annotated Reading List. It is by no means exhaustive, new titles are being added all the time and old ones may occasionally fall into disfavour.

I have selected only those titles which are helpful to the development of the general magical principles introduced in *Apophis* and have omitted the more specialised categories until they may be required in future volumes. For instance, most of the titles concerning Rune Magic and Enochian Magic are not listed here, though the former will be central to *Ægishjálmur* and will be included in that volume of the Apepian library when it follows this present one.

I have also not referenced publications which are not available outside of a particular organisation. For instance, *The Jewelled Tablets of Set* are of supreme value, but they cannot be obtained outside of the Temple of Set. Where such documents (for example, *The Book of Coming Forth by Night* and *The Diabolicon*) have been directly addressed in the text, the fact has been noted at the time. Initiates wishing to read these publications are encouraged to apply to join the Temple of Set.

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After considerable thought, I have decided to exclude fictional works from this list also. The Order's Reading List contains many works of fiction in which powerful magical Keys are concealed. But this primary *ur*-text of the Order's basic principles should address only books directly applicable to the technical aspects of the initiatory Work herein, I feel.

In short, I have endeavoured to restrict this list to key volumes only which directly impact upon the Work of the seven heads. Further volumes will be listed in their appropriate place as the corpus of Apepian publications grows. Those wishing to Work more directly with the Order of Apep in the meantime are invited to contact me by email – *manxbull@hotmail.com* – for further details.

General Magical Textbooks

These are those books which tell you how to **do** magic. In other words, they are all of the grimoire variety, whether ancient or modern. All of the examples presented here are either exclusively Left-Hand Path or else they can be used as such. Most of them also have some specific relationship to the themes of the Order and the Draconian tradition.

Uncle Setnakt's Essential Guide to the Left-Hand Path, by Don Webb

Essential indeed. This is the single most comprehensive yet concise guide to Left-Hand Path practice that has yet seen print. It particularly emphasises the Left-Hand Path as a way of life. Moreover, its 'Grand Initiation' section is a potent curriculum which will reward the practitioner of any level of ability, from beginner to Ipsissimus. It is a curriculum well suited to open up new

perspectives and insights suited to whatever stage the student is at. A masterwork.

The Satanic Bible, by Anton Szandor LaVey

The Satanic Bible wins by concentrating first and foremost upon the flesh, the source and root of all magic. Moreover, the sheer poetry of the book is intoxicating, written in a lyrical, sweeping style. The invocations are emotive and stirring and the condensed, pragmatic approach to practical magic was a landmark breakthrough. Still worth its weight in gold.

The Collected Works of Austin Osman Spare

Spare was one of the great magical innovators, an artist and visionary whose works are entirely self-made, dependent upon no pre-existing school or methodology. His techniques of sigillisation, automatic drawing and atavistic resurgence are invaluable magical tools for those who don't mind flying by the seat of their pants. His prose is tortuous, but his ideas merit the effort spent to extract them.

Pacts With the Devil, by S. Jason Black & Christopher S. Hyatt

This is a marvelous updating of the grimoire traditions, presenting a modern, pragmatic grimoire of demonology with a luscious, sex-magical flavouring, all peppered with those personal anecdotes which I love so well. A superb book for those who love that old demonic flavour. Moreover, the important magical tool of the formal Pact is introduced and explored in some detail. There are some great hints for further Work here for the postmodern Faustian.

Aleister Crowley's Illustrated Goetia, by Lon Milo DuQuette, Christopher S. Hyatt & David P. Wilson

More of the same from the same school. In this book, Crowley's edition of the *Goetia* is reprinted in full, alongside full page portraits of the 72 spirits. The *Goetia* is probably the most useful of the old grimoires, since it presents a coherent and comprehensive catalogue of spirits, representing a full spectrum of psychological / demonic forces, all arranged according to a traditional astrological scheme. Indeed, this is the system on which I cut my own magical teeth. The book is rounded out by personal observations and anecdotes by the authors / editors.

Liber Null & Psychonaut, by Peter J. Carroll

The first of Carroll's works on Chaos Magic, this double title is a must-have. Much of the Chaos approach is very pertinent to the Left-Hand Path, or is certainly thus adaptable, and the book is pragmatic and operative in tone. Many of the exercises offered in the *Liber MMM* section are complementary with the practices of the first three heads of Apophis and the Apepian Initiate will find a lot of worth here.

Liber Kaos, by Peter J. Carroll

Carroll's second work offers an expansion of his magical theories and a pragmatic codification of magical practice which is always interesting and may be particularly helpful / useful to some. But of great significance are his musings on Spacetime and I would ask all Initiates of the Order of Apep to study these ideas carefully and consider the theoretical ramifications for (a) Remanifestation and (b) time travel magic.

Psybermagick, by Peter J. Carroll

Carroll's third offering is basically his version of Crowley's *Book of Lies*. In it, he offers a series of practices, theorems, heresies and curricula designed to challenge mind, body and soul. The tone is very Left-Hand Path in the overthrowing of orthodoxies and the challenging of the new orthodoxies which then arise to replace those which were overthrown. It makes for uncomfortable, exciting reading and is a book which will kick your arse out of your seat and force you to think.

The Seven Faces of Darkness, by Don Webb

The High Priest Emeritus of Set presents a large collection of spells and magical Workings taken from the Graeco-Egyptian magical papyri, along with erudite explanations of their background, purpose and underlying philosophy. Naturally, Set figures very large and so do several of the serpent deities of Egypt.

Visual Magick, by Jan Fries

This book offers a fresh perspective on the magical use of art. In many ways, it is a representation of the Work of Austin Osman Spare, but it goes beyond that. Fries is obviously someone who has not only used these techniques but has developed them and taken them down new avenues, so that this work is fresh and original and positively inspiring. This book offers keys which will assist in the task of awakening the inner serpent.

Seidways, by Jan Fries

In this book, Fries deals specifically with the Serpent Mysteries and with the magical trance which embodies those Mysteries. Drawing particularly upon the Teutonic and Celtic

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lore of Europe, Fries offers techniques to grip the body in a 'seething' or 'shaking' trance state of shamanic ecstasy. This book is highly recommended as a practical manual for the Order Initiate. Moreover, all of Fries' works are very well written and a positive pleasure to read.

General Magical Philosophy

These titles are intended to provide specific information concerning the philosophical and theoretical background to Left-Hand Path magical Work.

Lords of the Left-Hand Path, by Stephen E. Flowers

The subtitle, "A History of Spiritual Dissent", says it all about this important book, which investigates the different cultural manifestations of the Left-Hand Path throughout history and up to the present day. Key individuals and organisations are placed under the microscope and their teachings analysed. An invaluable study.

Mysteries of the Temple of Set, by Don Webb

This book presents Setian philosophy through the collected notes and writings of Don Webb during the period he served as the Temple's High Priest. It provides a lot of guidance and stability for those travelling the Left-Hand Path.

Flowers From Hell, ed. Nikolas Schreck

A collection of short stories and extracts from longer works exploring the role of the Devil in literature. Literary representation of the Lord of Darkness allows use of a more evocative, poetic language than is usually entertained in a dry occult tome. This is a book about atmosphere, ideas and

imagination, about the freedom of the rebellious spirit. Some of the collected items are inspiring, others are amusing, all are fascinating and spin a powerful enchantment upon the reader. The introduction is worth the cover price by itself.

Of specific interest to the Order of Apep, the closing item in the collection is the first publication of *The Diabolicon* outside of the Temple of Set, the closing section of which is the 'Statement of Leviathan', upon which the Order of Leviathan – and ultimately the Order of Apep – was founded.

The History of the Devil, by Paul Carus

A wonderful and well written overview of the Powers of Darkness throughout history and the manifestations of the Devil in a variety of cultural milieux. The book is heavily illustrated and articulate and is a classic of magical and religious history. The old Serpent is well represented herein.

The Satanic Screen, by Nikolas Schreck

This book is much, much more than a mere compendium of film reviews. It actively discusses and analyses the manifestations of the Sinister in the visual medium, from the time of magic lantern shows all the way up to the majesty of *The Ninth Gate*. Schreck traces not only the cinematic representations, but also compares these with the events shaping the occult world at the times the movies were made. Many of the hidden influences are laid bare. Highly recommended and not just for film buffs.

Chaotopia!, by Dave Lee

A postmodern grimoire that discusses magic in straightforward yet imaginative terms. Opens the eyes to many possibilities.

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Timedragons, by Dave Lee (Compact Disc)

Dave Lee here offers an audio CD which represents an Initiated interpretation of the Dragon Gnosis. As he describes it, the recording offers “poems, pathworkings and pataphysical patter”. Some of the contents are directly magically interesting and illuminating, others are inspiring, others are very funny indeed. All are worthy of your time. Of particular interest to the Order of Apep are the tracks entitled 'Timesnake', 'Celestial Dragon' and the awesome Enochian invocation of the Draconian current, 'Capimao Vovim'.

The Occult and Mysteries, by Colin Wilson

These two hefty volumes are probably the best overview of occultism and psychic phenomena available. Wilson's writing is clear and engaging and he covers an awful lot of ground. *Mysteries* is especially recommended for its investigation of 'the ladder of selves' and the nature of time.

Sex Magic

One identifying mark of the Left-Hand Path is its sexuality. Unlike the Right-Hand Path, it is a magic which does not seek to eliminate Desire, but uses that Desire as a positive driving force in its own service. The interplay of sex and magic is at heart a very dynamic and obvious thing.

Demons of the Flesh, by Nikolas & Zeena Schreck

This book is the be-all and end-all of sex magical instruction. The pages are large and the print is small and there is a surprisingly huge amount of information packed in here. The book offers an overview of sex magical traditions

eastern and western and is lavishly illustrated. The Apepian Initiate will find very much of value in these pages.

TABOO: “The Ecstasy of Evil”, by Christopher S. Hyatt, Lon Milo DuQuette & Gary Ford

A marvelous little tome about sexuality, magic and the breaking of boundaries. The book is written in the familiar, easy style of Hyatt and DuQuette, with many anecdotes from personal experience peppering the text and serving to anchor the philosophical observations in real life. Absolutely excellent.

Carnal Alchemy, by Crystal Dawn & Stephen Flowers

This book is devoted entirely to Self-transformation through sado-masochistic sexual practices. The book is aimed squarely at those who already know their magical ropes – there are no formulaic rituals herein other than the setting of the scene for the transformational Work. It concentrates upon practical and sane advice in a difficult and contentious arena. I recommend this book even to those who have no interest in sexually charged pain as a magical tool: the book is still extremely valuable as a lesson in magical application and preparation and establishes the flesh and nervous system as one of our most important magical tools.

Sex in History, by Reay Tannahill

A comprehensive overview of the historical, religious and cultural attitudes to sex makes this book a valuable contextual reference work for all those working within the Left-Hand Path.

Aleister Crowley

The writings of the Great Beast cannot be ignored. Crowley often vacillates between Left-Hand Path practice and Right-Hand Path preachiness, wobbling on the fence, but his were the steps of a giant. He was the first to set out to codify magic in a pragmatic way. A firm basis in Crowley's writing is essential before you stand the remotest chance of understanding what Kenneth Grant is going on about in his Left-Hand Path writings. Crowley will school you in the **discipline** of magic in a way that most other authors will not.

The Confessions of Aleister Crowley, ed. John Symonds & Kenneth Grant

Crowley by Crowley. This autohagiography is the only means to truly get inside the Beast's head and see what made him tick. It is a fascinating and humorous account of his career and he is a born storyteller. You will learn much about his magical system by examining the other areas of his life closely, such as his mountaineering exploits and extensive travel. For those who desire to witness magic being **lived** instead of confined to the ritual chamber, this book is a must.

Magick, by Aleister Crowley

Here in his *magnum opus* Crowley details his entire magical system in painstaking detail. Much of this is an overcomplicated spaghetti junction of Qabalistic correspondences, but it totally broke the mould at the time in which Crowley operated. Many of the A.'.A.'. documents are reprinted as appendices, including the basic instructional pamphlets which guide beginners in magic and yoga practices. These practices can be used to nicely supplement the Work of the first three heads of Aep. The book is

therefore of immediate practical value as well as historical interest.

The Holy Books of Thelema, by Aleister Crowley

These texts form the religious core of Crowley's system. The sexual symbolism and mystical tenor of these 'Holy Books' often tend toward the Left-Hand Path.

The Book of Lies, by Aleister Crowley

This book contains Crowley's instructions to those who aspire to the grade of Magister Templi. As such, he seeks to convey truths which cannot be expressed in rational terms alone since they transcend ordinary consciousness. Therefore, the essays and commentaries thereon often incorporate riddles and multiple plays on words, which may hopefully lead to a gnostic apprehension of the Truth underlying the sayings. The contents are variable, but make interesting puzzles and thought experiments and are excellent preparation for the higher heads of Apep.

Gems From the Equinox, ed. Israel Regardie

As the title implies, this thick volume contains the best material collected from Crowley's periodical, *The Equinox*. Regardie has collected together all of the magical papers, plus much of the supplementary material and republished it in this single volume. As with *Magick* above, many of the instructional items make excellent supplementary exercises to expand the Work of the first three heads of Apep.

Aleister Crowley: The Fire and the Force, by Don Webb

This book evaluates Crowley's Work through a Setian lens and masterfully reconciles his writings with a Left-Hand Path viewpoint. The other titles in this section will gain much

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in meaning after reading this work.

Kenneth Grant

Of all Crowley's students, Kenneth Grant is the one who has really taken the ball and run with it, taking Crowleyan Magick into areas that the old Beast never imagined. Grant is unequivocally Left-Hand Path, he wears his colours proudly on his sleeve and he knows exactly what that Path entails. He champions a type of Thelemic sex magic, with a very strong focus upon Set. Grant needs to be read with caution, some of his historical and mythological data is shaky and he mixes fiction easily with fact (this is not meant as a criticism, by the way; Grant understands how the imagination works, but his easy blending may catch readers unawares). It is the responsibility of the reader to check his own facts rather than be spoon fed. But the core of his teaching is absolutely sound and much of it is not to be found elsewhere. Be warned that Grant is utterly incomprehensible if you are not well steeped in Crowley.

***The Magical Revival*, by Kenneth Grant**

In his first book, Grant recounts the details of the occult revival of the Twentieth Century, spotlighting such individuals as Crowley and Spare in particular, both of whom he knew personally. He then traces the roots of this revival back to the Draconian traditions of Sumer, Africa and Egypt and the magical technologies of Left-Hand Path sex magic. Grant was the first to champion Set as the role model of the contemporary Left-Hand Path. The Setian and Draconian emphasis make this essential reading.

Aleister Crowley and the Hidden God, by Kenneth Grant

The hidden god of the title is Aiwass, who communicated *The Book of the Law* to Crowley, but Grant expands this to embrace the efforts of all magicians to communicate with non-human intelligences in like manner. The book is a Left-Hand Path slant on the two major initiatory stages of the A.'.A.'. system: the Knowledge and Conversation of the Holy Guardian Angel and the Ordeal of the Abyss. Grant postulates some interesting new interpretations of the Archdemon Choronzon, which bear greater fruit in later books.

Cults of the Shadow, by Kenneth Grant

The emphasis in this book is heavily upon sex magical techniques and dream control, with the awakening of the Kundalini force. The techniques are traced back to Africa and Egypt. Grant's interest in Lovecraft's Cthulhu Mythos sees its first stirrings in this title. Spare's Zos-Kia philosophy is brought under scrutiny, as are the ideas of Michael Bertiaux and the Cult of the Black Snake.

Nightside of Eden, by Kenneth Grant

This is the most practical and operative of Grant's Typhonian series, but it is still only for those who've already cut their magical teeth and know how to use the tools offered. It posits a flip side to the Qabalah, a 'Universe B' of the Unmanifest, accessed through the gates of the Abyss and the false Sefirah Daath. The emphasis is heavily upon the Feminine Daemonic who reigns beyond the manifest universe and whose realm can be visited through the sexual rites of the Left-Hand Path. Each of the 22 paths of the averse Qabalah are investigated, along with the Orders of the Qliphoth first codified and sigillised by Crowley in his *Holy Books*.

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Outside the Circles of Time, by Kenneth Grant

As the title would suggest, this book is of immense interest to me as it deals with temporal anomalies, time travel and timeless states of being. It should be very carefully studied by all Initiates interested in such things. It also paints a picture of Maat quite at odds with the usual representation. Here she is portrayed not as a weak character always championing the middle road and sitting in moral judgement, but rather as a dynamic queen who straddles the cosmos and finds balance by reaching out towards both extremes at once instead of vacillating in the centre.

Hecate's Fountain, by Kenneth Grant

Grant continues in a Lovecraftian vein, introducing the 'Mauve Zone' to his magical model, a kind of 'in between' state which is neither dreaming nor waking, but which caused unusual effects and unexpected results in the Workings of his New Isis Lodge, something which Grant terms 'tangential tantra'. Interesting speculations into non-human dimensions only serve to highlight the main thrust of Grant's work, which is the use of sex magical techniques to make contact with the intelligences inhabiting these realms. As I said, all very Lovecraftian.

Outer Gateways, by Kenneth Grant

Grant continues to develop his Left-Hand Path blending of Crowley and Lovecraft, also bringing UFO phenomena into the picture. But the highlight of this book is *The Wisdom of S'iba*, a beautiful and eerie inspired text received through the Workings of New Isis Lodge.

Beyond the Mauve Zone, by Kenneth Grant

Grant returns to detailed examination of the 'Mauve

Zone', that weird dimension which is tangential to both space and no-space, but is somewhere 'other'. He investigates the sexual magical techniques which are the means to opening the gateways to this realm. Once again, dear old Howard Phillips is prominent in his speculations, but he also examines the work of Aleister Crowley and Austin Osman Spare and the more recent ideas of Michael Bertiaux, Margaret Ingalls, Jeffrey and Ruth Evans and Zivorad Mihajlovic. These practical magical technologies are applied to a broad and sweeping multi-dimensional vision.

The Ninth Arch, by Kenneth Grant

This is the final volume of Grant's trilogy of Typhonian Trilogies. This ninth book is by far the heftiest of the series, running to over 600 pages. It foregoes the usual general discussion and is instead a publication of *The Book of the Spider (OKBISH)*, a book which is the result of a lengthy series of magical Workings by New Isis Lodge, plus an extensive commentary upon the same. The book is charmingly madcap in places, but is nevertheless haunting, inspiring and meaningful. I have discovered some Secrets here which I have found nowhere else.

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