

## Opening

One day Ganesha—the Scribe of the Gods in the Hindu/Vedic Pantheon—was riding along on His mouse when a ssserpent crossed His path, frightening His diminutive mount and knocking Him from its back. Because He had eaten so many sweets (offerings of which He is most fond), Ganesha's bloated belly split open & the sweets spilled out. The elephant-headed God seized the ssserpent and used it as a belt. The Moon, seeing all of this unfold, began to smirk. Annoyed & somewhat embarrassed, Ganesha hurled His Tusk-Quill at Her, banishing Her from the skies. The crescent quill of the divine Scribe chased Her flight all around the Globe, touching the different peoples of the World and their cultures with the Lament Dreaming, reflecting the light of the Sun in the pages of their Holy Books... When the Moon had disappeared, and darkness descended upon the Earth, the other Gods all let out a mighty clamour of protest. Ganesha relented, Opening the Way for Her return. And ever since then the Moon has Waxed and Waned...

Chhatrakar Ganesha

One with the Umbrella Ears

Open the Books

ॐ Gam Ganapati Namah  
Om Gam Ganapati Namah

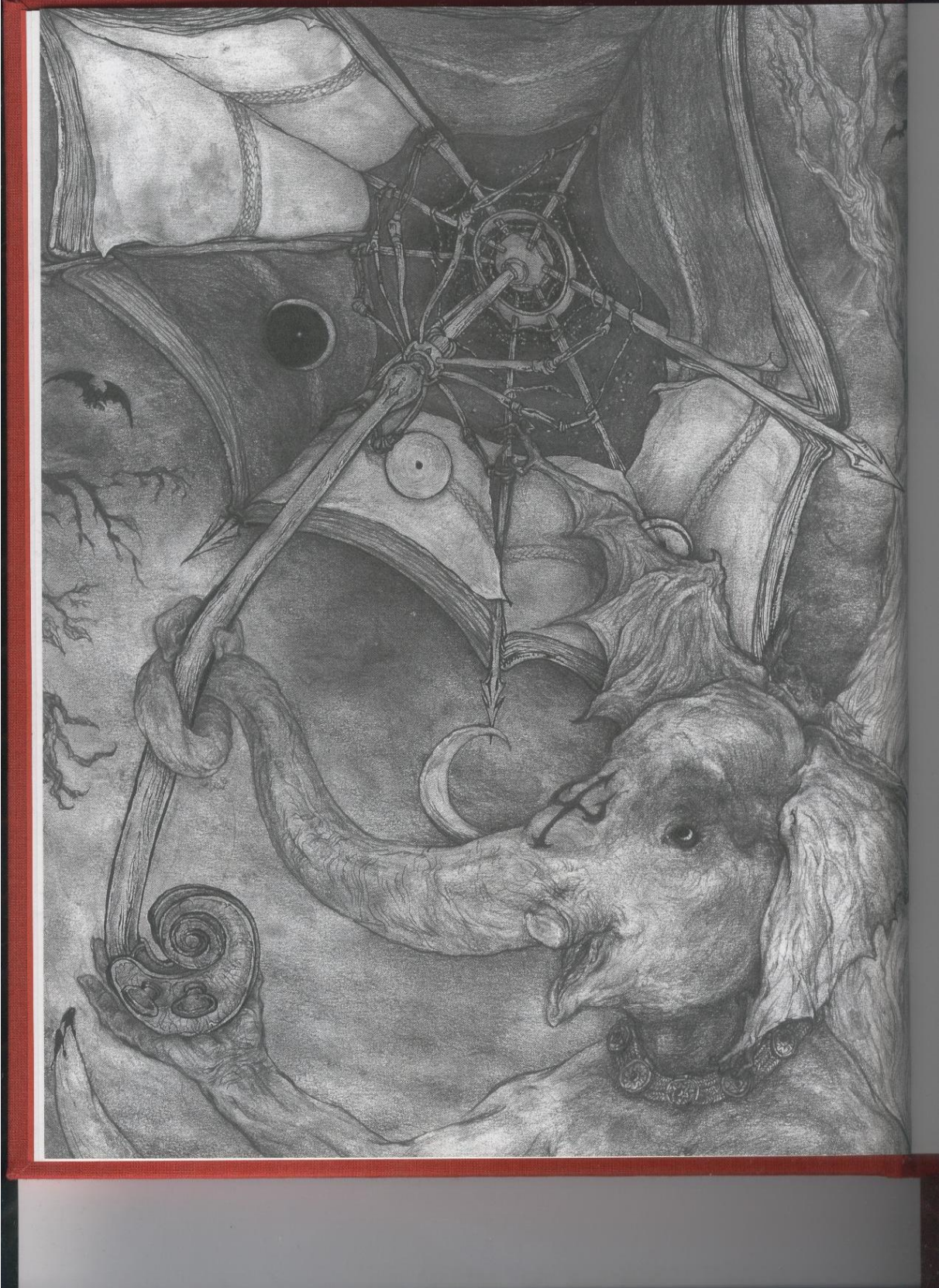
○ One with the Twisted Trunk  
○ Opens the Ways

Ekudanta Ganapati  
'One-tusk' Ganesha

Great Scribes



Open the Books of the Gods...



## FORWORD

CONJUNCTIO is a *Graphic Grimmoire*.

It is also a part of a Lotus Yantra, a Tantric Tapestry and the Cornerstone of a Pyramid. Like the Tarot, it is a set of illustrations laden with magickal symbols and archetypes. Unlike the Tarot, it employs the format of a book rather than a deck of cards. This is not a default format however – the actual nature of the **Book** itself (as differentiated from any other means of displaying or presenting visual or textual Art – eg. an exhibition or a website) is explored as a means of not only story-telling and chronological progression, but also as an interactive tablet of magickal activation.

A Book presents images and/or information on two facing pages at a time to the reader's vision. Usually these are digested sequentially from left to right (in the west, or right to left in many oriental countries) – however in this grimmoire the Relationship between the pages and the archetypes and symbols therein are the foci.

Reflective, opposing and complementary (and various combinations thereof) relations between the figures or scenes on facing pages are explored. Figures of Divine Lovers and Sacred Twins are placed on opposite pages in such a way that these interplays are not only suggested, but can be actually enacted by the reader in the simple act of turning the pages – an act which normally in perusing a book is a practical aside to its absorption, but in this grimmoire becomes a deliberate Act of Union.

The complementary figures are placed on the pages in such a way that they unite graphically when the pages are brought together, and are again divided when the pages are parted for our observation.

For even as we are

'...Divided for Love's Sake, For the Chance of Union'

(A. Crowley, *Liber Al vel Legis*)

so too we may be

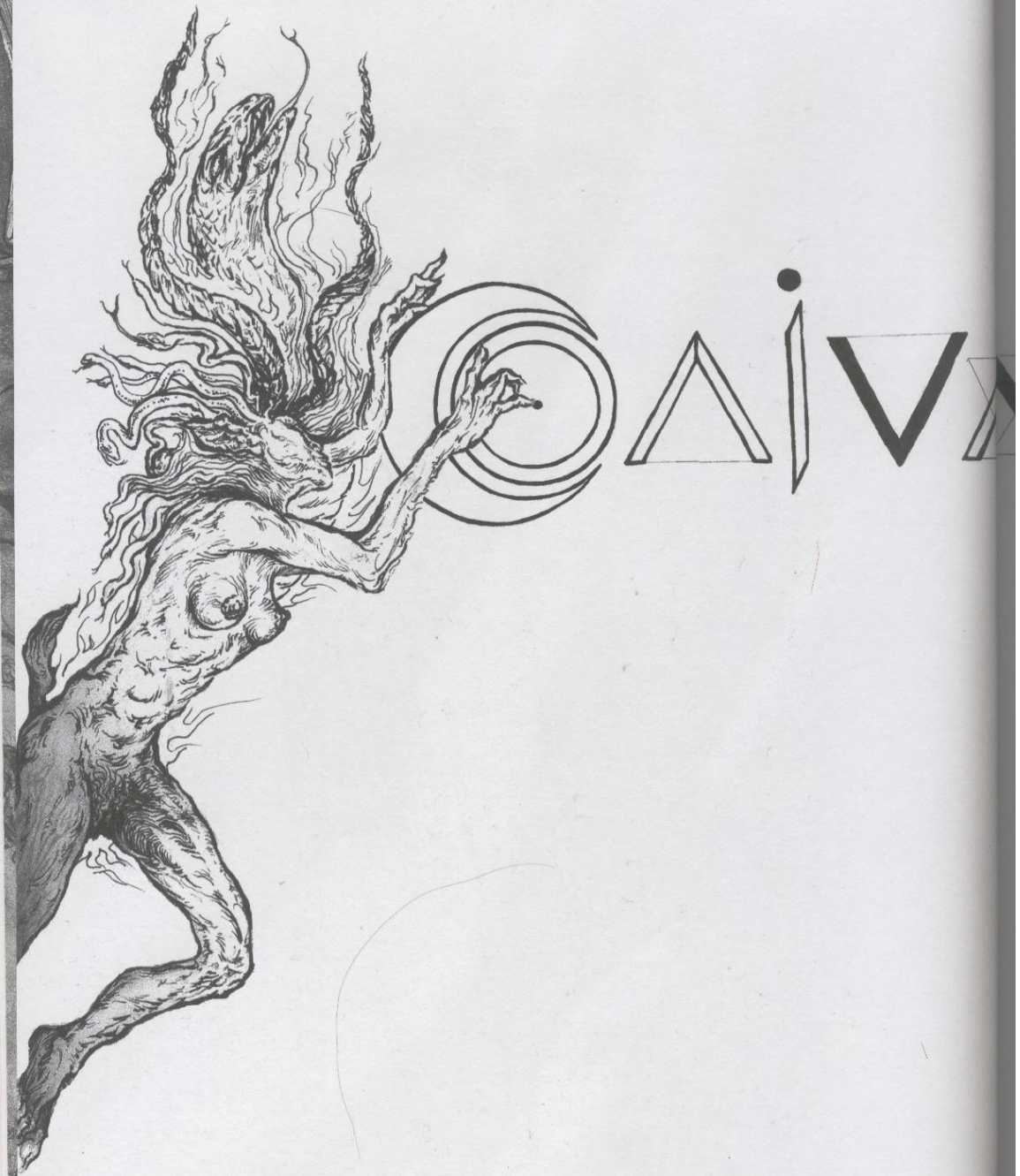
'...United for Art's Sake, for the Chance of Division'

(O. Defenestrate-Bascule, *Liber Pennae-Ultim-Atum*)

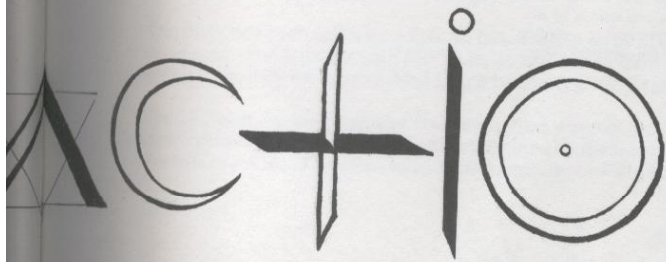


-Kia vel Eros-

February 2008

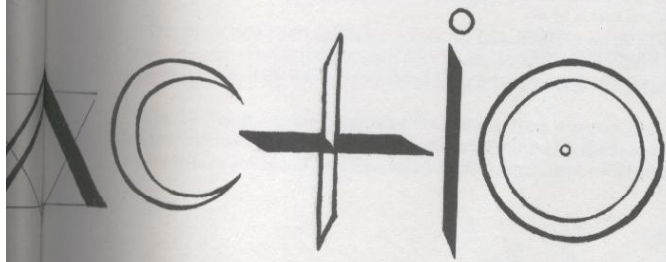






*Action*  
A Graphic Grimmoire

by Orruelle  
Delestrade-Bascule



*Action*  
A Graphic Grimmoire

by *Orruelle*  
*Doloreshate-Bascula*

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*To Nema and Aion and KhanaiNath for helping to Open the Gates.*  
*To Zos vel Thanatos for the reflective keys.*  
*To Robert Ansell for enabling me to real-ize the vision in the most lavish presentation possible.*  
*To Pan for the erotic impulse to Create.*  
*To Maha Kali-Arachne for Her divine aid in weaving it all together...*  
*And for my be-loved Anima, this tome being launched upon the eighth Ani (ma) versary of My Alchymic Wedding to self.*

Om Kalikaye Namah

Sa Sekhem Sahu

IO PAN!

## PROLOGUE

In Ancient Egyptian lore, **Osiris**, the God of the Moon – was dismembered by **Set**, the God of Darkness. His wife **Isis** found all the pieces and re-assembled Him, but one was missing – the final essential fourteenth piece, His phallus.

This piece had been eaten by a fish, so Isis, the Queen of Magic, had to create a substitute – a fetish of gold – and imbue it with life. Then, assuming the form of a Kite (a bird of prey), She was thus able to revivify the reassembled Osiris by making love with Him.

The 14 pieces are the phases of the Moon, first waning then restored each moonth. The best times for planting and harvesting were determined by these cycles and their reflection in the tides of the Nile as source of Fertility, where His magically-linked phallus remained.



Osiris was an agricultural God and grain was grown from effigies of His body, the mummies found filled with earth and seeds which would sprout through moistened bandages.

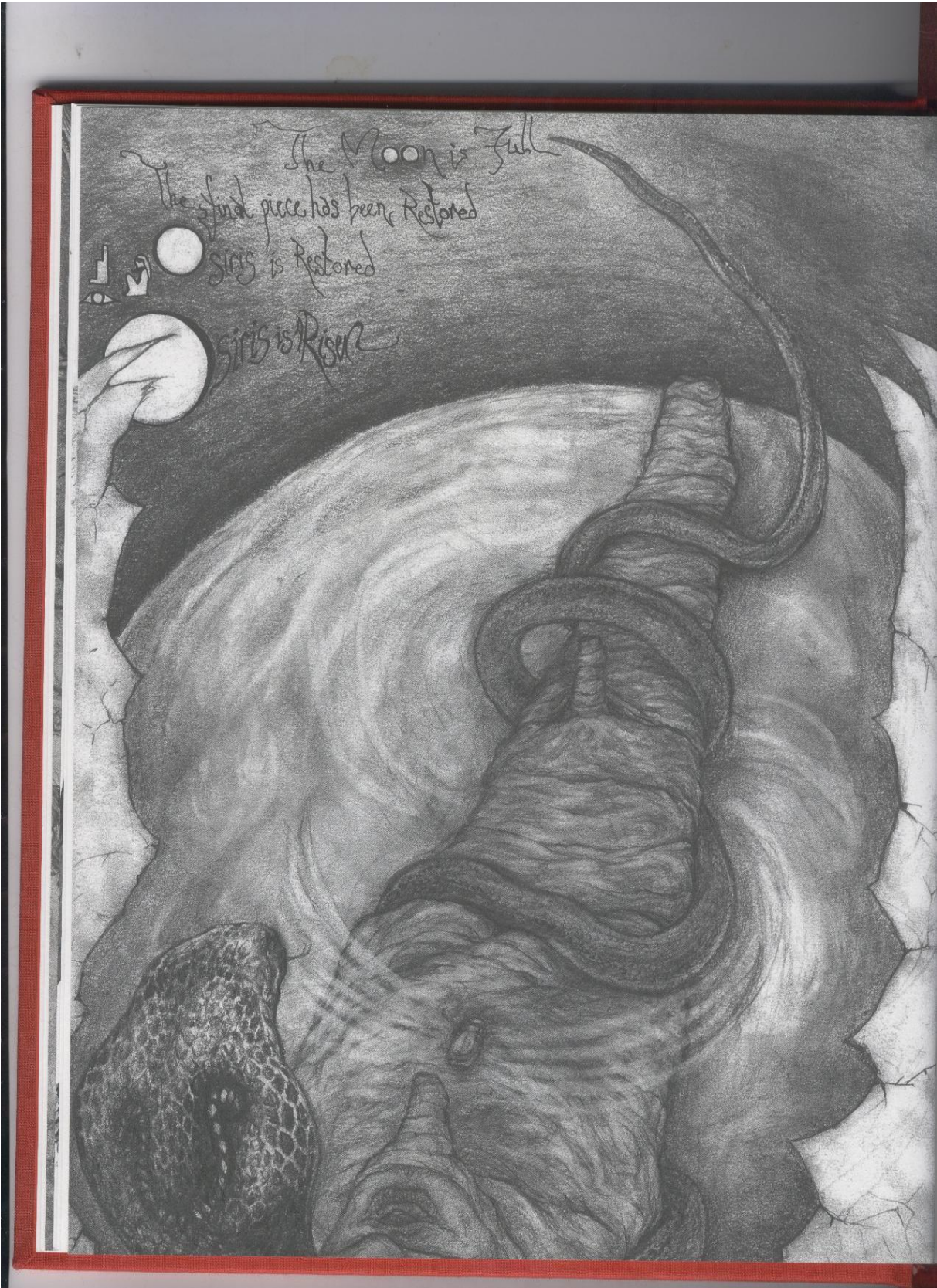
In the Egyptian creation myth, The Scribe-God **Thoth** was sent to retrieve the Eyes of **Atum** after S/He sent them out into the Void. This He did, being the Scribe Who may earth the vision thus, and capture the dreaming of the lunar eye and the reason of the solar eye. For He bears the Feather of **Maat**, Measure, as His quill, and is thus able to record the patterns of the World Order.

These are also the Eyes of **Horus**, mathematically divided or united to attain descending or ascending fractions.

*Image based upon carvings in the upper chambers of the temple at Dendera, Egypt.*

४ ७  
AZΩ  
ॐ ॐ:





The Moon is Full

The final piece has been Restored

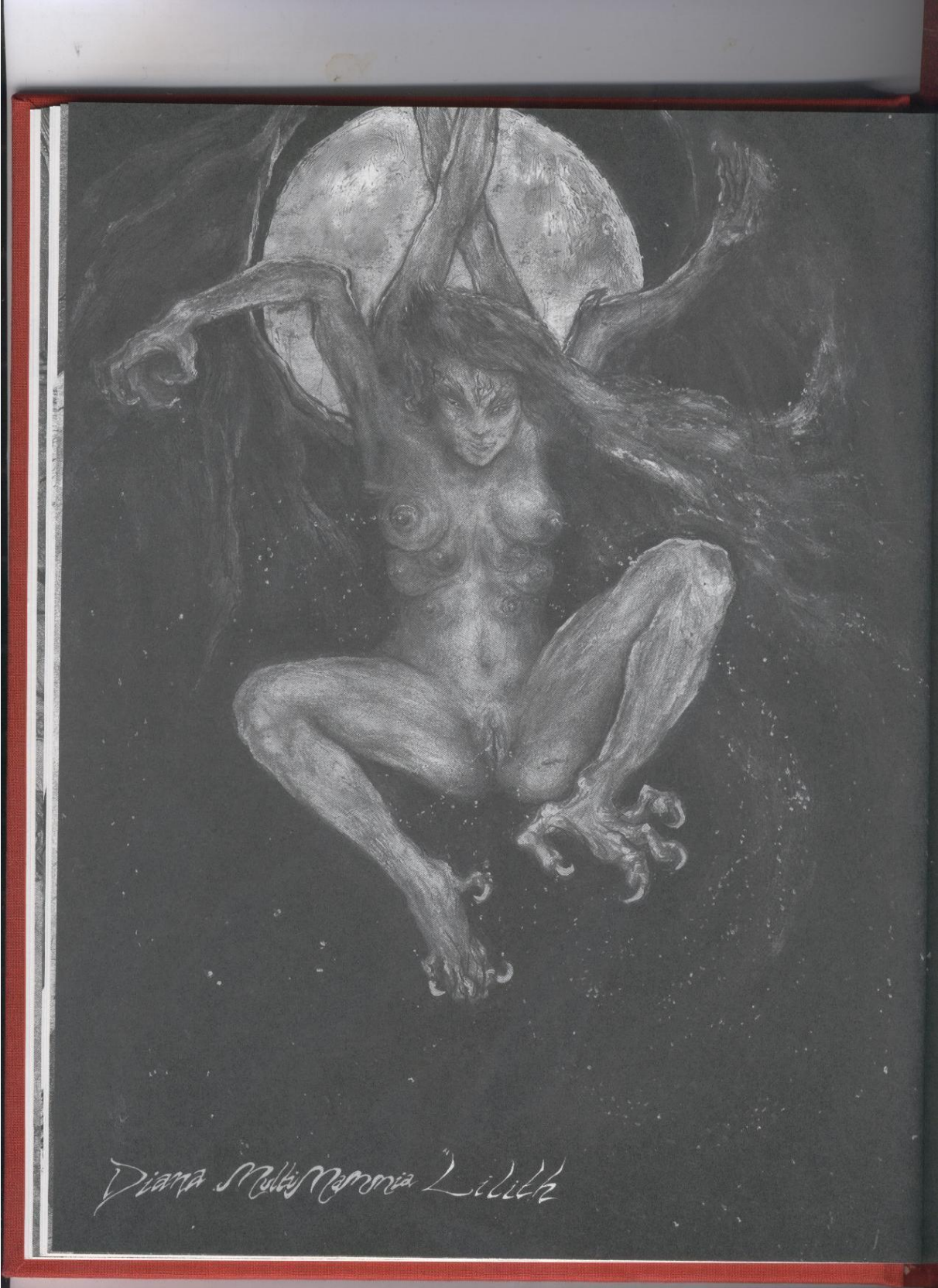
Sins is Restored

Sins is Risen





Isis  
𓆎𓅓𓏏𓆎



*Diana Multa Memoria Lilith*



*Pan, Pan,  
Pan Panacitor*

*Pan*



Mahakala

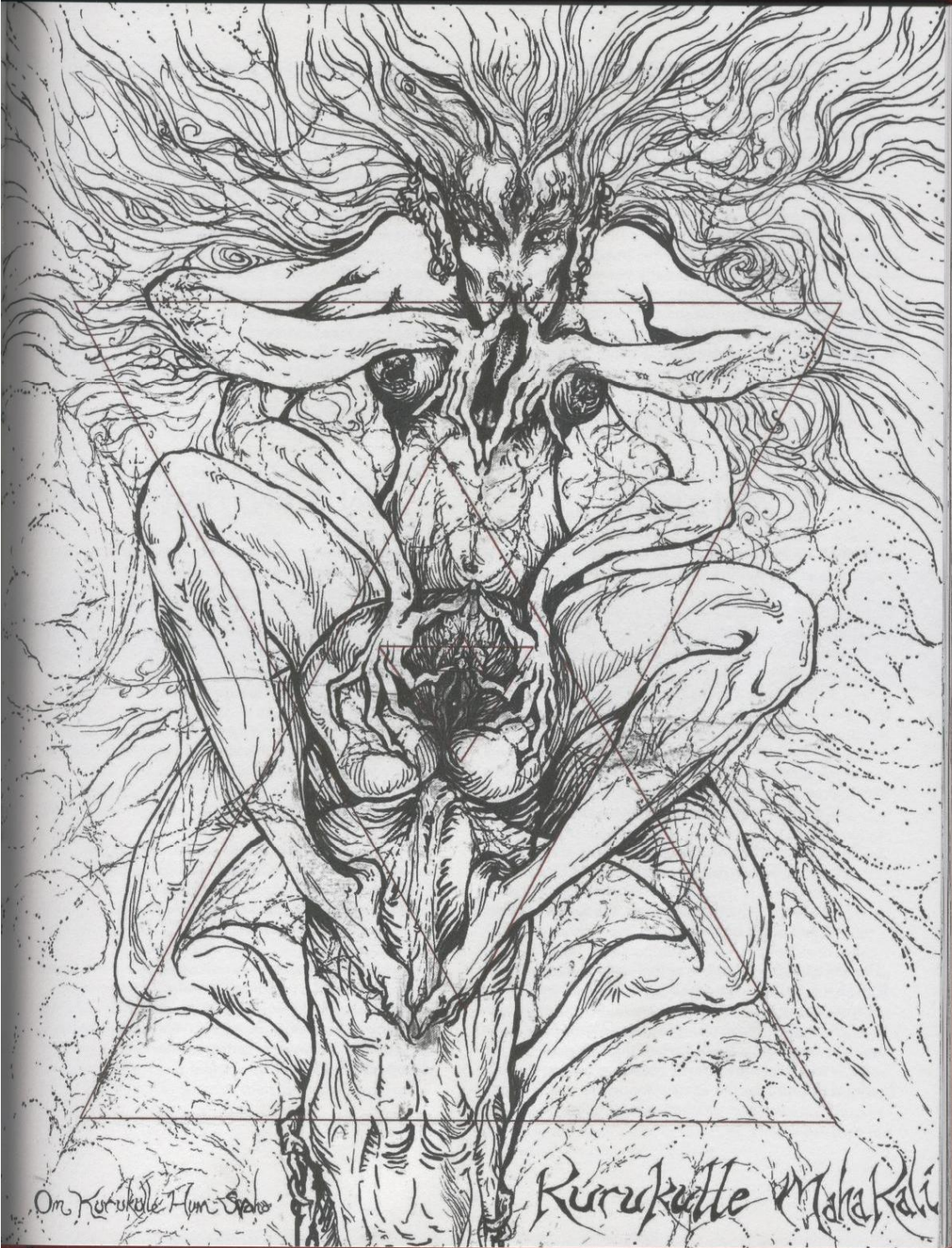


Hum Hum

Mahakala

Prasiddhe prasiddhe

Hrim hrim Svaha



Om Kurukulle Hum Saha

Kurukulle Mahakali

## CERRIDWEN HELA

Celtic **Cerridwen** and Her *Cauldron of Regeneration* (a portal of death and rebirth) is here conflated with related **Hela/Hola**, the Norse Goddess of the Underworld whose realm is accessible via a *Well*.

She is the *Night-Mare*, related to Vedic **KalRatri** ('DarkNight') – a form of **Kali** Who rides a horse – thus the linking symbol of the crescent scythe.

Hel and Ceridwen are both maiden and crone, seductive and degenerative, as reflected in the yin-yang swirling in the cauldron-well, which symbolizes the half-moon twixt the crescent scythe and the full moon in the sky. Emerging from Her cauldron-womb (whose handle is the Rune *Peordh*) is the **Midgard Serpent**, monstrous offspring of Hela, here about to entwine the *World Tree*.

In medieval Alchemy the Red Stag unites with the White Unicorn.

## CERNUNNOS TYR

The antlered **Horned God** of Witchcraft, the name **Cern** or **Cernunnos** probably derives from Greek **Tyranos**, Norse **Tywaz/Tyr** and/or Germanic **Vindonos**. The Wild God of the Storm and the skies, He thus relates to Shiva as the primal **Rudra**, 'the Howler' – thus the skull necklace and *Kapal* or skull-cap bowl, while the Druidic serpents entwine His wrists. Rudra is associated with the white-spotted red *Fly Agaric* mushroom like **Odin** Who leads the *Wild Hunt* of Samhain, the fae Host riding through the stormclouds with thundering hooves. Here the Burning Spear of Celtic **Lugh** is combined with that of the War-God **Tyr** and His rune *Tywaz* (*Mars, the Polestar*), its other end the *Horned Stang* of the Sabbatic Tradition. Behind Him is the *World Tree*, **Yggdrasil**.

## MAHAKALA

**MahaKala** as micro-cosmic Arachnean *Animus* (male within the female), genitally reified as fractal yang-within-the-yin.

**Mahakala** ('Great Kala' / as the deification of Time) without which there can be no form) emitting from the Black Void (**Kali**). In terms of the kalas as secretions, the great kala is the seminal life-force which comes from / is

**Mahakala**, who Himself comes from (and returns to via orgasm) Her womb.

It is only the cycles of regeneration that create Time and **Lila's** play of form upon this loom.

Thus semen (Shiva's is Mercury / quicksilver) as creation and destruction is the Great Kala (emission) of death and birth, creating the cycles of time.

**Mahakala** is the ultimate form of **Shiva** – as God of Death (little and larger) and Destruction. He is thus ultimately Creative.

Like many other primal Gods, the earliest known form of Shiva had horns, probably those of a bull.

The red triangles placed over this and the facing **Maha Kali/Kurukulle** image are the upward-facing triangles representing God/Man/Lingam and the downward-facing triangles representing Goddess/Woman/Yoni in Tantric iconography. United when the pages are turned, these triangles thus form several descending (in size) layers of hexagrams, the Tantric Yantra symbol of Union of masculine and feminine principles.

## MAHA KALI / KURUKULLE

**Maha Kali** as micro-cosmic Arachnean *Anima* (female within the male), genitally reified as fractal yin-within-the-yang.

**Kali** is the Great Mother and the Lover of **Mahakala**. She is the Void from which he doth as Time emit.

*'Devourer of devouring Time, you are bright as the fires that consume the universe...'*

*You are fire, female deity of flame; your black body increases the bliss of the Black Lord, and as the very form of desire you liberate from the bonds of desire.'*

– from the *Mahanirvana Tantra*.

The two legs as well as arms suggest **Kurukulle**, a form of the Goddess incorporating the Bright Goddess **Lalita(Lila)** as well as dark Kali. A Goddess of Pleasure, **Kurukulle** is the *'Mother of the Heartbeat Clan.'*

The Penile Urethra consecrated as Vagina of the Anima has precipitated a progressive mutational process in alchemical and physiological transformation and HermAphroditic reification. The Work is imbibed and inspired by the Arachnean Inner Fate of the Artist-Magickian at Play...

## DIANA MULCI-MAMMIA LILITH

The Roman lunar Goddess **Diana** was sometimes depicted in Her multi-mamma (many-breasted) form. Diana was originally the Ancient Roman form of Greek

**Artemis**, the Huntress who is associated with the waxing moon, while the full moon was deified by **Selene**; but later Italian cults perceived all lunar phases as Diana, and here She is depicted in relation to the fecundity of the full moon (as a 3-day period).

The owl being the lunar totem of Artemis, I have shown Her with owl feet like Sumerian **Lilith**, Goddess of the Night – Her great black batwings – with the *Milk of the Stars* streaming from her abundant breasts.

## MUT NEKHBEK KIA

**Mut** is a Mother Goddess of Ancient Egypt, usually represented as a human with vulture wings. The nature of the vulture in nurturing their young was more eminent to the Egyptians than their predilection for scavenging from the corpses of other species. Although *Morte* (Latin for death) is possibly linked etymologically, it is the maternal qualities of the vulture **Mut** mostly represented. She was the primary female deity of the Luxor province.

The vulture was also revered in full bird form as **Nekhbet**, who symbolized all of *Upper Egypt* and featured as the headdress of queens of that region.

A.O.*Spare* sometimes used the Vulture to represent the **Kia**, the 'atmospheric I', which seemed to be his terminology for the ether or akasha – the collective or mythic consciousness. The primary Yonic symbol of the **Kia** is the *Eye*.

The star above is *Sothis/Sirius*, whose cycles are intrinsically related in Egyptian cosmology to the flooding of the *Nile*, which **Min** and **Khnum** represented as Fertility Gods. This iconographic Sothis Star formed the headdress of the Goddess of Astrology, **Sheshat**, related to **Mut** as the night sky.

She holds in Her claws the Ancient Egyptian symbol of *Eternity*, which **Nekhbet** usually bears. Interestingly these are almost identical to the talismans held by Sumerian **Lilith** and **Ishtar** – also Queens of the Night and the Heavens – in some of their ancient iconography.

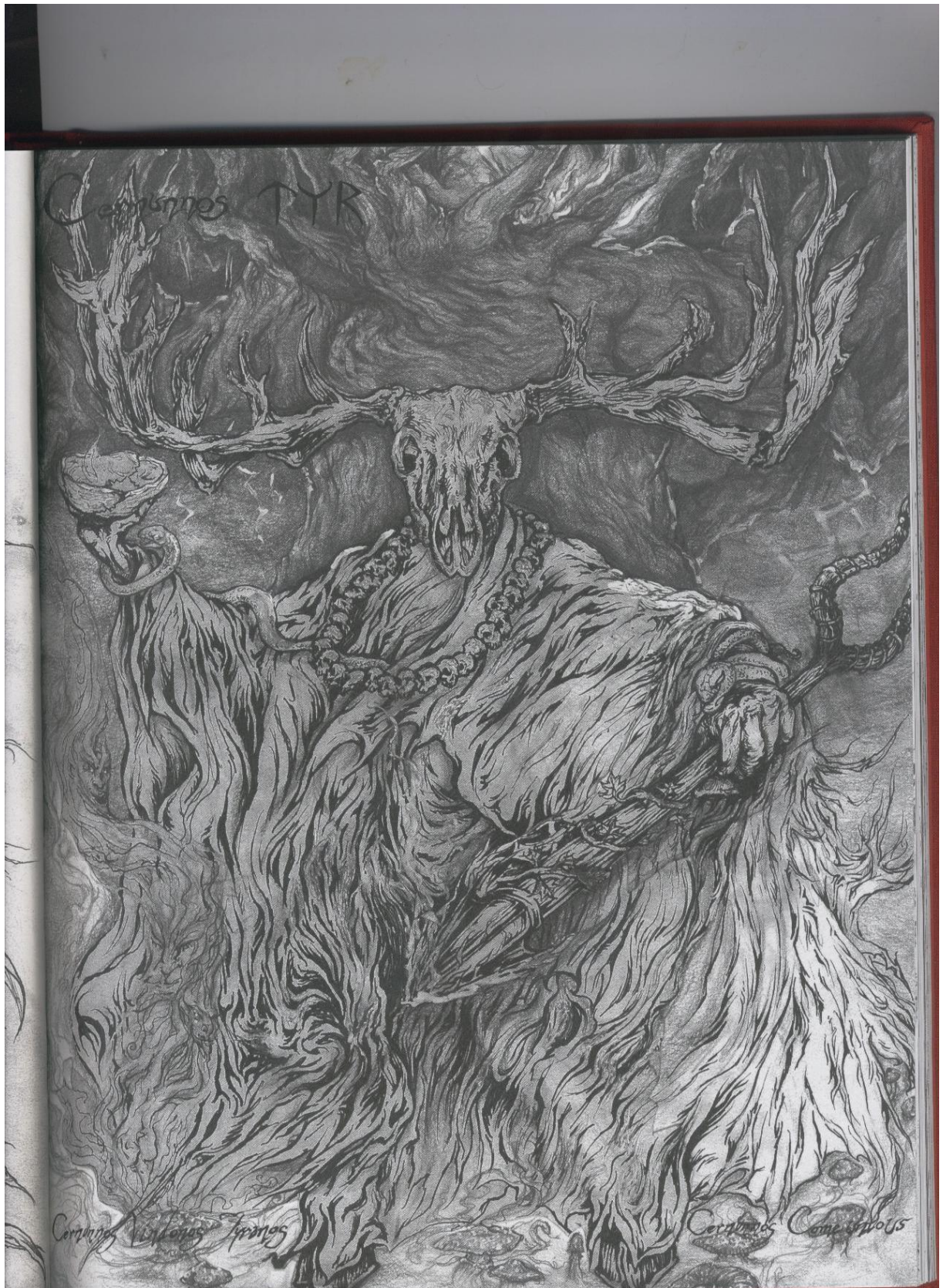
## PAN

The Goat-Horned Greek God of Nature, Sexuality and Sensuality, of Music on whose airs He dances, following the flow of the river winding down the cliff-side, the stars captured in its silvery surface. **Pan** is the wild-wood, the night thickets, the moonlit crags, the twisting tree-roots, the spirit of the land in virile growth and motion – entranced by the lull of the Night, lost in melodies divine, and basking in the glow of the descending Moon. **Pan** was lovers with the moon Goddess **Selene**, who sets over His horned horizon. He is the Lord of the Dance, the master of the *Sabbat*, related to the Ancient Egyptian 'Goat of Mendes' which was actually probably a ram – Banebdjed as a form of Osiris or Khnum.

## KHNUM AMUN

**Amun** – depicted here in His phallic form of **Amun-Min** (**Min** is a fertility God) as in stone reliefs at *Karnak, Luxor*, where He is a part of the divine triad of the region together with His consort **Mut**. **Amun** is a later recension of the Ancient primal ram-headed God **Khnum** of *Elephantine island* (whose temple there is probably the oldest known temple site in Egypt). As a Horned God of Fertility (and of the Nile which was intrinsically related to this principle in Ancient Egypt) He is also related to the *Goat/Ram of Mendes*. Here He is depicted with the raised arm of **Min** wielding Flail, but also the crescent scythe – similar in shape to the shepherd's Crook – has been added behind his back to link Him with **Osiris** and demonstrate their relationship as early Agricultural Gods (**Osiris** was also sometime ramheaded). The flail drives the oxen to plough the fields, while the scythe reaps the harvest thereof. These seasonal cycles relate to lunar (the scythe's crescent) and solar (the sun-disc atop the pot) rhythms. The solar orb sits in the central pot of the traditional crown of **Khnum** – Who as a Potter God like **Ptah** of Memphis created humans upon His Wheel from the Nile's rich and fertile clay. The sun's rays as *Hands* (a symbol of **Zos** – the body or individuated consciousness – to reflect the **Kia** as the Vulture opposite) were used by the heretical Pharaoh *Akhenaten* to represent the force of the Sun as **Aten**, a deity intended to introduce monotheism by supplanting **Amun** as presiding God of the region. Here the symbols and archetypes of these conflicting cults have been re-aligned as different forms and symbols of the One Sun of our solar system. **Amun** is the Hidden God, **Amun-Ra**, the Night Sun (enfolded in the wings of **Mut**, the Night). He is thus related to **Atum-Ra**, the Set-ting Sun and masculinized form of the ancient creator God/dess **Atum**. Thus we reTurn to **MutAtuM** sending out Hir Eyes...





Cervinus TYR

Cervinus Cervinoides

Cervinus Cervinoides

# Mut Nekhet Kaa



Mut Nekhet Kaa  
Maid the bright star of Isis  
Gliding in your majestic wings  
Conjure the food of fertile waters  
From your formed consort

Mut Nekhet Kaa  
To be embraced in the dark  
Lips of your majestic  
And a man, the like of





Kanam Amur

Kanam Kanam Amur Amur, Amur Men  
Amur Ro. Amur Ro. Amur Amur, Kanam



Oh Lady of the Stars Hear the Cry of Your Horned Priest  
 He calls for the Sun Who maketh the Gods tremble  
 She Who rides the back of the Beast  
 She Whom the Gods maketh - He calls for the Gateway of the Sun  
 She Who is summoned forth All must be overcome and undone  
 Our Lady of the Sun Our Lady of the burning Stars  
 Our Lady Our Lady Our Lady Our Lady Our Lady

He is Her Chariot And Her mighty Steed  
 His secret Word of Will is Her secret deed  
 She by movement and fulfillment of His deed  
 She the Manifestation of His conception  
 For as She is the destination of His action in flight  
 For He is ever the Sun She the everlasting night  
 Yet She the Snake that turns ever on His back  
 She rides ever On and On And He surrenders to Her side  
 For He is the shore Her the waves of the sea  
 And She the relentless tide

## The Seven-Headed Beast



## NAVA-DURGA - BABALON

*She Who is Heat of Sex  
Arising and a-writhing  
She who is triple-blessed, triple-hex and triple-blessing  
She who is a yoni aflame  
Om Durga of the spinning chakra  
IO Babalon of the burning athame  
IOm Durga-Babalon, hallowed be Thy name  
Om Dum Om Dum  
Om Dum Durgay Namah  
Our Lady of the Sun  
Our Lady of the burning Star*

In India I became aware of several correlations between the Vedic Mother-Goddess **Durga** and the Thelemic/Biblical **Babalon**. Aside from the obvious iconography of a Woman riding upon a **Beast**, there is also the 'apocalyptic' aspect of Babalon upon the Beast in the *Book of Revelations*:

Durga was created by the other major Gods of the Vedic pantheon to destroy the buffalo-demon of Ignorance. Is not the destruction of ignorance an 'apocalypse' of the soul? - a grand awakening!

**Durga-Babalon** appears to be dancing, one foot on the belly of **Masishassura**, the *Buffalo-Demon of Ignorance*, the other folded up as if in meditation. But this is the traditional posture of Durga astride Her mount, and when our Lady Babalon is united with the **Seven-Headed Beast** opposite Her, She takes Her position upon the lotus throne upon His back (*hold these two pages up to the light*).

The traditional weapons of Durga are reduced to an essential elemental four: Shivas' trident as staff (fire), Vishnu's spinning chakra disc as pentacle (earth), Kali's scythe as sword (air), and the Conch shell replaced by the **Cup** (water) of **Babalon**, in which to collect the Blood of the Saints, the *Santa Sangre*, the *Vinum Sabbati* - Ignorance now replaced with the Wine of *Understanding*.

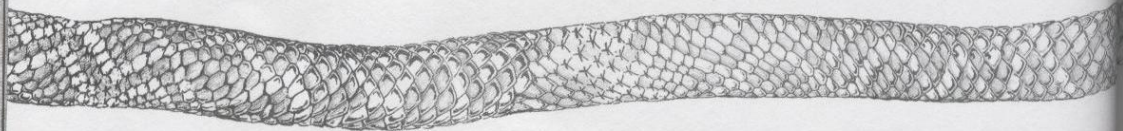
## THE SEVEN-HEADED BEAST

During the Vedic '*NavaRatri*' (NineNights) festival the nine forms of '**Nava-Durga**' correspond with each night. They each ride a different beast - lions or tigers, a donkey, oxen - except for two forms, one on foot and one seated in a Lotus. Together their mounts thus form the **Seven-Headed Beast** which **Babalon** rides.

Two of Her forms ride a bull or ox, thus linking Her with Egyptian **Hathor** as well as Hathor's aggressive form as lioness-headed **Sekhmet**.

*She whose spirit is invincible  
She who IS the Beast on which She rideth and desireth  
O Lioness of inner fire,  
Consumer of Sa and begetter of Hu  
Sa Sekhem, Sa Sekhem  
Sa Sekhem Sahu*

The verses on these two pages are from Orryelle's *The Book of Going Back by Night*.



## SPHINGA / GREEK SPHINX

**Sphinga** is the Greek name of the **SphinX**, depicted as feminine in their Ancient culture, the embodiment of Divine Mystery who asked wayfarers riddles of their own natures at the Crossroads. There was possibly once another Great SphinX monument in Egypt – as **Hrumachis** (represented heiroglyphically by the SphinX) was 'Lord of the Two Horizons' – long ago destroyed or buried in the desert sands; or was She always the invisible secret Shakti?

*My wings are Black  
I am the SpHinx  
Know my four powers  
In Silence. Sh...  
I am the dusk,  
The silent letter of the formula  
My Secrets must be Pent up  
The Night is my lover*

*I am the dawn  
The C rack Between earth and sky  
The C rack Between day and night  
The C rack Between time and place  
The stillness of imminence  
I am Transition  
Overlap*

She is the whispered 'Sh...' – the Hebrew letter *Shin* representing Spirit or Quintessence, the fifth (penta) element and the ensuing silence, the hidden Shakti of the **Hrumachis SphinX** (which links with this image as the **Double-SphinX X-roads** of this book) and the Negative powers of the Double SphinX:

*To Will is a Power,  
But to Will Not  
Is of equal import  
Lest One be suffocated  
In the excesses of  
One's desires*

*To Know is a Power  
But to Know Not  
Allows the Bliss of discovery,  
The Fool's nature unbound  
In Silence stands firm  
Fallen 'pon the ground*

## NARASIMHA / AION

The fourth incarnation of **Vishnu**, the *Preserver* of the Vedic ('Hindu') primary male trinity (Brahma-Vishnu-Shiva), **NaraSimha** ('*ManLion*') incarnated to defeat the rakshasa/demon **Hiranyakashipu**, who had been cheating **MahaKala** (Lord of Time and mortality). Due to divine protective powers gained from austerities **Hiranyakashipu** could not be killed...

*' by beast nor by man nor by God, either outside or inside, in the day or in the night, by hand or by tool, on land nor air nor water.'*

**Narasimha** – neither beast nor man nor God (being rather a hybrid thereof) – took him over his knee (neither on land, air or water) and ripped out his guts with his leonine talons (neither hand nor tool) on the verandah (neither outside nor inside) at dusk (neither day nor night).

**Aion/Aeon** – the lion-headed Mithraic and Gnostic deity of the Aeons or Ages, entwined with the great Serpent of Time (here bursting through the chest of **Narasimha** as the tail from **Narasimhi**, the Shakti within Him). This image also relates to **Nefertum/Nefer-Atum** – The Child of **Sekhmet** and **Ptah** in the *Memphis Triad*, and a lion-headed human-bodied form of the Creator **Atum** (as depicted at *Abydos Temple* in Egypt)

In an out of the way temple on the outskirts of Kajuraho I discovered a Vedic feminine form similar to that of Egyptian **Sekhmet** (which links with this image as the **Double-SphinX X-roads** of this book): **Narasimhi** – the secret Shakti within **Narasimha**, occasionally taking form on the outer. As a God of the *S p a c e s i n b e t w e e n* of course S/He would be a gynander of mutable gender...



*Silence is a Power  
But Speech one also,  
Whether to curse or bless  
The Power of the Word  
Made Flesh*

*To Dare is a Power  
But One must Know when to Dare Not  
Lest the bones of the Fool  
Be found at the bottom of the cliff*

W ... Sh ... H



Sphinx (Greek Sphinx)



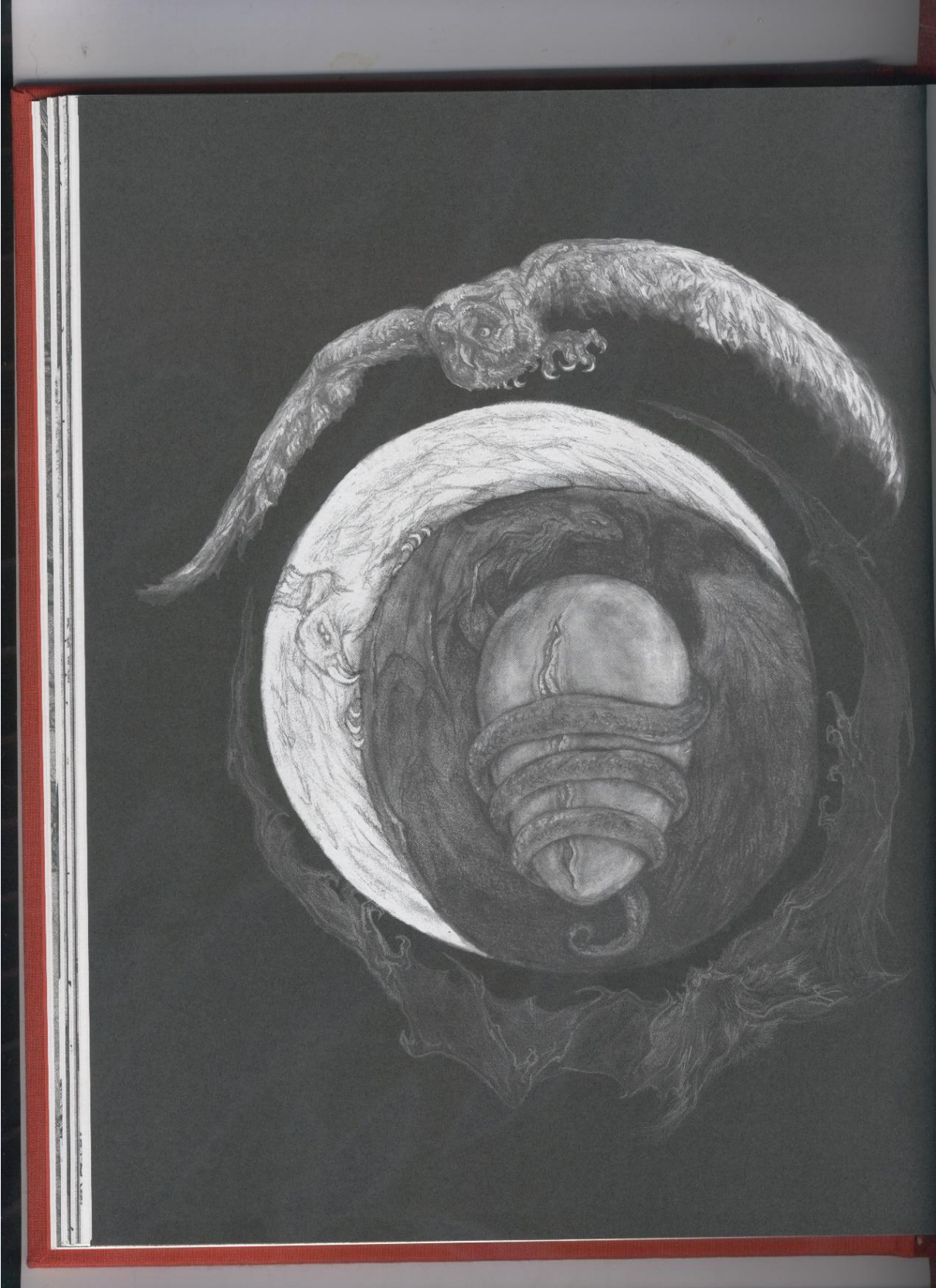
Karya Sigit  
Aion

Om Namo Arisingaya Namah



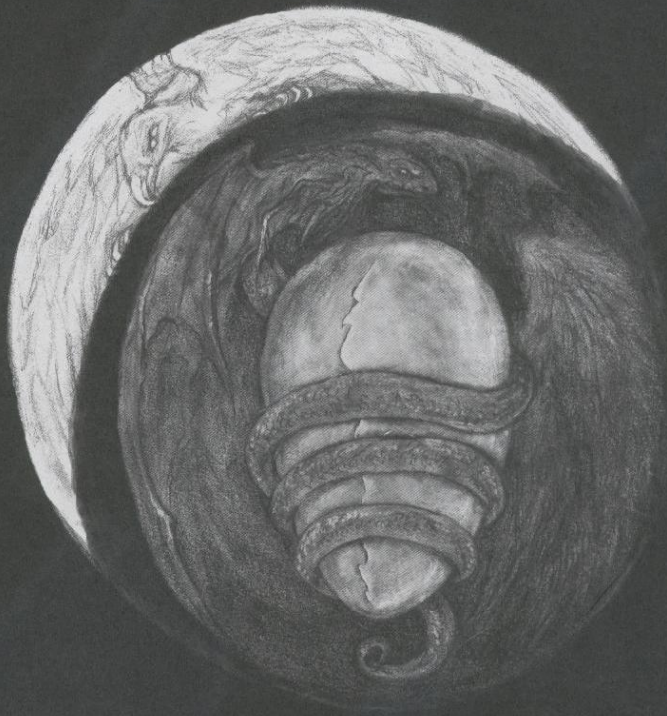






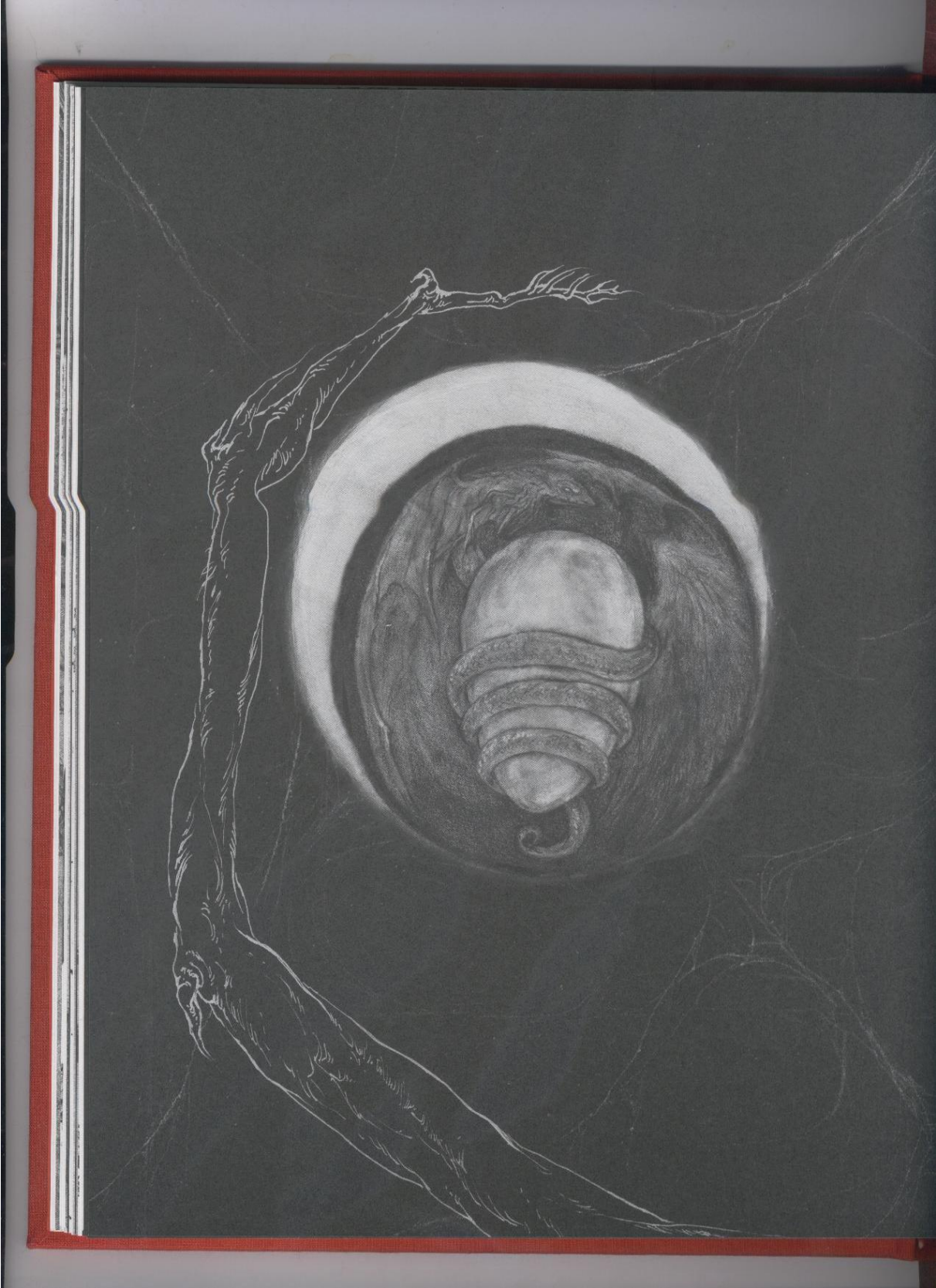


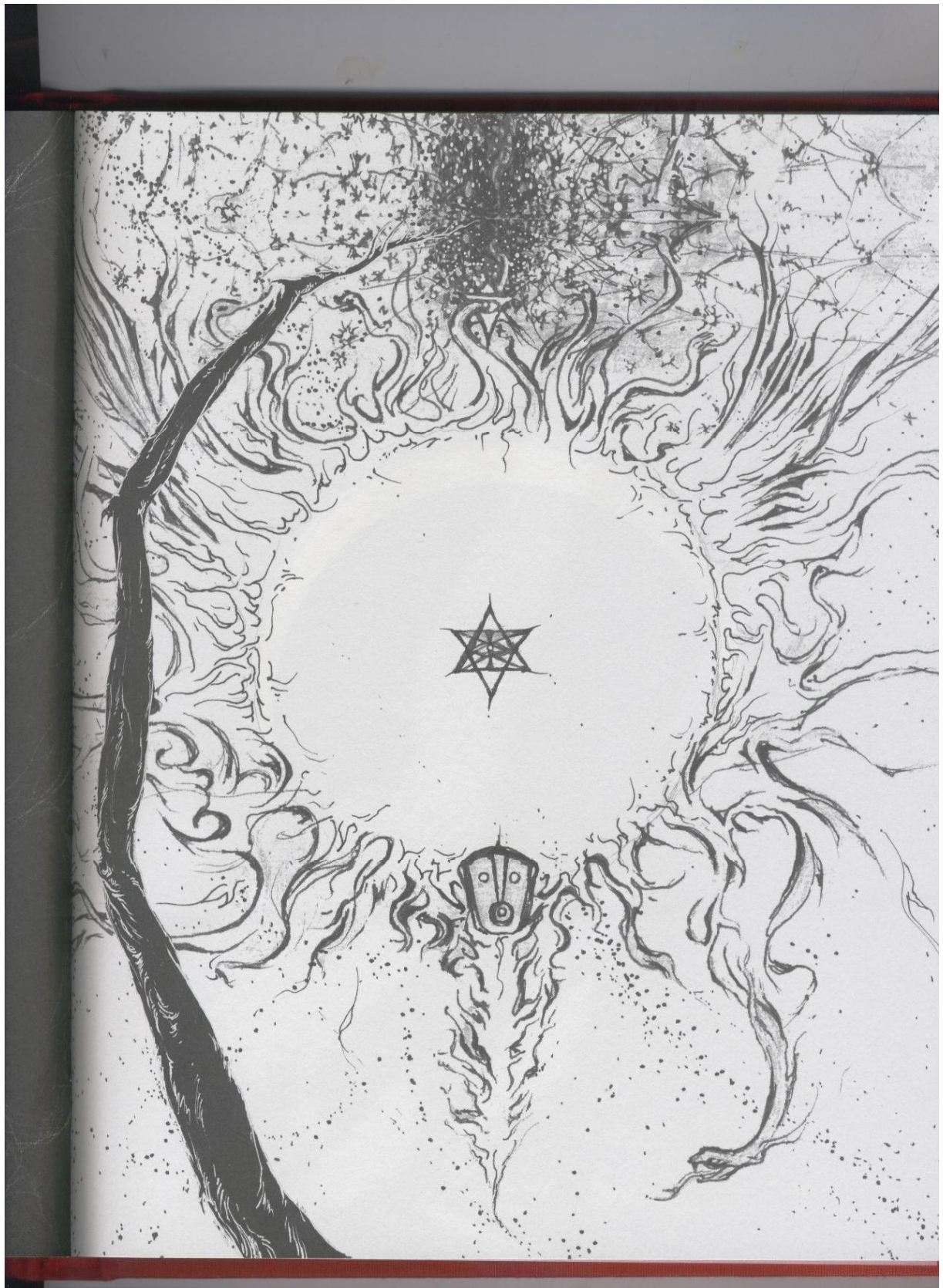
The White Eagle

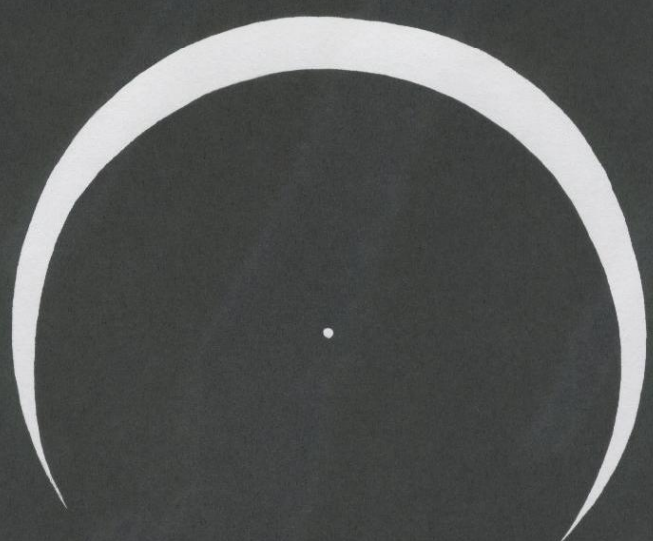




The Red Lion







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MOON

sent out for  
Eyes

The Eye of the Moon



UTUM  
IAHAI

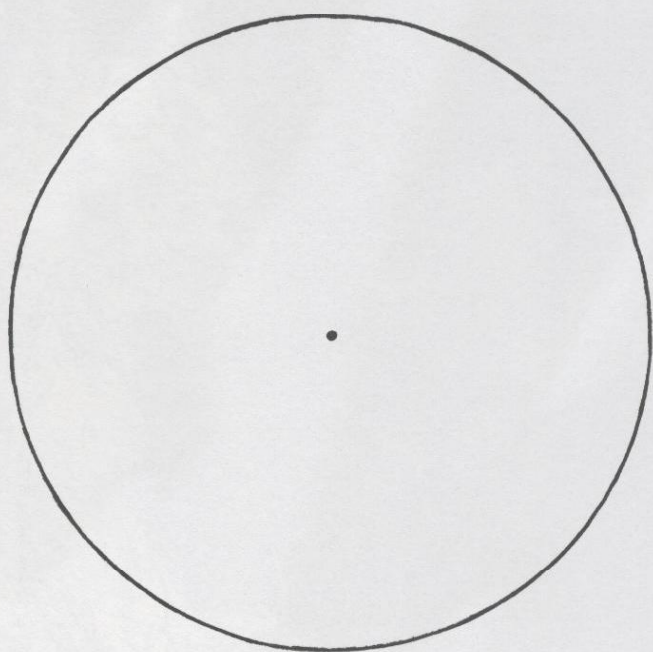
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Who Is  
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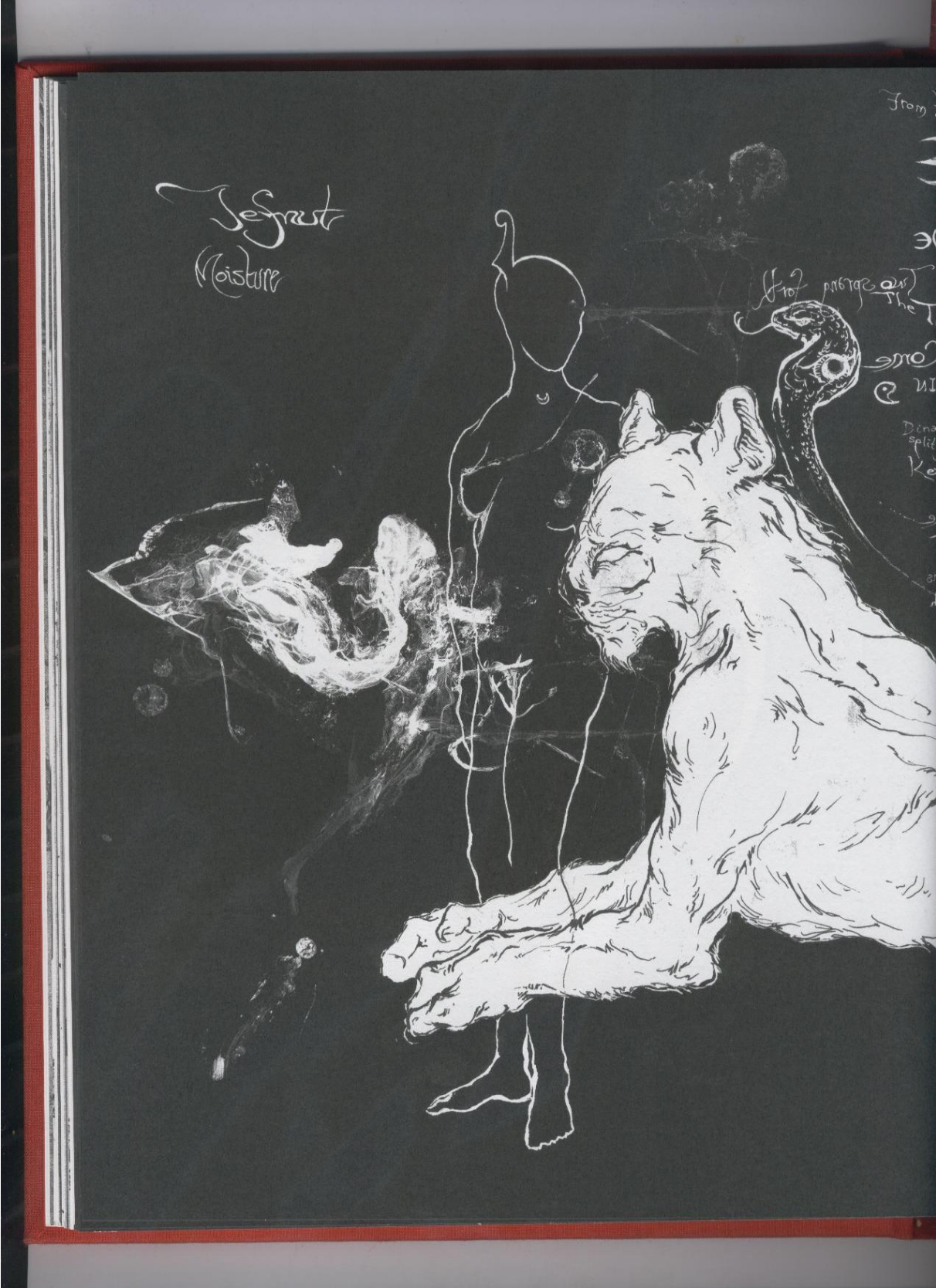
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UTUM

rose sent out His  
Eyes



The Eye of the Sun



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Shu  
fir

Sekhmet-Venus

♀ ♀



Sa  
Sekhmet  
Sattu



## TEFNUT

The first Female in the ancient Egyptian pantheon – the Creation as depicted in the Pyramid Texts on the walls of Unas pyramid (Saqqara) was created by **Atum**, the HermAphroditic Essence Beyond the Beginning of Time. Since before this primal division there was only One, Hir only means of sexual procreation was by masturbation: **Tefnut** is *Moisture*, the beginning of timeemit.

She is also **Mayet**, the *World Order*, the earliest form of **Maat** – and the tail of **TiamaiT/TeyaMayeT** the primal serpent of ...TimEmiT...

Often depicted with a Lioness head, She and Her brother/lover **Shu** together relate to the **Aker** double-lion of Yesterday (**Sef**) and Tomorrow (**Tuau**)

## SEKHMET – VENUS

**Sekhmet** is often depicted carrying a papyrus-plant staff. Perhaps this is to receive the creative Word from **Ptah** – which manifests as their scribe-child **Nefertum** or **Imhotep** – while **Sekhmet** as the *Kundalini* which opens the Lotus or chakras of Ptah's body (including the *Vissudha* throat chakra from which His Creative Word issues, in a reciprocal circular relationship of creative essence)

Although in modern times it is considered to be further north, to the Ancient Egyptians Lower Egypt and Upper Egypt – represented by the Lotus and Papyrus – actually met at Memphis and Saqqara, where Ptah and **Sekhmet** with their child **Imhotep** or **Nefertum** formed the holy triad. She is the Eye of the Sun-God **Ra**, Her sun-disk His iris. Thus She is the deification of the **Uraeus Cobra**.

The water in the background links with **Venus/Aphrodite** – the Greco-Roman Goddess of Love and the Lover of **Vulcan/Hephaestus**. A strange connection until we consider that the first Lioness-Headed Goddess was **Tefnut**, *Moisture*, and **Sekhmet** is a form of **Hathor**, Goddess of Love, Pleasure and Dance. **Sekhmet** and **Ptah** were considered to be Older than any of the Other Gods by their cults, so it seems they are expressions in a different dynasty and area of Egypt of the essential first pair of **Tefnut** and **Shu**.

## SEKHMET

## AKER

**Sekhmet** is the Goddess of *Sekhem*, the Ancient Egyptian word for *Power* which relates etymologically to the Hindu word *Shakti* – the feminine Power of Fire, without as the fierce heat of the midday Sun (**Sekhmet** as the Uraeus cobra or Eye of solar **Ra**), or within as the serpentine *Kundalini* fire.

Ancient Egyptian **Sekhmet** is akin to the Vedic **Narasimhi**, the secret Shakti or inner fire of **Narasimha**  
(which links with this image as the Double-SphinX X-roads of this book).

Two-faced  
I look both ways in time

Janus  
Watcher

I watch as my domain  
Forms from my perception thereof

I am the Double Lion  
Looking forth and looking back  
To Her domain of the cube  
And us serpents

I am the two-faced Sphinx,  
Looking upon the web  
from dual perspectives,  
Which are joined at the hip.  
We are/I am Siamese Twins

I am of two heads but One mind,  
My serpent tail writhes Within  
I am the rising sun  
I am the setting moon  
I am Har-Machu  
I am the rising moon  
I am the setting sun  
I am Lord of the Double Horizon

I am Heru-netch-hra-teff  
I am Heru-knent-an-maati  
We are united Now  
There is no future or past  
Except as my vision perceives them

# Sekhmet

I am the Daughter  
Of the Sun  
I came as Teffnut  
From the One  
And to Her  
I Shall return

Head of Lioness  
Body of Woman  
I am Sekhmet  
Reflected Sphinx



# Herumachis

Ala Aker



I shall return  
And to Her  
From the One  
I came as Two  
Bringing the Two  
In one the Two

I have said Before  
(though before is after)  
'Behold mine inverse image'  
And now I say it from the  
Sphinx's nose, with  
Head of Man  
Body of Lion



## BYWORD

The complementary figures in this Book are placed on the pages in such a way that they Unite graphically when the pages are brought together, and are again divided when the pages are parted for our observation. This in itself is a potent microcosmic metaphor for the Union of Gods and Essences – for it is only when the pages – and the beings they contain – are apart that we may see the beauty or mystique of their forms. When they are brought together they move beyond our perception, their visibility removed in reflection of many of the creation-myths of ancient cultures:

The primal Gods **Ge** and **Uranus** (earth and sky) in the Greek pantheon must be separated from their obsessive Union for Creation to continue. Parallel (and conjunct) is the Ancient Egyptian myth of **Geb** and **Nuit** who appear on the following pages of this book, though with the genders reversed in relation to earth and sky attributions. As with Ge and Uranus, their Union was necessary in the first place for its creative impetus – in both cases spawning a whole Pantheon of deities – but its continuance would mean the end of creativity. This is because such (re)unions represent re-turn to the Source, and division henceforth is the only option that allows further form to exist. Another parallel ancient myth is the Babylonian one of **Tiamat**, the primal serpent at/as the beginning and end of Time. She was cleft in twain by the sword of the solar 'hero' **Marduk** – and thus formed the Earth and the Sky. Within the Ancient Egyptian pantheon which forms one of the primary mytho-cultural foundations of this Book, **Shu** is the God of Air and also the father of **Nuit** the Sky Goddess (including the starry reaches of space) and **Geb** the Earth God. As the transparent *Atmosphere* He holds His Children apart so that the World of Form can continue to exist.

It is the choice of the individual reader of this book whether they might want to remove Him from his place between them and their pages, allowing a Union which may end a Universe...

Oh Honeycomb of Stars  
The Milk of Hathor  
Gathered and Curdled into sweet nectar  
Lioness-headed splendour  
Sothis Sokar Set  
Amun-Min Mut  
Sekhmet bless Nuit's stooping kiss  
Upon the breast of the Earth  
Unfolding Nekbet bliss, Uraeus cobra rise  
Wedjat spatter the arcing skies with your venom  
Oh Honeycomb of Stars  
Sekhmet lick with rough round tongue the Heavens  
In firebelly brew  
With bellow-breath of Ptah  
To fan the span of Shu  
White Gold- Geb's far-flung pollen flew  
To dapple the black Nu night  
With silken stellar dew

Abu Sir, Egypt '07

## NUIT

She is the vast reaches of outer space, the infinite expanses of the Universe, her toe and finger-prints the spiral nebulae of entire galaxies),  
*'Her lithe body arched for love'*  
(*Liber AL*, 1:26);

Her *'...hair the Trees of Eternity'*  
(*Liber AL*, 1:59) – the Hebrew **Tree of Life** (depicted here in interlinked 'Jacob's Ladder' chains), is an esoteric system encapsulating cosmology above and beyond (but including) the Earthly plane.

Traditionally depicted side-on arched over the top of many Ancient Egyptian stelae (stone tablets of hieroglyphs and mythic imagery), here Nuit is seen from a geocentric viewpoint, from below, Her body the Vault of the Heavens.

To the Hindus She is **VishvaMata**, the *Mother of the Universe*. The Mayans call the dark rift at the centre of the Milky Way **Hunab Ku** and *'The Womb of the Great Mother'*. At the centre of Her Yoni is the *Pole Star*.

In Ancient Egyptian mythology the red *Winged Solar Disk*, **Hadit**, was swallowed each dusk by Nuit, travelling through Her body to be born anew from Her womb at dawn.

## shu

**Geb** and **Nuit** were separated by their Father the Air-God **Shu**, forming the transparent atmosphere which allows beings to live and breathe.

About Him swirl the currents and clouds and the spirits of the air.

Between the *Solar disk* and the *Lunar egg*, the Vedic God and Asura **Rahu** casts his shadow, causing the Conjunction known as an *Eclipse*.

Astrologically and astronomically He is the North and Rising Node of the Moon, called in the West **Cauda Draconis** (the *Dragon's Head*)

## GEB

The God of the Earth, **Geb** yearns ever to reunite with **Nuit**, arching up towards Her stary vault in the ecstasy of eternal desire – Desire which allows time and thus form to exist – *Lila*, the Play of Consciousness.

His erect Lingam is the Pole of the planet. The inherent wobble in this axis causes the *Precession of the Equinoxes*, and apparently we are due for a Pole Shift around December 2012 when the Earth and our Sun realign astronomically with the centre of the Milky Way, **Hunab Ku**.

In Ancient Egyptian mythology Geb as the *'Great Cackler'* laid the *Cosmic Egg*, even as in Vedic mythology the Creator-God **Brahma** also took the form of a great goose and (strange thing for a 'male' God to do, but cosmic Creators are often of ambiguous or mutable gender) laid the Black Egg of the *Akasha* (the cosmic record of All that Was/Is/ Shall Be).

spirit of the sparrow



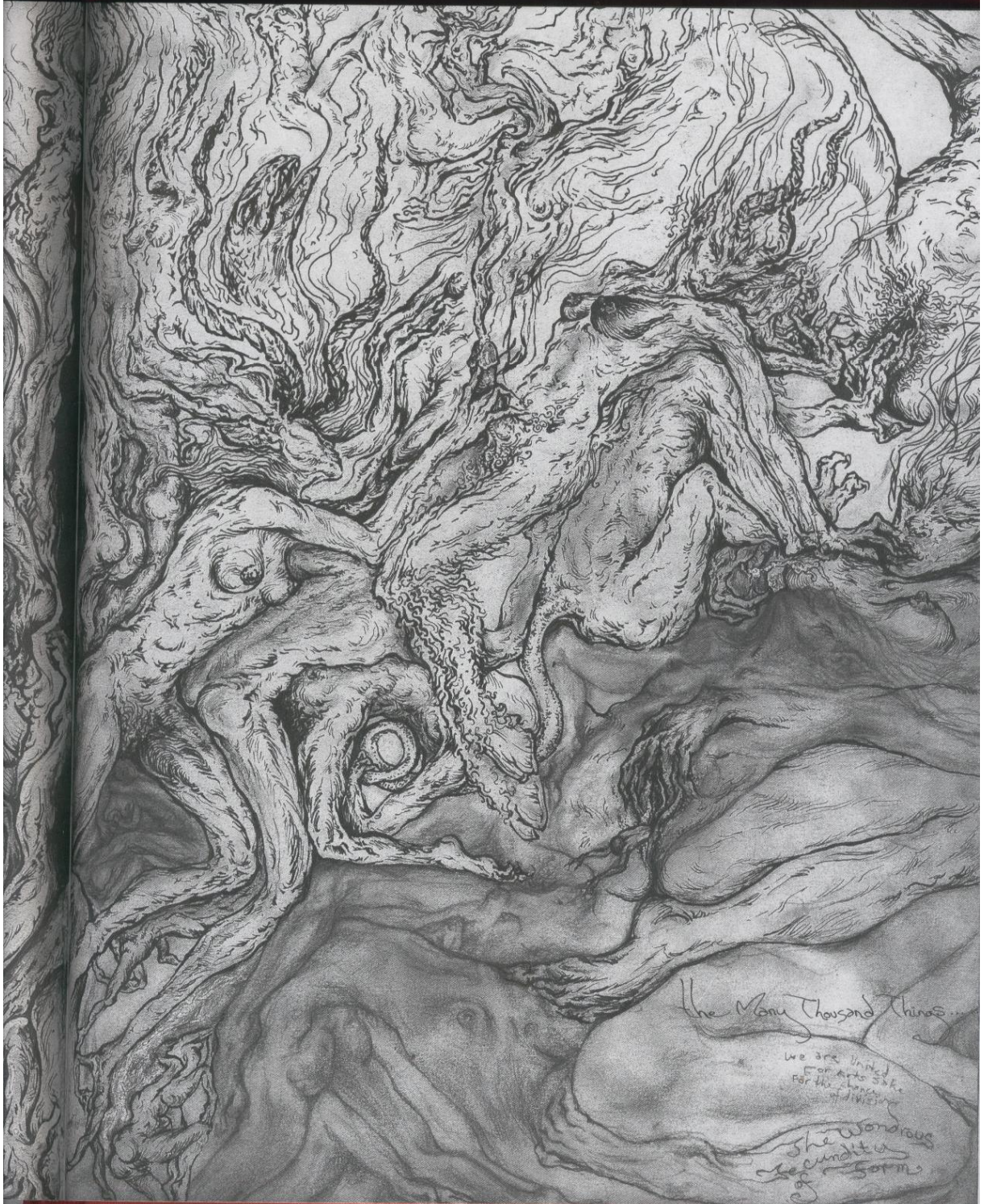
But their Father Jesus  
came between  
them

سما  
Sky



الأرض  
Earth





The Many Thousand Things...

We are linked  
for aro sake  
for the chance  
of living

The Wondrous  
Secundity  
of Form







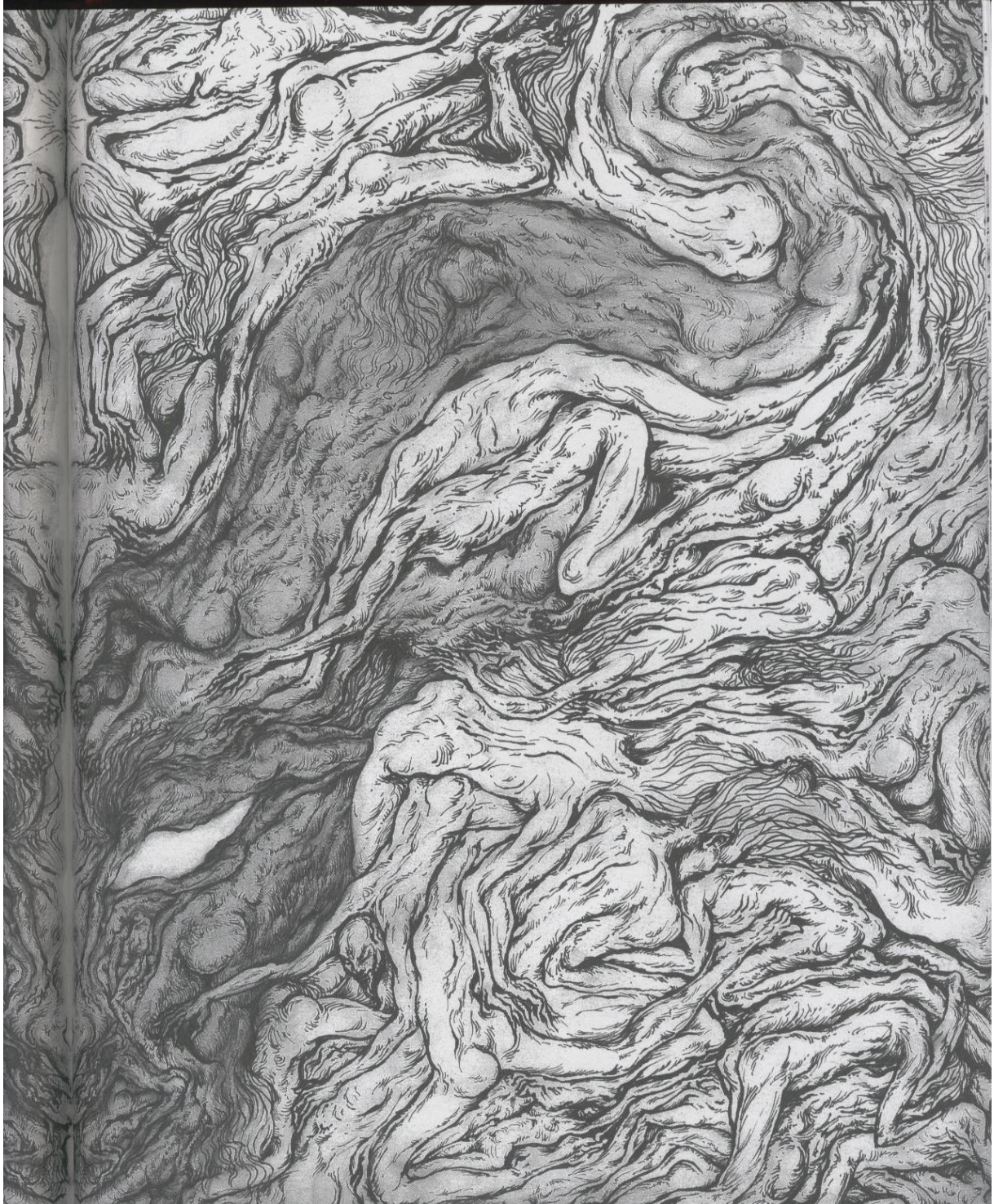
*They All seek to Return...*





...mistake of James M. East

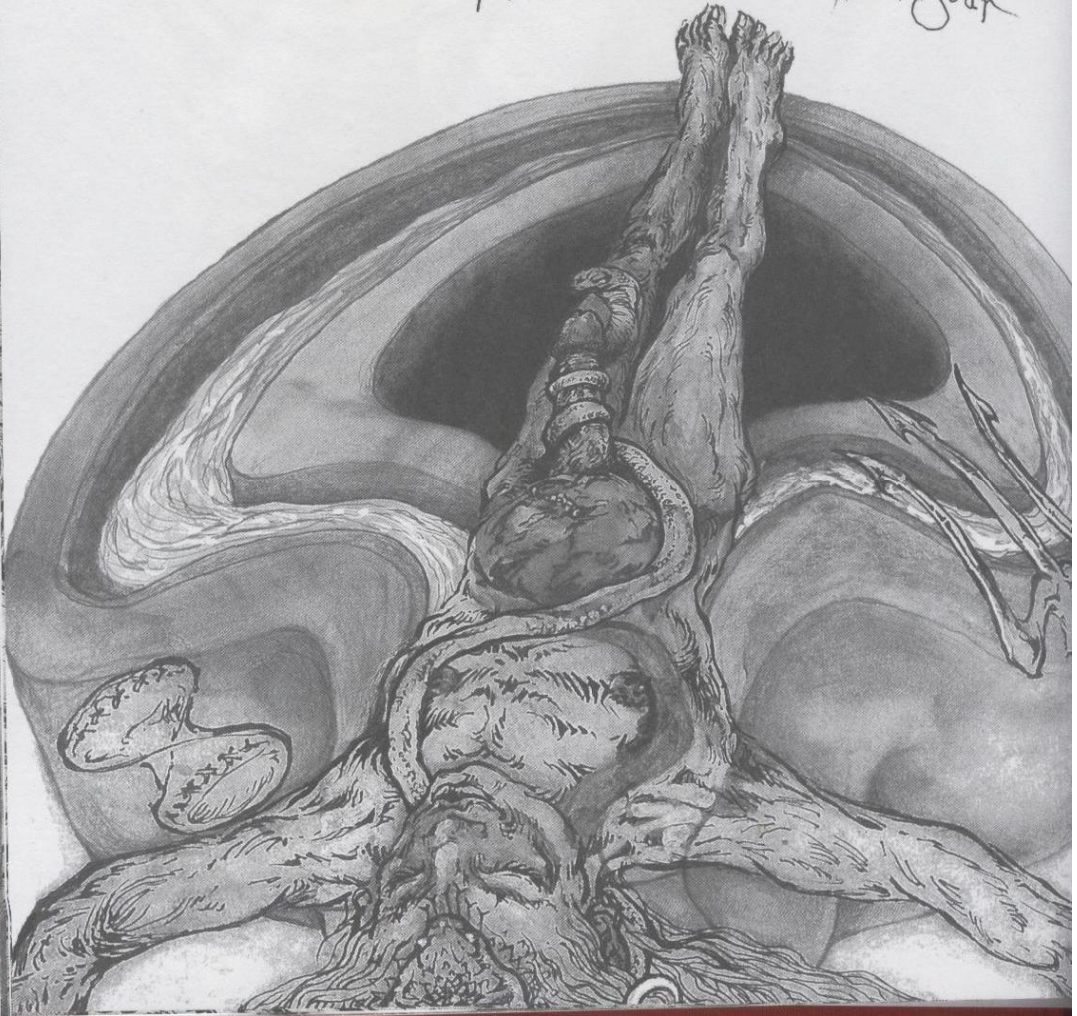




Shiva

Om Namah Shivaya

To reinstill upon His Shiva rigour  
Her shimmering Shakti rigour





Kali

Om Hrim hrim Hum hrum Krum hrum krum Dakshine Kalibeye  
3 Om Krim hrim hum Hlum hrim Hrum hrim Sroha

Shakti

## horus

Har! Hru! Heru, Golden light of Shu.

Ra-Hoor-Khuit, Har, Hru, Heru

The mantra given includes different forms or aspects of **Horus**: *Har* means Child in Ancient Egyptian (Horus is the child of Isis and Osiris); *Hru* means Day – Horus is the daytime sky and visible sun; Heru is His true Egyptian name, the more commonly-known Horus being a Greco-Roman equivalent; Ra-Hoor-Khuit is the particular form depicted, that of the hawk-headed warrior lord. For His relationship with Shu see the facing page.

He is pure positive power, the Crowned and Conquering Child, the Lord of Force and Fire. Heru is the Sun and the son.

The raw energy of youth, in our Aeon He represents rebellion and the breakdown of old structures.

## MAAT

Maet, Maat, Ma, Maati, Mut, Maat

The mantra given includes different forms or aspects of **Maat**, the Ancient Egyptian *Neter* (Principle) of *Truth*: **Maet** is *The World Order*, and is another name of the original female essence **Tefnut**; The name **Maat** itself means 'Measure' – the Harmony of the Universe; **Ma** is the Daughter form of Maat; **Maati** refers to the Darkness, and also the sisters **Isis** and **Nephthys**; **Mut** is the vulture, Mother of Birth and Death.

She is pure negative essence.

Maat as the *Neter of Truth* is beyond definition by the *Quill* (pen and pen).

Absolute truth does not exist, thus Her form can not be drawn, it can only be implied by the forms around Her – the different cultural truths of different peoples which frame and thus suggest her...

Thus the different archetypes of different pantheons and mythologies throughout the World and this grimoire coalesce to imply some kind of ultimate (or *pen*-ultimate?) unified Truth as an absence which can only be de-Scribed by its component masks.

## shiva

He is the original God of the Hindu Pantheon, representing pure Consciousness in complete surrender to the Shakti which vivifies Him. He lies in the corpse asana / posture but His lingam and spine are erect, for Shiva without Shakti (energy) is Shava (death), but She faces and reanimates Him in the same way as Isis restores Osiris.

Mythologically Kali's spree of destruction was halted by Shiva laying before Her in surrender.

Shiva lies in the Yoni (vagina) foundation stone of the stone Yoni-Lingam which is worshipped in almost all Hindu Temples, His hair akin to the flow of milk (poured on yonilingams in Shiva pujas) from its trough.

The usual male-female polarities of active-receptive are reversed with these figures, so Shiva is placed with yoni and Shakti with lingam, reflecting the yin-within-yang and yang-within-yin fractal symbolism of the earlier Kala-Kali / Kurukulle images in this book.

## shakti

The extant consort or inner fire of Shiva, Hindu Shakti represents energy or motion. She is the Goddess of Kundalini, and She has many forms and faces. Here She is depicted as Kali Trimukka ('three-faced') with a suggestion of the related Greek Hecate Tri-form or the Moerae (Three Fates), as She draws / spins the thread of life from Shiva's belly, weaves it with another hand and cuts it with Her scythe as the Destroyer.

The Word Shakti is probably etymologically related to the Ancient Egyptian Sekhem, the fiery Power of Sekhmet.

Behind Kali is the stone Lingam (phallus) worshipped in almost all Hindu Temples, to be inserted in the Yoni foundation-stone opposite.

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## REWORD

**Horus and Maat** (depicted on the preceding two pages) are *not* traditional (mythological) consorts or lovers like most of the paired couples in this Book – rather they are twinned energies, polar and yet complementary.

**Maat's** traditional consort is **Thoth** (depicted over the page) Who as the *Scribe* and purveyor of the Word (also numbers and sacred geometries as the first mathematician) organizes Maat's measure and commits Her Truth to the page, taking Her Feather (the Hieroglyph of Maat) as His Quill. So they are already symbolically united in the execution of this Book.

**Horus' traditional consort is Hathor**, the cow of the Heavens. **Sekhmet** – the raw heat of primal sexuality and kundalini fire – is one of Her forms, and in this aggressive aspect She unites with the more contained regal leonine form of **Horus** as **HruMachis** (see double Sphinxes). But **Hathor's** behoved and horned form Will be revealed in Time...

The reason for the union of Horus and Maat in these pages is a contemporary one, yet with ancient roots. In 1904 Crowley inaugurated the *Aeon of Horus*, as representing the spirit of youthful rebellion in our Age, to break down the old rules and structures. But left unchecked His is a destructive force. When the old-aeon patriarchy is overhauled What shall rise to take its place? Dare we replace the Father (**Osiris**, representing the Christian Aeon) with the Son, that unbalanced He may grow to just become another dominating patriarch?...

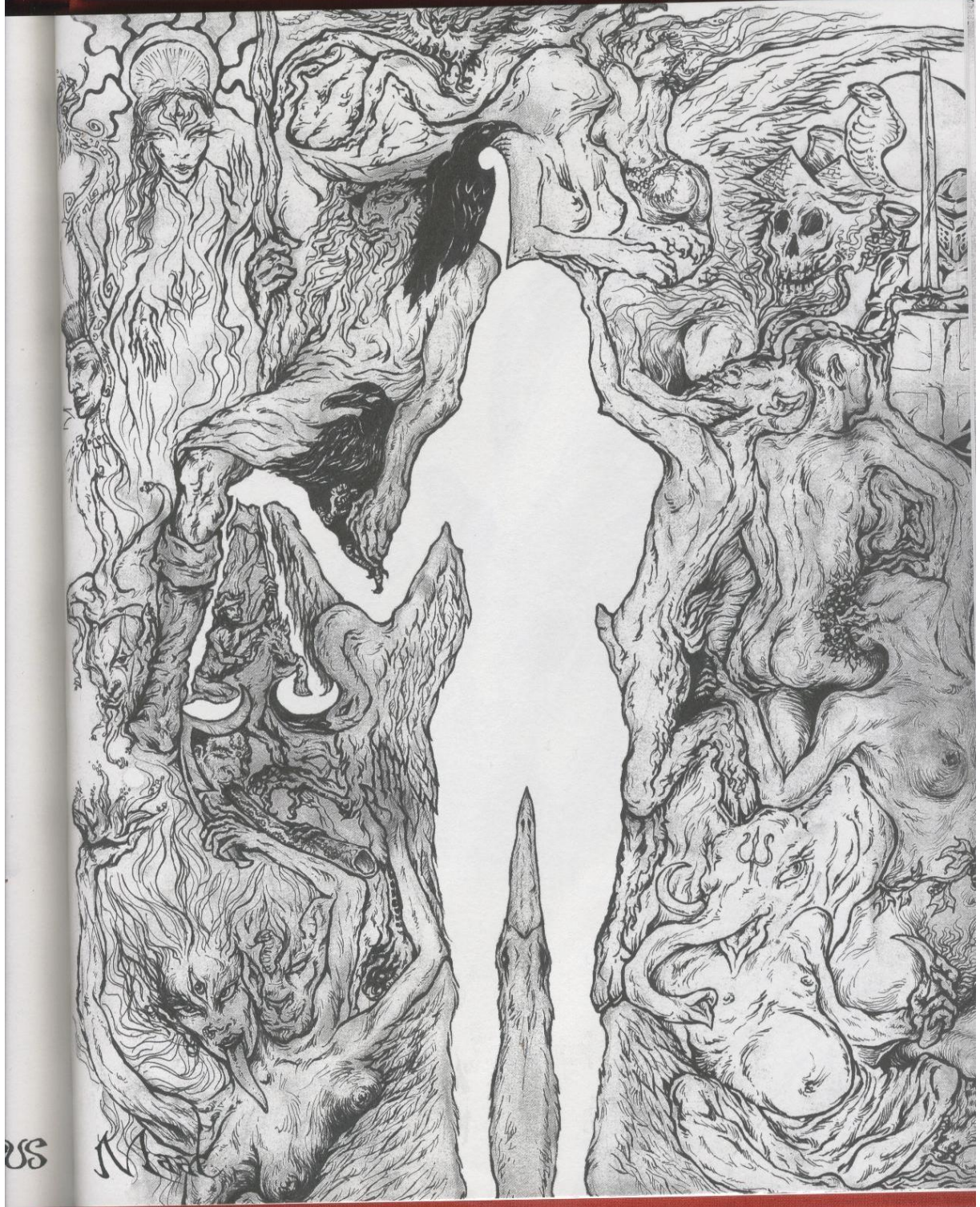
And so the tempering essence of **Maat** is called in to Balance the Force and Fire of **Horus**. This magickal current has been earthed in our present aeon by *Frater Achad, Soror Nema* and others: Maat as Balance itself, Her receptive Truth needed as the **yin** to temper Heru's **yang** power.

The earliest form of Maat is **Mayet**, the 'World Order' Who is **Tefnut** the first female in the Egyptian pantheon, even as **Horus** as a sky God relates to the first male **Shu** (the Air). And so the relationship of these deities as a twinned 'double current' in our present aeon suggests a reTurn to Source, to the original double current.

This return to source coincides with the Mayan prophecy of the reTurn of **Quetzalcoatl**, the Feathered Serpent (earth kundalini ascendant?) on Solstice 2012, when astronomically our Sun's ecliptic realigns with the centre of our Galaxy.



Horus



US

*[Handwritten signature]*

## BACKWORD

*The Red Book is to Be Placed in the South.*

Most of the Pairs of Divine Lovers in this Graphic Grimmoire are traditional consorts within their individual pantheons of cultural mythology – but also symbolic links are often made to other pantheons.

For in this **Information Age** or **Kali Yuga** of post-modern synthesis, 'Global Culture' and dynamic cross-pollination, there are deities herein which Unite apparently disparate pantheons or cultural myths also, or rather reveal more explicitly the existing reflections, universal threads or latent parallels between them.

There is thus chronological sequence herein, but it is not a linear one in the usual manner of Book perusal. Because the foci is the relationships and conjunctions between the pages rather than them being individual presentations, the reflections continue both forward and backward to and fro 'subsequent' and 'previous' pages, creating further reflective resonances and refractions. Thus this Book is more a Hall of Mirrors than a narrative, although the astute 'reader' may divulge several multi-directional narratives herein.

These sequences have developed organically from subconscious strata resultant of working magickally myself with the symbols and archetypes involved before and during the tome's creation. Many of the symbolic links and the pictorial continuity that eventuated surprised me in its cohesiveness, the weave of the tapestry tightening as the work drew closer to completion. For the full order of separate sequences I had created only became fully apparent towards the end of the work, like pieces falling into place in a multicultural esoteric jigsaw puzzle whose pattern had been pre-determined by the Gods and/or Fates consciously unbeknownst (at least in its entirety) to its 'creator'. In fact it is still unfolding for me after 'completion'... Labyrinthine, this Book is actually only a strand in a greater Web whose weaving shall be progressively divulged until its reTurn to source...

There were both conscious and subconscious magickal phenomena involved in the creation of this Book. In the initial stages especially, Deities were often invoked with deliberate ritual - incantations and invocations – but for some of the drawings I merely began to draw the deities, and the Gods seemed to be involved in the project enough by then that possession states seemed to occur almost of their own accord. It is only a blurred boundary anyway betwixt religious or magickal possession and artistic obsession – which haunted me in the final stages of creating this Work to the point that each eve after a bleary-eyed day I would promise myself not to work too late again that night, until realizing the sun was once again arising and I was still at my desk – and I dissolved the last vestiges of this vague border to complete the tome (...and the sun is rising yet again as I type these very words...)

Many times I would reach a point of deep trance where a Godform would be seeming to draw itself, and the marks on the page were a mystery to me even as they unfolded. But other images with unusual perspectives such as Nuit seen from below required specifically-created photo-

graphic references which were then collaged and warped on-screen until I had a grasp on how to further distort them onto a page to obtain the desired illusion.

The ritual creation of **Tefnut and Shu** involved the invocation of the Egyptian Creator-God/dess **Atum**, echoing Hir mythic spawning of the first Male and Female with my own Ink projectiles to create their images. The build-up to this was appropriately Tantric in that the climax of the initial ritual intended for this purpose was postponed, in the realization mid-ritual that the **Khnum** and **Mut** pictures I had sketched had to be completed first – for **Mut** and **Khnum** are the deities Who form **Ba-Pho-Mut** or **MutAtuM**. This brought about an experiential realization of the cyclical nature of Creation which is yet to be fully divulged graphically. This realization extended the ritual activity by several days before its *culmination...* a re-creation of 'The Beginning'...

Symbols and sigillic formulae related to each union accompany the more figurative depictions of Divine Pairs – so that these may allow the reader, especially if mage or sorcerer rather than just witness – to carry these energies into their own selves and lives and unions and divisions thereof; being applicable within the multi-faceted individual or within relationships via sex-magickal or other activations.

For this is a practical grimmoire, at least in potential. The Godforms herein may be invoked by magickal partners and then united; or they may be invoked alone as different aspects of being which can then be united within the self. Offspring or hybrid deities thereof can thus be experienced or recreated. **Solve et Coagula**

Words have been kept to a minimum, textual support for the graphic interactions, primarily to give context to the images in relation to various cultural pantheons and their mythologies, demonstrating parallels between them, and to elucidate esoteric symbolism. Sometimes the Words are also for poetic enhancement in a complementary medium. These verses can be used for invocation in ritual, some of the related names forming mantras that can be chanted repetitively for rhythmic and even hypnotic effect.

The Word *Grimmoire* itself is French for Grammar, and usually such tomes are concerned primarily with Spell-ing. However, the power of the Word takes secondary status in this *Graphic Grimmoire*, sigils and glyphs being the bridge twixt the more figurative pictures and the more abstracted letters. It is all magickal language.

In these pages the links are traced between different mythologies, universal threads of convergence, a conjunction of stories and symbols. Despite these common threads, the differences are vital, providing a Unity not of monoculture but of rich Diversity – and it is here that words and names become important to further define the variety of forms of related archetypes.

Don't expect only neat and perfect correspondences; For metaphors and symbols are mere maps and reality is far more elaborately confounding – thus it is more art than science to interweave them. The shifting of apparent polarities, for example from solar-masculine and lunar-feminine to solar-feminine and lunar-masculine in different mythoscapes, is itself a part of the Great Work and may ultimately lead one to transcend the very plane of duality..

The term Coniunctio (Latin root of *Conjunction*, meaning 'coming together') is from the Art and Science of **Alchemy**; it is one of the seven stages, a part of the '*Rossio*' or red of the four colour phases thereof. Alchemy's most well-known period of practise was in the Middle Ages when chemists obsessed with actually physically distilling Gold from Lead laboured in laboratories over

glass bubbles and tubes. However the general view of the alchemical texts from the time (and earlier) is that their dense layers of obscure symbolism and strange illustrations (which pre-empted *Surrealism* by centuries) are complex metaphors for the journey of the Soul. Even if the physical work was done, the ultimate transmutations from the process would be Within the Alchemist.

So it goes with the '*Alchymic Marriage*' that the Coniunctio stage provides. It is usually a metaphor for transformation within the self rather than an outer wedding of separate beings – the union of self with one's *anima* (female within the male) or *animus* (male within the female). So it is hoped that this bringing together of opposites that the artist-chemist has been exploring will be experienced also by the astute reader or ritualist.

Alchemy existed in the East also, its Indian equivalent being a part of *Tantra* which similarly concerns the division and union of energies and substances to distil their essences. There the physiological aspect was less occulted, though still cloaked in rich layers of symbols.

It is to this tradition of Alchemical picturebooks that this Graphic Grimmoire belongs – where the images say more than the words, laden as they are with multiple layers of meaning according to interpenetration of interpretation of interpenetration...

And as in the East, the metaphors relate to the physiology of the alchemist more than their laboratory, though clothed in names and forms of Gods and Goddesses. For the male and female deities, the solar and lunar currents illustrated herein are ultimately the ida and pingala nadis (energy channels) winding up and around the magickian's spine, even as these same primal gold and silver serpents entwine the spine of this Book. For this Grimmoire is intrinsically a **Tantra**, in the sense of a Scripture which is also a Weaving, as the Sanskrit Word Tantra originally referred to Holy Books and translates roughly as '*In the Loom*'. It is also founded in Tantric Philosophies and principles although employing other mythoscapes as well as the Vedic/Hindu.

The *Nityas of the Moon* or *Kalas* (units of lunar time corresponding with the vowels of the Sanskrit Alphabet as the emissions of the Goddess) are a primary framework for the first section of the book, the Sixteenth being the pervading bindu point/seed even as it is the Goddess Herself. Whether this is the Red Goddess **Lalita** of the waxing nityas or the waning nityas of **Kali** depends on which direction in time you 'read'. For one of the main purposes of Tantric Alchemy is the turning of this seed inwards and upwards to obtain Amrita and reverse the flow of *Kala Agni*, the fire of time. As I am a practising Adinath and Aghori, you can expect all sorts of tricks (and also clues) from this *Kala-Vancaka* ('skewer of time')...

Another aspect of the Alchemical nature of this work is **Art as Magick**, as Distillation of Essences into Form. It has thus been my intent to herein turn Lead (pencil) into Gold.

It is perhaps appropriate to mention here the Ancient Egyptian term '**Ink**' which is an adjective beyond tense – it means 'Was/Is/ Shall Be' and thus suggests the Immortality of the Gods and the Art and Writing which proliferates their tales...

The term '**Alchemy**' itself is apparently derived from '*Al Khemia*', Arabic for '*The Egyptians*' in reference to the ancient denizens of *Khem*, the '**Black Land**' of Egypt named after the dark soil around the Nile. This culture, one of the most intrinsically magickal and, indeed, alchemical, was one of the first known 'civilizations' on our planet. So it is not surprising that much of the mythology and symbolism of other cultures and religions can be traced back to this archetypal source, even as many of the archetypes within this tome are taken back to their origins in the Black Land.

glass bubbles and tubes. However the general view of the alchemical texts from the time (and earlier) is that their dense layers of obscure symbolism and strange illustrations (which pre-empted *Surrealism* by centuries) are complex metaphors for the journey of the Soul. Even if the physical work was done, the ultimate transmutations from the process would be Within the Alchemist.

So it goes with the '*Alchymic Marriage*' that the Coniunctio stage provides. It is usually a metaphor for transformation within the self rather than an outer wedding of separate beings – the union of self with one's *anima* (female within the male) or *animus* (male within the female). So it is hoped that this bringing together of opposites that the artist-chemist has been exploring will be experienced also by the astute reader or ritualist.

Alchemy existed in the East also, its Indian equivalent being a part of *Tantra* which similarly concerns the division and union of energies and substances to distil their essences. There the physiological aspect was less occulted, though still cloaked in rich layers of symbols.

It is to this tradition of Alchemical picturebooks that this Graphic Grimmoire belongs – where the images say more than the words, laden as they are with multiple layers of meaning according to interpenetration of interpretation of interpenetration...

And as in the East, the metaphors relate to the physiology of the alchemist more than their laboratory, though clothed in names and forms of Gods and Goddesses. For the male and female deities, the solar and lunar currents illustrated herein are ultimately the ida and pingala nadis (energy channels) winding up and around the magickian's spine, even as these same primal gold and silver serpents entwine the spine of this Book. For this Grimmoire is intrinsically a **Tantra**, in the sense of a Scripture which is also a Weaving, as the Sanskrit Word Tantra originally referred to Holy Books and translates roughly as '*In the Loom*'. It is also founded in Tantric Philosophies and principles although employing other mythoscapes as well as the Vedic/Hindu.

The *Nityas of the Moon* or *Kalas* (units of lunar time corresponding with the vowels of the Sanskrit Alphabet as the emissions of the Goddess) are a primary framework for the first section of the book, the Sixteenth being the pervading bindu point/seed even as it is the Goddess Herself. Whether this is the Red Goddess **Lalita** of the waxing nityas or the waning nityas of **Kali** depends on which direction in time you 'read'. For one of the main purposes of Tantric Alchemy is the turning of this seed inwards and upwards to obtain Amrita and reverse the flow of *Kala Agni*, the fire of time. As I am a practising Adinath and Aghori, you can expect all sorts of tricks (and also clues) from this *Kala-Vancaka* ('skewer of time')...

Another aspect of the Alchemical nature of this work is **Art as Magick**, as Distillation of Essences into Form. It has thus been my intent to herein turn Lead (pencil) into Gold.

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Intrinsically related are India's most ancient cultural paradigms, which incredibly have persisted as a living religion (the last bastion of thriving pantheistic paganism) even into our current aeon.

The ancient Egyptian Gods and Goddesses have also persisted of course – in their timeless or eternal nature – but their recognition or worship is maintained only within the relative minorities of western magickal subcultures, whereas India's Gods are still worshipped daily by billions.

One of the primary currents which maintains the status of the Ancient Egyptian pantheon is the cult of *Thelema*, propagated by Aleister Crowley whose vision of our Age as that of **Horus** as the 'Crowned and Conquering Child' is now being counterbalanced by the calling in by Soror Nema, Frater Achad and others of the current of **Maat**, Egyptian Neter of Truth.

This twinned aeonic 'double current' forms one of the primary axes of this tome. As Maat's earliest form is **Mayet**, the 'World Order' who is also **Tefnut**, this twinned current can be traced back to the original pair of polar deities, **Tefnut and Shu** as the first male and female in the Egyptian pantheon who were spawned from hermaphroditic **Atum** in their creation myths.

The reTurn to this source forms the basis of this Grimmoire – whose spiralling course of Ink can be traced from middle, beginning or end – for the current of the *Twins* is ultimately the current of the *Hermaphrodite* – a polar or dual magickal force expressed either as Two in reflective opposition which can be brought together or divided, or as Two United within One.

The other major contemporary magickal current besides Thelema which this tome draws upon is that of the **Zos Kia Kultus**. Its co-Creator (with Kenneth Grant) A.O. Spare exemplified the *Artist as Magician*, a role I seek to propagate with this Work. The core symbols of the Kultus are **Hand and Eye**, inherently representative of the Phallus/Lingam and Kteis/Yoni whose Conjunction this Book revolves around. These organs of generation are transmogrified by the artist-magician through his Hand and Eye into Works of Art, the Creative principles of union and division wo/manifesting through Word and Image rather than through a Child of flesh and bone. Thus added to these symbols are that of the Pen or Quill and the Papyrus or Page, and all the latent eroticism implied by their penetrative union.

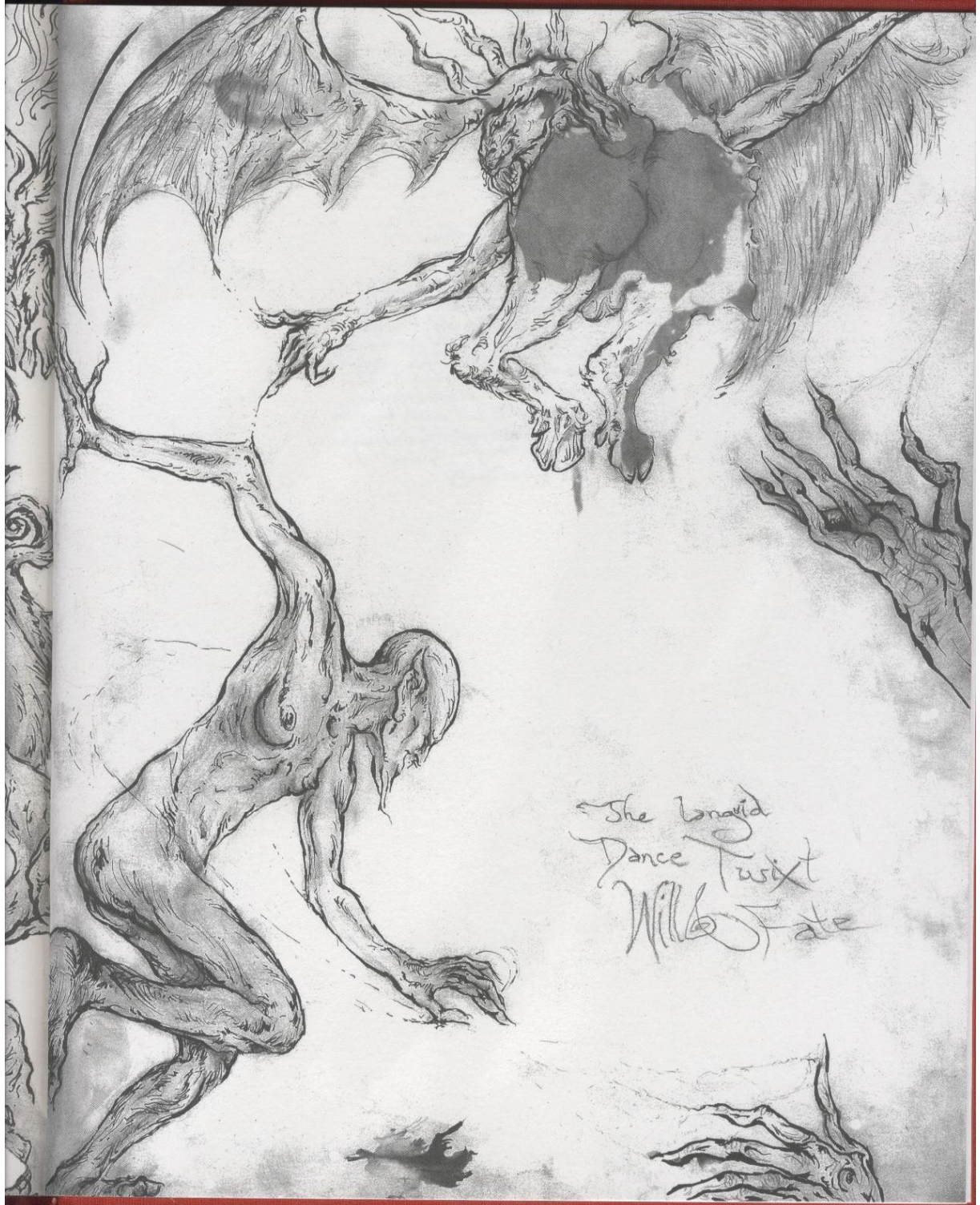
The **Zos Kia Kultus** is a relatively recent channel of the ancient **Sabbatic Tradition** of Witchcraft, with a new emphasis on visual art. Evidence of the 'Witches Sabbat' itself, as a physical or astral (induced by flying ointments) phenomenon – or something *i n b e t w e e n* – stems only from the Middle Ages, but the current seems to have its roots in Celtic-Norse mythology. So the traditions and archetypes of these cultures are inevitably present also, linking back to Egypt via Ancient Greece and Sumeria, and to Vedic traditions via Indo-European origins.

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The pages of this Book and their Occupants can only 'exist' in our perceptions when they are Divided, and perception is the only real existence there is if quantum physicists or sorcerors are to be believed. It is from these divisions that in the Gold Book new forms Will be spawned: Magickal Children, Hybrids and HermAphroditic Deities. The reader helps potentiate these births by Uniting magickal pairs in turning the pages of this Book...







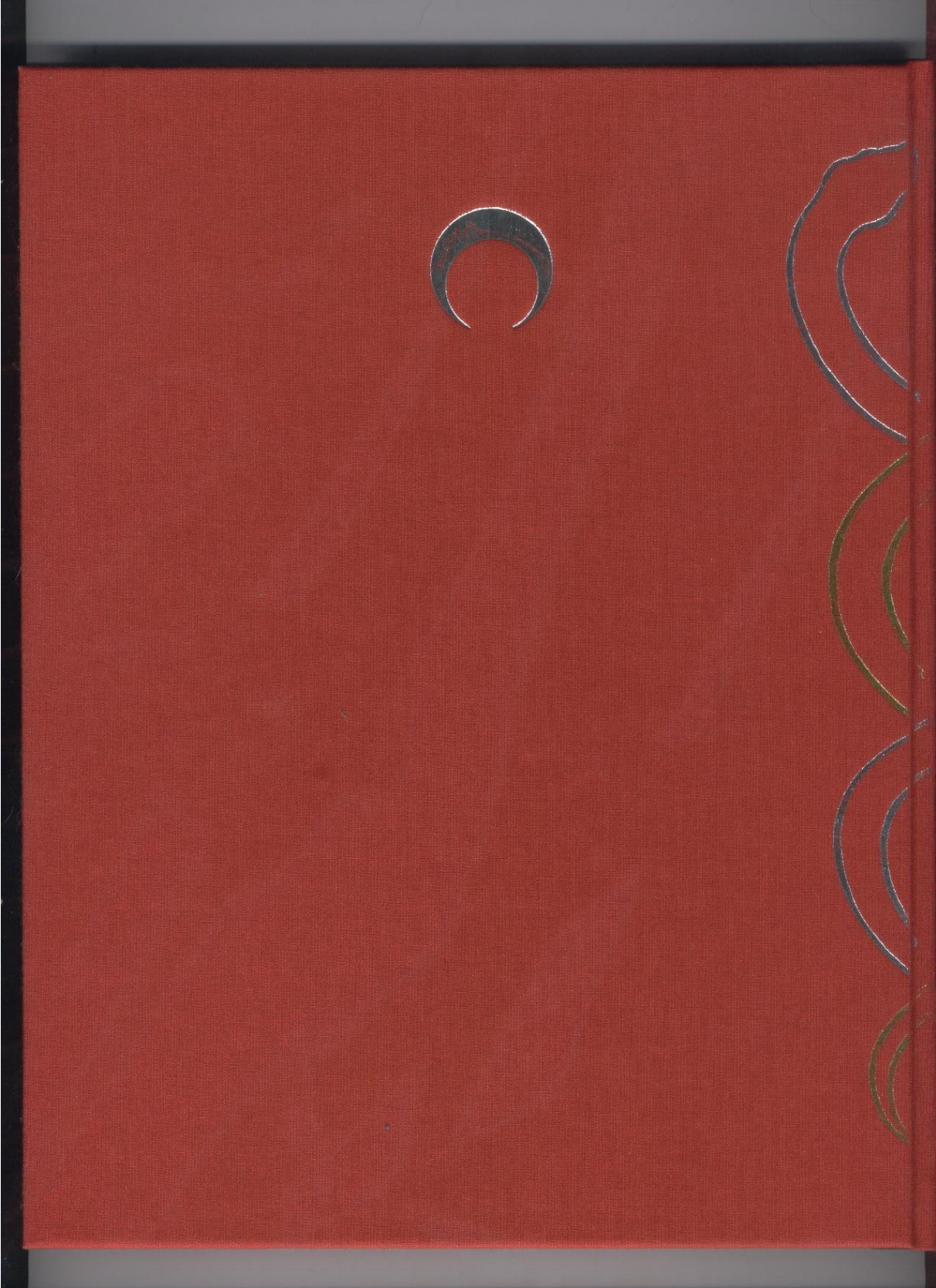
## IMSEY - the Man

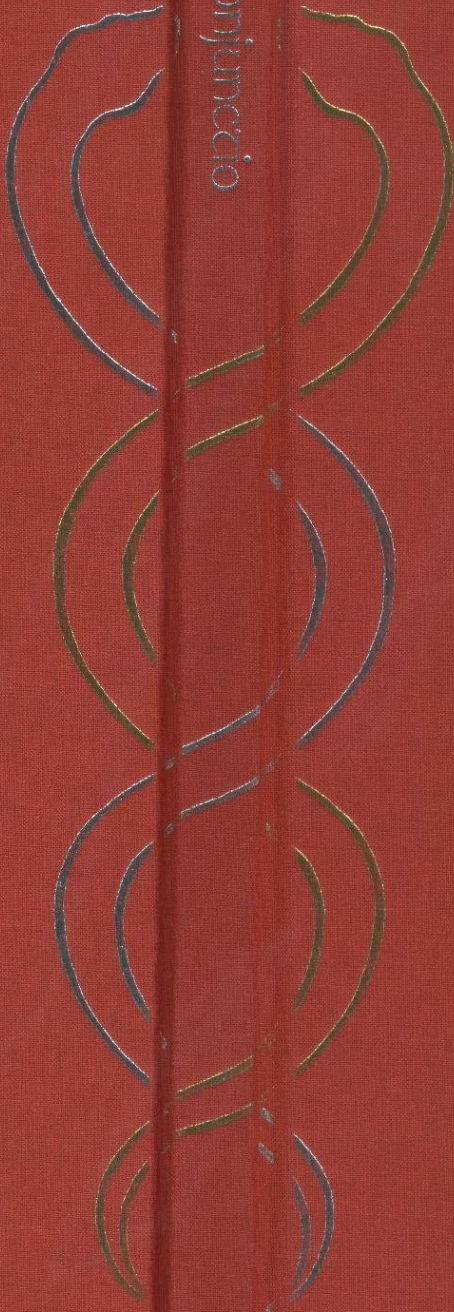
The wandering soul transgresses beyond his  
mind selves; the traces of his carnal dance of  
incarnation now thrown into stark relief, as he claims  
new space away from the cluster of physical karmas  
to languidly tatter twist until the Fate - Epiphany  
as directed life force and the N. Coerce or the Hands  
of Destiny which also contain his basial dogmas...  
while the shadow of his hand reminds him of the  
mirrorworld's rownomin, as if accidentally transmagifies  
into a swan - condensation from the loins  
of a stobom - rown?



This edition was published by Fulgur on the equinox of September twenty-third two thousand and eight and is limited to seven hundred and twenty numbered copies, comprising: four copies in red full morocco and sixteen copies in red quarter morocco, each with an original drawing by the artist, sixty-four copies in red quarter morocco, all signed by the artist, and six hundred and forty hand-numbered copies in red cloth.

This is copy number: 126/640





Conjuncio

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