

PLATE 1: The Fall *Austin Osman Spare*

# *Nightside of Eden*

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KENNETH GRANT



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## ERRATA

This volume is reprinted from the 1977 first edition in which there were a number of errors. These have been corrected where possible, otherwise they are marked with an asterisk and listed on page 290.

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'My incense is of resinous woods & gums; and there is no blood therein: because of my hair the trees of Eternity'.

The Goddess Nuit (*AL*. I. 59.)

## *Author's Foreword*

THE OPINION seems to be held in certain quarters that I have in my previous books revealed a little too much of the Mysteries, and that the Veil of Isis has been lifted to an almost unseemly height. I therefore reiterate the fact that the Mysteries, the true Gnosis, are of a predominantly psycho-sexual nature. I have merely made available — perhaps for the first time in so plain a manner — knowledge which has hitherto been occult, i.e. hidden. In accordance with this fact I make no apology for having made these Mysteries clear to those who possess the necessary insight.

That there are dark Mysteries here is undeniable, but also there are the keys to their understanding. Perhaps this may be claimed for the present book even more than for the trilogy that preceded it, where certain operative formulae were withheld.

The keys of practical occultism, whether of Mysticism or of Magick, may be apprehended intellectually by the study of books, but it is on the inner planes alone that their effective workings may be revealed. Unless the requisite contacts on the inner planes are established in the proper manner, no amount of reading will disclose 'secrets' that are literally indecipherable and therefore truly occult. The safeguards are both automatic and fool-proof.

In view of the foregoing it may well be asked why one

should go to the trouble of expounding Mysteries on one level when their full comprehension is possible only on another that is not generally available. The answer is that there exists a large body of individuals — a body which is growing more rapidly than at any other time in human history — that needs a pointer, a mere hint, to increase its sensitivity to inner plane influences.

It is the task of an Initiate who represents a particular magical Order, to develop the work of his predecessor. In the present instance that Order is the O.T.O. (*Ordo Templi Orientis*), and the task requires the exposition of the magical current known as 93, or Thelema, which Aleister Crowley received from an extra-terrestrial source and which he embodied in *The Book of the Law*, and other writings.<sup>1</sup>

The present work therefore, which is based upon an extremely sinister grimoire known as *Liber 231*<sup>2</sup>, continues to transmit the 93 Current as revived by Crowley in the twentieth century.

It is inevitable that during the process of a current's evolution, certain aspects found to be obsolete, impractical, or erroneous, have to be rejected in favour of more efficient means. This applies with particular cogency in the sphere of magical initiation as evolved in Orders such as the O.T.O., about which it is here necessary to say a few words.

The system of initiation employed by the O.T.O., of which Crowley was the Head in his day, was based upon a masonic structure. Crowley did not alter that structure although he revised the rituals of the lower degrees of the Order after he had been charged with infringing the rights of orthodox freemasonry.

<sup>1</sup> See Bibliography, under Crowley, Aleister.

<sup>2</sup> First published in *The Equinox*, vol. I No. vii, London, 1912. The number 231 is the sum of the numbers of the Tarot Cards, 0-21; it is, therefore, the extension of the number 22. *Liber 231* (or CCXXXI as it is more usually designated) treats of the 22 Atus of Thoth as applied to the 22 Paths of the Tree of Life, and the 22 cells of the Qliphoth. Crowley has treated openly of the Atus (see *The Book of Thoth*), but of the 22 Cells of the Qliphoth and the Tunnels of Set beneath the Paths, he did not write. The present book therefore completes the work he left unfinished.

Since those days (c.1915), the entire system of Lodge and Ritual Working has been abandoned. It was manifestly unwieldy and — owing to its ever widening international scope — it became impracticable for members to meet at one time and at one place for purposes of magical working. But above all, the masonic structure no longer accords with New Aeon consciousness and attitudes. In other words, the masonic formula is 'out of the true' and no longer represents the Universal Design of mystical and magical attainment.

The Old Aeon systems of masonry were based upon the Square, and founded upon a concept of male supremacy symbolized by Osiris, Solomon, and other patriarchal figures. The new O.T.O. is founded upon the Circle, the Goddess, the Mother whose child is her symbol. It is thus a seeming revival of an earlier (in fact the earliest) ethos, in that it involves the worship of the Primal Goddess who, knowing no god, was later cast out as 'godless', and therefore — by a mode of the same curious logic — 'devilish'.<sup>3</sup> Psychic evolution, like other forms of evolution, unfolds in a spiral fashion, and the apparent revival of the Cult of the Mother and her Son is, on closer inspection, seen to have progressed, for the 'child' is no longer the son but the daughter. This advance in types is too abstruse for discussion here; it has been explained in my trilogy, developed in the present book, and mentioned here in order to refute certain criticisms of the new O.T.O. that have been levelled against it by those who fail to understand the spirally progressive evolution and reincarnation of magical formulae.

The O.T.O. retains its eleven degrees, which are now regarded as lesser circles upon the rim of that greater Circle or Wheel which is in process of continual revolution. All the degrees — equidistant from the immobile hub — are therefore equivalent. They rise and fall rhythmically, always approaching or receding from one of the two horizons, the place of

<sup>3</sup> There was at that primitive stage of society no knowledge of the father on earth, and, therefore, no father or 'god' image in heaven, for the 'gods' are but psychic projections.

rising and the place of setting, the place of birth (manifestation) and the place of death (non-manifestation).

Death was the great illusion of the previous Aeon — the Aeon of Osiris. Now, however in this Aeon of Horus, which is the Aeon of the Eternal Child, life and death are seen as continuous phenomena, or as Day and Night in the process of Self-enlightenment.

The doctrine has been explained in detail in my Typhonian Trilogy. The seeds of it existed in Crowley's inspired writings, but he personally seemed unable to conceive a system of initiation outside the framework postulated by freemasonry. This is why he perpetuated the old and rigid system described in *The Equinox*, vol. III, No. 1., which was upheld after his death by his unquestioning disciple, Karl J. Germer. It was therefore left to the present writer to carry the new scheme forward, and this he has been doing for the past 25 years.

The foregoing remarks have been prompted by the many letters concerning the 93 Current and the O.T.O. received after the publication of my previous books. It is hoped that the function of the newly organized Order will now finally have been clarified.

Special thanks and acknowledgements are due to Mr. Michael Bertiaux, Head of the Black Snake Cult, for material to which I have referred in the introduction to Part I, and elsewhere; to Mr. Gary Straw and Ms. Margaret Cook, and the editors of *The Cincinnati Journal of Ceremonial Magick*, for permission to quote from *Liber Pennae Praenumbra*, and material pertaining to the Cult of Maat; to Mr. Michael Magee, for supporting the work of the O.T.O. in his magazine, *Sothis*, and to Mr. John Symonds for allowing me the use of Crowley's writings.

Finally, I wish to thank the following artists who have generously permitted the inclusion of their drawings or paintings: Steffi Grant, Margaret Cook, Janice R. Ayers, Jan Bailey, Michael Bertiaux, Allen Holub, David Smith, and Frederick Seaton.

## Part One: Trees of Eternity

## *Introduction*

THE TREE of Life is a key to occult power in both a mystical and a magical sense. Numerous books have been written about the Ten Sephiroth and the Twenty Two Paths evolved by human consciousness in its attempt to comprehend macrocosmic powers in terms of microcosmic values. Occultism in the West, however, has been dominated by interpretations that take into account only the positive aspect of this great symbol. The other side, the negative or averse side of the Tree has been kept out of sight and sedulously ignored. But there is no day without night, and Being itself cannot *be* without reference to Non-Being of which it is the inevitable manifestation.

Any allusions to this aspect of the Tree and its branches have been subsumed under opprobrious heads or related to the infernal realm of the Qliphoth, the world of shells or shadows that is none other than our world as we know it, without the transforming light of magical consciousness.

Full magical initiation is not possible without an understanding of the so-called qliphotic paths which are, in practice, as real as the shadow of any object illumined by the sun. In other words, the well-lit highways of Horus, the paths that man has projected to connect the cosmic power-zones (Sephiroth) with his own consciousness, have their counterparts in the Tunnels of Set, a dark web or nocturnal network

of paths, the very existence of which is denied or ignored by those who are unable to realize the total truth of the Tree and its validity for those who would climb even its lower branches.

The mind is beguiled with promises of 'cosmic consciousness' and the senses are lulled to sleep or bewitched by the constant reiteration that if we spread our wings and fly we shall attain to the topmost branches in the space of a single life-time. But do those who speak so glibly of enlightenment, and who brush aside with apparent ease the averse sides of the power-zones with which they boast familiarity, do they really imagine that one side only exists? It is futile and false to imagine a coin with one side only.

It is only after mastering the world of shadows within himself in the form of the arch-demons, anger, lust, and pride, that man may truly claim to be Lord of the Shining Wheels or Discs.<sup>1</sup>

It was partly due to Frater Achad's work on the Tree<sup>2</sup> that I first realized the multi-dimensional nature of its many aspects. It then assumed for me a totally different form; it was no longer a mere diagram symbolizing a precise though complex system of spiritual attainment; it came alive, rounded out, and appeared as different from a diagram as a country from its map. I became aware that the Tree had not only a top and a bottom, but a front and a back, and although Achad did not develop his thesis in quite the way in which I then began to view the matter, he was nonetheless aware of its backward implications. This fact may be appreciated by a study of his Formula of Reversal in connection with magical words of power, and his interpretation of certain verses of *The Book of the Law*.<sup>3</sup> It struck me at that time<sup>4</sup> that if the

<sup>1</sup>I.e. the ten Sephiroth. (See Diagram of Tree).

<sup>2</sup>*The Anatomy of the Body of God*, Being The Supreme Revelation of cosmic Consciousness, by Frater Achad (Charles Stansfeld Jones) Chicago, 1925. Reprinted recently by Samuel Weiser, New York.

<sup>3</sup>A book received by direct transmission in 1904 by Aleister Crowley. See *Aleister Crowley & the Hidden God*, Muller, 1973.

<sup>4</sup>In the year 1952 e.v., when I was reforming the O.T.O. and composing rituals later used in New Isis Lodge. See *The Magical Revival* Muller, 1972.

Sephiroth were seen as globes rather than as wheels or discs, the paths deepened accordingly and appeared not as flat aridities between the power-zones, but as tunnels boring deeply into space, for the Tree as a whole is rooted in the inner and mystical voids of multidimensional consciousness which cannot be adequately represented by a two dimensional diagram.

I am fully aware that the averse regions of the power-zones are dangerous territory, and at the outset I would remind those who feel that such an exploration had better not be made that one cannot begin this initiation, or journey inward, as one begins one's ascent from Malkuth,<sup>5</sup> for only by projecting consciousness through Daäth,<sup>6</sup> the Gate of the Abyss, can one enter the Kingdom of infernal spaces that is under the dominion of Choronzon.<sup>7</sup> One has therefore to be familiar with these paths before one can enter the Deep Place where they continue, not as well-lit Ways of Horus plainly signposted in the light of day, but as the Tunnels of Set that turn and twist like a serpent, or like the entrails of that nameless God of the Gulf whose darkness makes possible, by contrast, their light counterparts. If this is borne in mind it will not be necessary to charge me with irresponsibility towards those who may be lured, even against their will, to commence a journey for which they are improperly equipped and which may therefore prove fatal.

One other observation seems relevant. During the course of writing the three volumes that constitute my Typhonian Trilogy<sup>8</sup> an Adept named Michael Bertiaux wrote to me from Chicago. His letter was the beginning of a fruitful correspondence during the course of which he sent me the Grade

<sup>5</sup>The usual mode of procedure is to ascend the Tree from Malkuth to Kether via the Middle Pillar. See diagram.

<sup>6</sup>The eleventh power-zone.

<sup>7</sup>See Glossary for a definition of this term which is here used in a sense other than that in which Aleister Crowley and others have used it.

<sup>8</sup>See Bibliography.

Papers of his secret society.<sup>9</sup> I found to my surprise that he had, quite independent of my own researches, formulated a conception of the Tree of Life that comported among its many facets the Backward Paths that I here call the Tunnels of Set. Although there is no precise alignment of our respective theories, it is perhaps interesting to note how the two conceptions confirm and supplement one another. I therefore take this opportunity of drawing the reader's attention to Mr. Bertiaux's treatment of the subject.

This brings me to the final point: Unless occultism becomes creative in the sense of opening up new approaches, modifying and developing traditional concepts and generally revealing a little more of that Supreme Goddess whose identity is hidden behind the veil of Isis, Kali, Nuit, or Sothis, there will be stagnation in the swamp of beliefs rendered inert by the recent swift acceleration of humanity's consciousness, which is little short of miraculous. If the science of the unmanifest is not to remain grounded at a pre-pubescent stage, while the manifested sciences soar into space, the mature occultist must put aside the toys of superstition and face fearlessly the Trees of Eternity whose trunks and branches glow with solar fire, but whose roots are nourished in the dark.

<sup>9</sup>The Monastery of the Seven Rays, which includes the Cult of the Black Snake (*La Couleuvre Noire*). See particularly the Grade Papers appurtenant to the 4th Year Course.

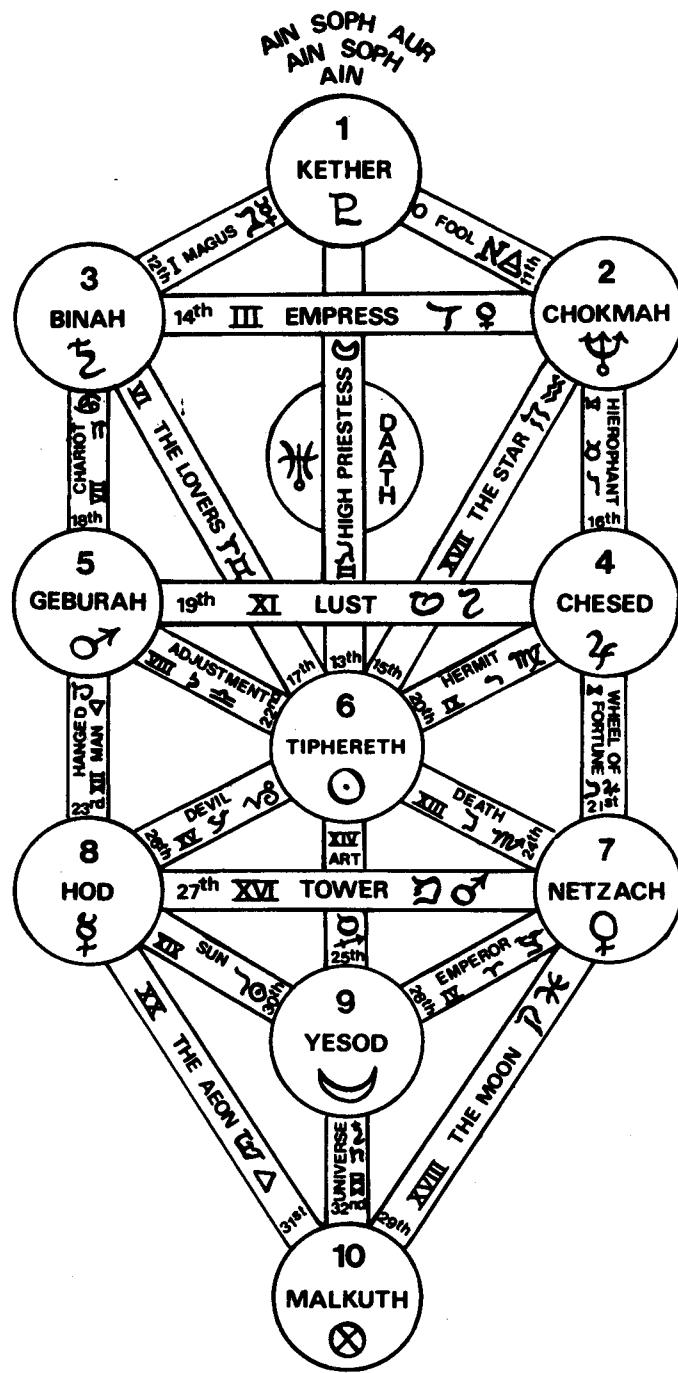
## 1

## *The Place of the Cross*

THE SEPHIROTH were described by the ancient qabalists as divine emanations of the Absolute. The word *sephiroth* is the plural form of the Hebrew word *sephira*, meaning 'number' or 'emanation'. The Ten Sephiroth represent the emergence from the *Ain* (the Nothingness which is beyond Unity) *via* the scale of the numbers one to nine, of the Divine Vibration, and its return again to the Void *via* Malkuth where Unity (1) becomes Nought (0) again.

During the course of the development of occult science the numbers one to ten came to signify centres or zones of cosmic power, and in order to bring their nature within range of human comprehension they were allotted various planetary representatives.

Pluto represents the outermost power-zone, the pylon set at the utmost rim of the planetary system beyond which stretch the vasts of Outer Space. When applied to the microcosm (the world of human consciousness) Pluto represents the pylon at the gates of the sanctuary of Inner Space. Kether, the Crown of the System in the Outer and in the Inner, is thus equivalent to the Height (and Depth) of physical and psychological space. It is essential to grasp this fact in order to understand why Malkuth, the tenth and final *sephira*, is equivalent to that which, for want of a better term, may be indicated by the term anti-matter. I say indicated, because



The Qabalistic Tree of Life showing the ten Sephiroth and twenty-two paths with their major astrological, elemental, and tarotic attributions, arranged according to the initiated Occult Tradition

neither Kether nor Malkuth can be described in terms of mundane logic. The qabalists alluded to Kether by such titles as The Ancient of Days, the White Head, the Supreme Point.<sup>1</sup> Similarly, in the esoteric teachings of Tantricism (Buddhist and Hindu alike), Nirvana and Samsara<sup>2</sup> are considered to be identical. Yet the concept of Samsara is not, strictly speaking, confined to Malkuth, for all the other Sephiroth up to and including Kether form part of it; in other words, they are all concepts and therefore objectivisations of subjectivity. As objects they are illusory, for *Ain* (subjectivity) alone IS, and the nature of its being is NOT. But, as an approximate analogy it is useful because it brings oriental doctrine into alignment with the Western Occult Tradition.

There are innumerable treatises on the qabalistic Tree of Life and it is presumed that the reader is acquainted with some of them. It is not intended here to go over ground already covered many times before, but to analyse the qabalistic scheme as a map of cosmic power-zones interacting and impinging upon man at every point of his being, for there is no single element in man that does not vibrate in accord with the rhythm of the numbers one to nine, and their modifications. (See diagram of Tree). It is evident that no human being, however advanced he may be towards the attainment of cosmic consciousness, can transcend Kether and explore the trans-plutonic voids, either in the outer spaces of the physical universe or in the inner spaces of his own inscrutable individuality. To do so would imply that he had quitted altogether and forever the realm of human consciousness, perhaps to become one with God, for, whatever that term may mean the state which it implies can have no possible meaning within the framework of dualistic experience, and is therefore without the scope of the present enquiry. As if to compensate for this forbidden journey, however, the Tree provides a single loophole through which the human will may project itself, and it is this 'hole in space' that forms the

<sup>1</sup> The *bindu* or indivisible point of the Tantras.

<sup>2</sup> Literally the moving thing; i.e. the world-appearance; this universe.

outer pylon hidden in the abyss of consciousness (the Unconscious) which separates the supernal sephirotic triad (Kether-Chokmah-Binah) from the remainder of the Tree. To go astray in this Desert of Set is to become what is known as a Black Brother. His fate is perhaps unique.<sup>3</sup>

The name given by qabalists to this Gate of the Gulf is Daäth, and in occult tradition it is the place at which the eight-headed dragon of the deep disappeared behind the Tree when it scaled it in an unsuccessful attempt to strike at the very heart of god-head (i.e. Kether). The word Daäth instantly suggests the name of that other gateway which opens upon the void of personal extinction, i.e. Death. These terms, Daäth and Death, do indeed have a mystical affinity and it is no refutation of this fact that the words are in different languages, for the salient elements of both words D A Th are qabalistically equivalent to the number 474.<sup>4</sup> One of the meanings of Daäth is Knowledge'. It is called 'the *sephira* that is not a *sephira*'. In one aspect it is the child of Chokmah and Binah; in another, it is the Eighth Head of the Stooping Dragon, raised up when the Tree of Life was shattered and Macroprosopus set a flaming sword against Microprosopus.<sup>5</sup> By permutation Doth (Daäth) equates with OThD, another Hebrew word, meaning a 'ram' or an 'he-goat'; it is also the number of the Greek word *duo*, meaning 'two'.<sup>6</sup> The double is the *eidolon*, doll, or shadow, glyphed by the ancient Egyptians by the *Tat* which is equivalent to Doth. Daäth is also the Home of Choronzon, the Guardian of the Gate of the Abyss. Gathering together these various meanings we see that the Knowledge of Daäth, or Death, is of the nature of the secret of Duality represented by the shadow or magical double whereby man overcomes death and enters in at the gate of Daäth to explore the Abode of Choronzon, the Desert of Set.

<sup>3</sup>See Part Two.

<sup>4</sup>The letter 'A' being taken as *Ayin*, 70.

<sup>5</sup>This is explained in due course.

<sup>6</sup>For an explanation of duality in terms of the Double or Devil symbolized by the ithyphallic goat, see *The Magical Revival*. Muller, 1972

Daäth as the child of Chokmah and Binah<sup>7</sup> is attributed to Uranus which indicates the highly explosive nature of this 'knowledge'. Neptune, as Chokmah, is a form of Hadit, and Saturn, as Binah, is a form of Nuit.<sup>8</sup> This knowledge, therefore, is the knowledge of Life which is also the knowledge of Death, and, as such, it suggests the sexual nature of its formula. In *The Book of the Law*<sup>9</sup> Hadit declares:

I am the flame that burns in every heart of man and in the core of every star. I am Life, and the giver of Life, yet therefore is the knowledge of me the knowledge of death.

If for death we read Daäth the verse assumes a profounder meaning for it is then seen to be a secret key of Hadit's function. Hadit is Shaitan or Set, Lord of the Desert and of the Great Gate of the Gulf whose guardian is Choronzon. The word or name Choronzon is in all probability a corruption of Chozzar<sup>10</sup> whose symbol, the trident, equates him with Neptune-Nodens, the God of the Deep. Thus, Hadit (Neptune) and Nuit (Saturn), the dual principles of life, combine to form the averse or Choronzonic principle of Daäth and Death; for this knowledge (Daäth) is of the averse, reverse, or back side of the Tree.

Daäth was described by the qabalists as the false *sephira* because it had no place in the scheme of numbers from one to ten, no place that is in the dimension represented by the front or obverse of the Tree. In consequence it was considered to be the eleventh *sephira*. Eleven is the number of magick, of 'energy tending to change', which is the precise formula of the Operation of Daäth, and the reason for its association with death as the supreme type of change.

In the Tantric scheme of *chakras*, or microcosmic power-zones, Daäth is attributed to the Zone of the Word, the

<sup>7</sup>Chokmah=Wisdom; Binah=Understanding. See diagram of the Tree.

<sup>8</sup>See *The Book of the Law* and its comments for an explanation of these terms.

<sup>9</sup>Chapter 2, verse 6.

<sup>10</sup>The god of Atlantean Magic. But see *Cults of the Shadow* for a fuller definition.

Visuddha or throat-centre.<sup>11</sup> This centre represents speech, but the Word in its occult sense of the True Voice (*Ma Kheru*) may be uttered only by a Magus, whose natural provenance is the second *sephira*, Chokmah, assigned to Hadit. The II (two) and the 11 (eleven) thus meet in Daäth, the sphere of knowledge, for knowledge is possible only where duality (two; *duo*, II) prevails. These two — subject and object — unite, and their union causes change, which is the formula of magick. Union occurs *in consciousness*, where the act is reflected as in a mirror, and the act opens the gate through which the Will (Hadit) is projected. Its image appears in the mirror-world<sup>12</sup> at the back of the Tree and *in reverse*, for in that dimension time flows backward, and man reverts to ape. The cynocephalus was chosen, therefore, as a magical symbol of the Word by the ancient Egyptians who attributed it to the moon-god, Thoth. The name of this god is equivalent to Doth<sup>13</sup> (Daäth) and it is significant that the moon is attributed to the *kala* that rays from Kether through the abyss to the solar or heart-centre of the cosmos.<sup>14</sup> The reflection of the sun (human consciousness) in the waters of the abyss is thus symbolized by Thoth and his cynocephalus as the man and his dog reflected in the moon. The cynocephalus or dog-headed ape utters the Word of the Magus (Hadit-Chokmah) *in reverse*. Frater Achad had an inkling of these mysteries and it led him to enunciate his Formula of Reversion.<sup>15</sup> At about the same period the artist Austin Spare, working along similar lines, realized that in order to become God, man must regress to the primal or original state of consciousness.<sup>16</sup> This is the ultimate *rationale* behind the attempts by occultists of all ages to leap backward and

<sup>11</sup> See *Cults of the Shadow* chapter 1, for a detailed account of this zone and its relation to the eightfold cross of the *kalas*.

<sup>12</sup> Known in some mystery schools as the *mirroir fantastique*. See Michael Bertiaux: Grade Papers of the MSR.

<sup>13</sup> The letter 'd' is the later and elided form of 't'.

<sup>14</sup> Represented on the tree by the *sephira* Tiphereth which typifies enlightened human consciousness.

<sup>15</sup> See *Liber XXXI*, by Frater Achad. *Sothis Magazine* vol. I. No. iii.

<sup>16</sup> See *The Book of Pleasure* by Austin Osman Spare. Reprinted 1975.

inward to the interior depths of the Tree, thereby reverting to the pre-ëval state of consciousness before Kether transmitted the current of manifestation from the Eye of the Void (Ain).<sup>17</sup> Many magicians go astray on that backward journey, their consciousness assumes forms of larval life that antedated the human. Then the Ape of Thoth mocks them as they struggle to extricate themselves from a swiftly accelerating reversion of consciousness that finally hurls them into oblivion. Such is the fate peculiar to Adepts who, nurturing their animal propensities while in the abyss, assume the form of beasts<sup>18</sup> without first relinquishing the tendencies of the ego to use for personal ends the powers which these creatures symbolize.

We may thus posit anti-worlds based upon the application of each *sephira* to its opposite, thereby obtaining a glimpse not only of the back of the Tree, but of the Tree's total reversal in respect of its obverse, which constitutes the world of appearances.<sup>19</sup> We may in this way formulate not only an anti-world or zone of anti-matter, but also a zone of anti-spirit represented by Kether inverted behind Malkuth. But let us not fall into Achad's error of regarding these speculations as actual facts of spiritual consciousness. Rather, let us use the idea of them as a springboard which may launch us into inner spaces of consciousness that comport, each in their turn, the hell<sup>20</sup> or hole of each power-zone.

<sup>17</sup> *Ain* means 'nothing', 'void', the non-manifest. It also means an Eye, *Ayin*, which has the numerical value of 70. For the significance of this important number see later.

<sup>18</sup> This is the origin of magical lycanthropy and similar occult phenomena.  
<sup>19</sup> i.e. the phenomenal world; our universe.

<sup>20</sup> The ancient Finns used a most appropriate word to designate 'hell', viz: 'tuonela', a tunnel. In a physical sense this word implies a subterranean passage; in a psychological sense, the subconsciousness, and in a macrocosmic sense it implies the sub-nuclear world of anti-matter, the black hole in space of which the mythological hell, with its annihilating fires, is the symbol.

## 2

## *Qabalah of the Primal Gnosis*

THE PRIMITIVE interpretation of phenomena was of a physical nature, we can therefore fathom the gnosis or metaphysical application of primal symbols only by understanding the special magical significance which the ancients attached to the numbers nought to ten, nought being the *Ain*, the non-manifest and noumenal source of manifestation. In the Chaldean qabalah the letters Aleph to Yod (1-10) resume the origin and development of the primal emanation from the *Ain*, and it is only by grasping the meaning of these numbers in relation to physical phenomena that we may penetrate the arcana of the metaphysical symbolism that eventually became the language of *The Mysteries*.

The primal reckoning is retained by the Chaldean and Hebrew letters, each letter being also a number; and these numbers with their primitive meanings have been preserved in the qabalah almost unspoilt in their transition from African originals *via* Egypt. The tradition is preserved also by the ancient British Barddas who claim that they 'began with ten original signs which Beli reduced to the value of letters, and then added six others, making sixteen in all'. Although it is not necessary at this stage to introduce the sixteen *kalas*,<sup>1</sup>

<sup>1</sup>Literally essences, principles, elements etc. The *kalas* are divisions of time and in the Tantras they have a very special connotation, being connected with certain physical secretions that are represented in the qabalah and the tarot by magical glyphs which it is the purpose of my books to explain. See *The Typhonian Trilogy*.

the reader should retain the concept in mind while reading the present chapter. The *kalas* are mentioned here to show the unity of the earliest *arcana* and their existence at a period usually considered to have ante-dated, by vast cycles of time, the later and derivative, or 'metaphysical mysteries'. Here, as elsewhere, the Mysteries were physical at first and assumed the metaphysical veils of the Arcane Traditions as the phsyical truths became obscured and forgotten by all but the few. It should also be understood that the range of phenomena comprehended as physical was infinitely more expansive than it is today. For example, in primitive times, the ghost or double (the astral body) was an observed phenomenon that had no need of demonstration. It was in later ages, when humanity lost contact with its natural rootage, that the ghost came to be considered as an unusual or abnormal phenomenon. In ancient times the world of spirits was everywhere acknowledged because it was a matter of direct experience and open to all but the most insensitive. The world of spirits was as familiar to primitive man as is the dream world to modern man. The spirit world became the later 'spiritual' world after undue emphasis on mans' mental development had obliterated almost entirely the astral world in which he originally had moved with as much ease as in the mundane world. In fact, little difference was made between the two. This peculiarity, which appears strange to Western peoples, still characterizes the Asiatic who to this day makes no precise distinction between *swapna* (dream state) and *jagrat* (wakeful state).

The alphabetical ideographs from Aleph to Yod, therefore, resume the entire process of the emanation and development of phenomenal existence, although we must not expect to find total agreement between the original ideas represented by the letters and later interpretations that various traditions have discreted about them.

The *Ain*, or Eye of the Void, represents absolutely No Thing. It is non-manifestation pure and simple. From it alone can manifestation proceed. The first formulation of No Thing,

its reflection or reverse image, was Some Thing, and this was represented by the number One, *Aleph*. The symbol attached to this number, which is also a letter, the letter 'A', is that of a calf, the youngling; it was the child of the mother whom it had cleaved open in breaking from the womb or opening of the Abyss (*Ain*). The calf is thus the symbol of the Calif as the first cleaver or maker of the cleft. It was the *clef* or key of the mysteries of Initiation; the calf or 'child' of all later mythologies.

According to the tarot of the Egyptians, the child was the fool or innocent babe represented by the whirling cross,<sup>2</sup> the thunderbolt which broke open the firmament; he was also the madman who capered on the brink of the abyss. But the first deity was a goddess, the Mother, and *her child was her symbol*.<sup>3</sup> The child, being of either sex, came to be the symbol of neither, a neuter being which gave its name to deity in ancient Egyptian as *nuter* or *neter* — the gods; the neutral potential of positive and negative creation, male and female. The ox, later equated with Aleph in the symbolism of the Jews, continues this type of sexlessness characteristic of the calf or child.

In the second letter, B or Beth, we therefore discern the glyph of the biune god who is *both* (Beth) male and female, yet, being so, was neither the one nor the other, but the androgyne or hermaphrodite. Beth was ascribed to the Magician or the Juggler,<sup>4</sup> the twofold One who, on attaining puberty, becomes replete with creative potential symbolized by the camel, the letter *gimel*, which is the number three. In One Person are thus resumed the trinity of powers from Aleph, the Fool or innocent babe, through Beth the androgynous bi-sexual deity, to the fully equipped sexual procreator,

<sup>2</sup>The Swastika, which is by shape the letter Aleph.

<sup>3</sup>The phenomenal child typical of the 'babe of the abyss' who is twin as Set-Horus, or Hoor-paar-Kraat unmanifest, and Ra-Hoor-Khuit manifest. Their astronomical analogues are Sirius 'A' (Horus) and Sirius 'B' (Set). See *Magick* by Aleister Crowley for a full explanation of these terms.

<sup>4</sup>In the Tarot.

the child in his thirteenth year.<sup>5</sup> On the Tree of Life, the thirteenth path is that of the Camel, the denizen of the desert, the seat or power-zone of the god Set. In later symbolism the *kala* of this path was referred to the virgin priestess of the Silver Star (i.e. the moon),<sup>6</sup> and the number thirteen expresses the lunar nature of this symbolism.<sup>7</sup> In the earliest tradition — i.e. the Sothiac — this is the path of the virgin, the sleeping or entranced priestess on her way to becoming oracular with the Voice of Power. She is the forthspeaker of Daäth, and her totem is the cynocephalus whose word is not of humanity but part of 'a weird and monstrous speech'<sup>8</sup> that becomes intelligible on earth (i.e. phenomenally) when it is transmitted through the door of the abyss. The door, or *Daleth*, is represented by the Woman, the Wife, the Mother — Isis, the sister or manifest reflection of Nephthys, the original and invisible Eye (*Ain*).<sup>9</sup>

The supernal triad that links the cosmic power-zones, Kether-Chokmah-Binah, is formed by the *kalas* emanating from Aleph, the eleventh *kala*, Beth the twelfth *kala*, and Gimel the thirteenth *kala*. The thirteenth *kala* crosses Daleth, the fourteenth *kala*, which represents the complete formulation of the sexual act in a cosmic sense. Aleph, the whirling thunderbolt, is the glyph of Air or Space; Beth is the double-wanded One, the Magician (male and female), and Gimel is the lunar reflection of the *Ain* across the Desert of Set. And Daleth, number Four, resumes the formula of the union of these concepts.<sup>10</sup> The junction forms the precise point of

<sup>5</sup>On the Tree of Life it is the 13th path that is ascribed to *gimel*, and it marks the place of the Cross or Crossing, which occurs at the exact *locus* of Daäth behind the Veil of the Abyss, for Daäth is the reflection of the Void (*Ain*) in the domain of mystical phenomena.

<sup>6</sup>There are thirteen moons to a lunar year;  $28 \times 13 = 364$ .

<sup>7</sup>The moon is under the aegis of Hecate who is identical with Sothis, thus connecting this symbolism with the Secret tradition of the *Argenteum Astrum* (The A.'.A.'.), the Order of the Silver Star. This is a magical Order which Aleister Crowley constructed from the débris of the Golden Dawn, after he had established contact with extra-terrestrial intelligences (Secret Chiefs) which MacGregor Mathers had failed to achieve. See *The Magical Revival* (Muller, 1972) for a full account of this matter.

<sup>8</sup>*Liber Liberi vel Lapidis Lazuli* (Crowley), verse 10.

<sup>9</sup>Nu-Isis is the glyph of this dual negative or double absence, symbolized magically as a feminine source of creation.

<sup>10</sup>The letter Daleth is ascribed to Venus, the goddess of love or sexual union.

ingress of the ophidian forces that swarm behind the Veil in the waters of the Abyss. This crossing is enacted by man *via* the mechanics of sexual magick, which aims at bringing humanity into conscious intercourse with *entity* behind the Veil. The cross and the crossing are of prime importance in the formula of initiation, for they reflect the cosmic process of manifestation from non-manifestation. *The Book of the Law* opens with this act, with the words: 'Had! the manifestation of Nuit', which reads — according to the keys of the earliest symbolism: 'Set! the child of Typhon'. Set is the child that opens the womb of the Goddess; he is the eternal babe (of the Abyss) who, on coming of age<sup>11</sup> reveals himself as the first male deity — the son of the Mother, Nuit, who was the earlier Typhon. 'The unveiling of the company of heaven', the second verse of *The Book of the Law*, refers to the Veil of the Abyss rent by Set to establish the Aleph, the One: *Something*, where previously Nothing alone existed. The phrase 'company of heaven' denotes the stars; this company also is Set or Sept<sup>12</sup> which is composed of the seven stars of the Goddess of whom he was the *height* or eighth, as explained at length in the *Trilogy*.

As Set opened his mother when he clave her womb with the thunderbolt of his *clef* or aleph, so Sothis was the opener of the year in the primal symbolism of Khem (Egypt). 'Every man and every woman is a star' (3rd verse of *AL*)<sup>13</sup> declares that humanity possesses the potential for this 'opening', not only in a mystical and spiritual sense but also in the magical and esoteric sense of opening the Gate of the Abyss by the secret formulae of sexual magick that are hidden in *AL* and in the ancient books of power. From this it follows that, as the next verse proclaims, 'Every number is infinite; there is no difference'. Every number, and therefore every letter, is but a ray or *kala* proceeding from the Abyss and shining as a

<sup>11</sup>i.e. attaining magical power, or pubescence.

<sup>12</sup>Sept is the star Sothis or Sirius.

<sup>13</sup>*The Book of the Law* or *Liber AL vel Legis* hereafter referred to simply as *AL*.

star in heaven and as a soul on earth, as the forces flow in from the *Ain* and manifest at the place of the crossing. This *locus* is the 'double horizon' where the sun dips down to Amenta in the West<sup>14</sup> and rises in the East.<sup>15</sup> The rising of the sun is the beginning of manifestation; its setting, the return to the Abyss of non-manifestation. The number four, *Daleth*, typifies this fourfold crossing.

*Hé*, the number five represents total manifestation; it is the glyph of Woman *par excellence*. Her full formula is 15 (3 x 5). The symbolism of the Goddess Fifteen has been treated at length in the *Trilogy*. Here it suffices to draw attention to the identity of the Hand (as a figure of five), and the Eye, as the illuminator of the Void. These two magical instruments are primary in Austin O. Spare's *Zos Kia Cultus* where they fuse into the Atmospheric 'I', or cosmic consciousness.<sup>16</sup> Five is the number of the feminine principle in its lunar phase. In the original rendering of *AL.I.60*, the goddess Nuit begins a sentence of which Crowley heard only the first six words,<sup>17</sup> afterwhich there occurred a hiatus in the manuscript which was filled in later by the hand of the Scarlet Woman,<sup>18</sup> which completed the sentence thus: 'The Five Pointed Star, with a Circle in the middle, & the circle is Red . . .'<sup>19</sup> That is to say, the star (*khabs*) is of five rays (*kalas*) which enclose, as do the five petals of a flower, its central circle. The circle is red because it symbolizes the blood-cycle characteristic of the female in her lunar phase. The five *kalas* concentrate and reify the sixth or creative energy that abides in the heart of the flower as the child in the woman. Six is the name and number of sex and it is represented by the letter *Vau* which

<sup>14</sup>The earlier North, equating with Death, Daäth.

<sup>15</sup>The earlier South, equating with Life, Tiphereth.

<sup>16</sup>See *Images and Oracles of Austin Osman Spare* by Kenneth Grant, Muller, 1975.

<sup>17</sup>'The shape of my star is . . .'

<sup>18</sup>Rose Crowley, né Kelly. The Scarlet Woman is a term denoting a priestess consecrated to the Mysteries of Ophidian Magick. See *Aleister Crowley & the Hidden God* (1973).

<sup>19</sup>See the photofacsimile of the original manuscript of *AL* reproduced in *The Magical and Philosophical Commentaries on The Book of the Law*, 93 Publishing, Montréal, 1974.

means a 'nail', the *unguis* or phallic symbol of virility. The child is twin and wields the sword (*Zain*) which cleaves open his mother.

*Zain* is the number seven, the number of sexual love. This number originally signified the womb through the symbolism of the Goddess of the Seven Stars, Ursa Major, the constellation of the Thigh which typified the birthplace of Light in the Dark of the Abyss.<sup>20</sup> Seven later became the number of Venus, the planetary representative of the Goddess, when the concept was romanticized and applied to sexual love between humans as distinct from the primary and stellar symbolism that signified bestial congress.<sup>21</sup> Seven thus became synonymous with the mechanism of sexual polarity symbolized by Gemini (the letter attributed to which is *Zain*) under the influence of Mercury, the masculine aspect of Venus or, more correctly, the positive aspect of the hermaphroditic polarity typified by the *sephiroth* Hod and Netzach (see diagram of Tree). *Zain* is mystically associated with the yoni, the secret or hidden eye (*ayin*) which, together with the letter 'z' — the letter of the serpent — becomes *Z-ayin* or *Zain*. I have previously indicated<sup>22</sup> the peculiar affinity which exists between *Zain* and the Age of Aquarius which is interlinked with the Aeon of Horus.<sup>23</sup> In this present Air or Space age, *Zain* is of major importance as being the S(word) of the Serpent, which is *Silence*. Hence, in the most secret Mystery Cults the Aeon of *Zain* is said to be devoid of a Word. It is the silent transmission of sexual energy in polarity that vibrates the Word in Silence, and that Word is as a Sword that cleaves the Abyss and it is heard of No-One. It is said that in the Aeon of *Zain* 'humanity is booked for a turn round the back of the Tree', which explains why no word will be heard, for there will be

<sup>20</sup>i.e. the Abyss as the nightsky or gulf of space.

<sup>21</sup>Note that the number *Zain*, 7, is, by shape, the equivalent of the neuter sign of deity — the reason being that the child, the neuter one, was taken by the ancients to signify *neither* male nor female, but both; and, as the symbol of sexual creation seven was adopted as the axe sign (♀) which typifies the cleaving of the womb by the child as it springs to birth as a result of love.

<sup>22</sup>Cults of the Shadow, page 16.

<sup>23</sup>Ibid, chapter 8.

No-One (*Nun* = the Abyss) to hear it. The subject-object relationship will have ceased to exist. The Serpent and the Sword are the dual glyph of this *arcانum* and such is the special emblem of Set.

In *Liber 333*<sup>24</sup> (chapter 87), the sigil of the Sword and the Serpent appears in connection with a certain excremental symbolism that has been erroneously interpreted by ignorant detractors of Aleister Crowley. Occultists, however, are aware that both the Serpent and the Sword may be interpreted as symbols of the female in her lunar phase. In his brief comment to chapter 87, Crowley observes that the sigil derives from a Gnostic talisman that 'refers to the Sacrament'. The nature of the sacrament is lunar and it is therefore no surprise to find that 87<sup>25</sup> is the number of *Lebanah* (frankincense) which pertains to the Sphere of the Moon. It is also the number of *Asvk* (a form of *Aossic*<sup>26</sup>), meaning 'chalice', 'calyx', 'part of a flower'. The flower is the flow-er or flowing one, i.e. the female in her courses. The chalice of the flowing one is the vagina of the virgin. The chalice in the Mysteries is concealed behind the veil which in its primal and biological sense is the hymen. *Cheth*, the number eight, means a 'fence', 'vallum' or 'wall'; it is the Veil enclosing the Graal, the curtain concealing the Holy of Holies. This is also the mystical Veil of Paroketh (*Paro-cheth*) which was rent asunder the moment that deity became active and uttered the Word in oracles of thunder. *Cheth*, spelt in full, is 418, the number of Abrahadabra which signifies the uniting of the positive and negative currents, the accomplishment of the Great Work. The zoömorphic totem of its astrological analogue, Cancer, reveals the mechanism of *viparita karani*<sup>27</sup> under the figure of the

<sup>24</sup>The Book of Lies (Falsely so called) by Aleister Crowley. First published in 1913. The Comment was published posthumously by Samuel Weiser in New York, 1970.

<sup>25</sup>The chapter numbers of *Liber 333*, as all the numbers that appear in Crowley's expressly Thelemic writings (i.e. the Holy Books) are not arbitrary but have qabalistic significance.

<sup>26</sup>See Part II, chapter 3 *infra*.

<sup>27</sup>A Sanskrit term used in the Tantras to denote the reversion of the senses. See the Trilogy for a full explanation.

crab whose sideways mode of locomotion is a fitting symbol of the oblique or crooked path. In the earliest Egyptian planispheres the beetle precedes the crab as the sign of the midnight sun (Khepra), the solar light protected from the deluge of the abyss (Nile) by its being hidden in a ball of excrement which the beetle pilots to safety with its mandibles. This symbolism resumes the active and dynamic aspect of the Sigil of Set explained in connection with the letter *Zain*, for the Nile deluge symbolizes the womb-flood that pours forth and threatens the life of the solar-phallic seed. But the symbolism has also a profounder meaning.

The red circle at the centre of the five or fifteen *kalas* ( $3 \times 5$ ) is the flower or flowing one wherein the *bindu*<sup>28</sup> resides. In this connection, Alvin Kuhn's observations are relevant:

The male creative fluid . . . is the concentrated essence of the blood, which in turn is highly charged with the electric soul of spiritual energy. It was the seed of the god's creative essence. It was therefore held to be a condensation of solar energy.<sup>29</sup>

*Teth*, meaning a 'serpent', is the number nine. In the later Osirian Cults the serpent was equated with solar-phallic energy in the form of the lion-serpent which generated the spermatozoon.<sup>30</sup> In the Draconian Tradition, however, *Teth* is the serpent symbolic of the female who periodically sloughs her old body as does the snake its skin. Hence, nine is the number of rejuvenation and renewal. In Crowley's interpretation of the Atus of Thoth, *Teth* combines the lion, the woman, and the serpent, in one glyph that constitutes the eleventh key of the Tarot. Owing to a change in the sequence of the Keys of the Major Arcana,<sup>31</sup> Atus VIII and XI were transposed. This caused a corresponding transposition of the letters *Lamed* and *Teth*.<sup>32</sup> The formula of Woman (ascribed to Libra) then becomes Atus VIII, and that of the lion-serpent

<sup>28</sup>A sanskrit term used in the Tantras to denote the creative seed.

<sup>29</sup>Alvin Boyd Kuhn, *The Lost Light*, p. 503.

<sup>30</sup>The *yod* or 'secret seed; the number ten. Vide infra.

<sup>31</sup>Crowley was required to make the change in accordance with instructions in *AL*. See *Commentaries on AL*.

<sup>32</sup>\*

(ascribed to Leo), Atu XI. The combination of *Lamed* and *Teth* (or 30 and 9) conceals a great mystery, for the number 39 is thrice 13 and is also 93 in reverse. Furthermore, the number VIII, the number of *Ceth*, is the number of the Great Work. The fact that Atu XI<sup>33</sup> now forms the balance of VIII signifies that the Great Work is of a basically psychosomatic nature involving the magical use of sexual energy.

*Yod*, the number ten, 10, is the sum total or end of the matter since it symbolizes the return of Unity (1) to the original state of non-duality symbolized by the *Ayin* (0), the Eye of Nuit. This demonstrates the ultimate identity of the Eye and the Hand.<sup>34</sup> The latter, being the instrument of the holder, container, or womb, is an ideogram of the number 5 and hence of the female. But the symbolism of the hand (*yod*) in the later or post-Typhonian cults was attributed to the solar-phallic seed represented by the drop, point, dot, *bindu*, or spermatozoon. The distinction is one of doctrine alone for the primal source of creation was, and will always remain, the female whose symbols, Hand (I) and Eye (0), denote the mother-blood, the uterus in which and from which the Word issues and assumes flesh.

The foregoing explains the doctrine of numbers according to the Typhonian Tradition which, when applied in connection with magical formulae by priests of the *later* Cults was wrenching from its pristine meaning to subserve male-dominated societies.

The eleventh letter — *Kaph* (K) — begins a new series of numbers and is, in its most occult sense, not only the number of magick but also of Daäth, the eleventh power-zone that is considered to exist in a dimension altogether different from the ten manifest power-zones or Sephiroth. It is in this oblique dimension that exist the six letters *Kaph* to *Pé* which form, with the primal ten, the 16 secret *kalas* of the Ophidian Current. *Kaph* means the 'palm' (of the hand), and *Pé* means a 'mouth'. The magical formulae associated with the inner

<sup>33</sup>The formula of the Beast conjoined with the Woman.

<sup>34</sup>The word *yod* means a 'hand'.

hand (*Kaph*) or womb, and the secret eye or 'mouth' of *Pé* will emerge in subsequent chapters. It may be noted here however that *Pé* is attributed to the martial current which, as has been shown, is connected with the blood of Black Isis and of Kali.<sup>35</sup>

<sup>35</sup> See Aleister Crowley and the Hidden God.

## 3

### *The Light that is Not*

ACCORDING TO occult lore Cosmic Consciousness manifests in humanity as sentience which concentrates itself into an individualized centre of awareness and splits into subject and object. Subject identifies itself with the conscious principle as ego, and object is its mechanism of awareness. This identification of consciousness with ego is illusory and thereby the Principle of Consciousness is veiled.<sup>1</sup> The ego imagines itself to be an entity discrete from the objects which it senses, and, instead of pure feeling, hearing, seeing, tasting, knowing, there is the false assumption that 'I feel', 'I hear', 'I see', 'I taste', 'I know'. It is thus that the phenomenal world (the world of appearances) is represented to us as Malkuth. The entire process, from Kether to Malkuth, is one of successive veiling accompanied by increasing loss of awareness of the Principle of Consciousness, the whole purpose of incarnation being the 'redemption' and reintegration of the lost Principle.

Buddhists and Advaitins regard these veils as wholly illusory, while others regard them as modifications of the original Principle. In whichever light they are regarded the problem remains unchanged: how to resolve the perpetual

<sup>1</sup>This is described in *Liber LXV* (verse 56, chapter IV) as the 'Wrong of the Beginning'. It is the essential flaw noted by the Arabs, the original 'Fall'.

game of hide-and-seek<sup>2</sup> which Kether plays through the primary veils of subject and object (Chokmah and Binah), the nexus of which is located in Daäth. The cause of the mystery, glamour, or ignorance as the Buddhists call it, is the initial and mistaken identification of the Self with its objects. This is caused mainly by the fact that, as the Qabalists claim, 'Kether is in Malkuth and Malkuth is in Kether, but after a different manner'. The presence of Kether in Malkuth<sup>3</sup> creates an illusion of reality in all objects. This glamour engenders sentience which bewilders and drowns the Self in delusion. Sri Ramakrishna composed and sang many hymns of surpassing beauty to this 'world-bewitching Maya' or magic play of glamour and illusion generated in the senses of humanity which mistake the unreal for the Real.

Kether is the focus of Cosmic Consciousness, and its first manifestation is Light.<sup>4</sup> The *Ain*, which is its source, is not Darkness but Absence of Light, and therefore the true essence of Light. Kether is the infinitesimal point in space-time at which Absence of Light becomes its Presence by turning the Void (*Ain*) inside out. Kether, and the resulting Tree of Life, may therefore be conceived as the interior of the Void manifesting in Space, which is the menstruum of Light.

In the microcosm this Light manifests as the light of consciousness that illuminates form. It is the light by which, and in which, a thought can be visualized in the darkness of the mind; as dreams appear in the darkness of sleep. In the celestial sphere, consciousness manifests as physical light, the sun. In the mineral kingdom it manifests as gold. Biologically considered it is the phallus which perpetuates the seed of light (consciousness) in the animal kingdom. These lights are One Light (Kether) and they proceed from an infinite absence of light (*Ain*). As it pours through Kether it is split into three

<sup>2</sup>In Hinduism this Play is described as a 'Lila' which has been translated 'divine sport', 'masque' or the eternal Dance of Shiva and Shakti. This basic illusion later gave rise to the concept of 'original sin' which has been perverted by the Christians into a doctrine of moral import.

<sup>3</sup>i.e. Consciousness or Subject in all objects.

<sup>4</sup>The LVX or Light of the Gnosis.

rays which form the three supernal branches of the Tree. These have three pylons: Chokmah, Daäth, and Binah, thus concentrating 16 *kalas*<sup>5</sup> which, with their reflection in the world of anti-matter (the *Ain*) constitute the 32 Paths or Kalas of the Tree of Life.

Darkness is absence of light, an absence that makes possible the presence of all that *appears to be*. Non-being, of which the symbol is darkness, is the source of Being, and between these two terminals is a *solution de continuité* represented by the Abyss which separates the noumenal world of Kether, with its twin terminals,<sup>6</sup> from the phenomenal world of Malkuth. The precise point of *discontinuité* is marked by the Pylon of Daäth in the midst of the Abyss. Daäth is knowledge of the phenomenal world reflected downward through the Tunnels of Set at the back of the Tree. This knowledge, or Daäth, is the death of the Self. It represents the primary stage at which the cerements are woven about the mummy that enters Amenta in the Desert of Set. It appears on the front of the Tree as the *apparently living semblance* of the ego with which it identifies itself on its gradual descent into matter (Malkuth). Its awakening to mundane consciousness is in reality a sleep and a death from which the original Principle of Consciousness may be salvaged only by travelling the Paths of Amenta *in reverse*. This backward journey through the Tunnels of Set commences in the Tuat, the preliminary passage or 32nd Path that leads back from Malkuth (mundane consciousness) to the astral spheres of Yesod.

Oriental traditions have typified this descent of Consciousness in terms of the three states of *sushupti* (sleeping), *svapna* (dreaming), and *jagrat* (wakeful) consciousness, and their reintegration in a fourth state — *turiya* — which is not really a state at all, but the substratum of the other three and the only real element in those three. *Turiya* equates with Kether (Undifferentiated Consciousness), *Sushupti* equates with Daäth, *Svapna* with Yesod, and *Jagrat* with Malkuth. This

<sup>5</sup>The number of Chokmah is 2; that of Daäth, 11; and Binah is 9; 16 *kalas* in all.

<sup>6</sup>Chokmah (subject), and Binah (object).

scheme matches the qabalistic doctrine: The state of deep and dreamless sleep (*sushupti*) is a state in which mind is not conscious of the objective or phenomenal universe. It is void in the sense that it is empty of thought (images), and dark in the sense that within it light is absent. *Sushupti* merges into *Svapna*, the state of subjective objectivity, or dreaming, because Kether creates in the void of *Sushupti* a stress that manifests as vibration. This stress is mirrored in the dream-world (*Yesod*) as sentience latent in the microcosmic power-zones (*chakras*) in which it assumes elemental forms of ether, fire, air, water, and earth. In other words, this vibration manifests as the six senses which, in turn, are projected as objective phenomena in the wakeful state (*jagrat*; *Malkuth*). In this manner one state or world of consciousness merges into another. Similarly, one state or level of Cosmic Consciousness develops and evolves into another until the original Principle of Consciousness is objectified with increasing density. In this manner the world of 'name and form' appears to the ego (the pseudo-subject) as 'reality', while in actual fact Reality withdraws as the Principle of Consciousness recedes and returns to the point of its original absence.

Daäth as the ego is the shadow-shakti or veiling power of Kether at the lightning-swift moment of its bifurcation into Chokmah (subject) and Binah (object). The ego is a shadow, but it is the shadow of reality. It is impossible to express this concept in the language of duality. Reality is Non-Being, and the ego is the reflection or reverse of Reality in the waters of the Abyss; but not only is the image reversed, it is also inverted.<sup>7</sup> In terms of the Draconian Tradition the ego is the mirage that appears in the Desert of Set.

The exaltation of the ego in Daäth and its claim to be the Crown<sup>8</sup> is the blasphemy against godhead, and those that set up this false idol have been called the Black Brothers. By this act they banish themselves to the Desert of Set for the

<sup>7</sup> See The Great Symbol of Solomon; figure 1 in *Transcendental Magic* by Eliphas Lévi.

<sup>8</sup>A title of Kether.

duration of an aeon; or, if profoundly committed to the averse hierarchy, they may maintain this shadow-sovereignty for 'an aeon and an aeon and an aeon', an entire *kalpa* or Great Cycle of Time. The false king endures until the *kalpa* is terminated by a *Mahapralaya*.<sup>9</sup> Such Black Brothers should not, however, be confused with the Black Brothers whose idol is not the ego but a certain secret Head of a truly averse hierarchy that resumes all the 777<sup>10</sup> paths at the back of the Tree. Eliphas Lévi hinted at this hierarchy in terms of 'black magic' and of the Baphometic Head alight with the sulphur of hell and adored of the Templars. Another Adept who had a glimmering of this Negative Hierarchy was H. P. Blavatsky, yet her gargantuan struggle to draw through the veil some intimation of its dark mysteries ended only in the massive confusion of her two monumental works.<sup>11</sup> Perhaps the Isis she sought to unveil was not the Isis of nature manifest in matter, but the New Isis of the Unnatural, of anti-matter, with its voids of being and black holes in space. Before exploring the Tunnels of Set we have to establish the fact that the mysteries of Non-Being, although not interpreted in ancient times in the way in which we interpret them today, were nonetheless regarded as possessing a significance that was both vital and menacing. This is the more surprising since it is only within the past fifty or so years that these obscure matters have been illuminated by astonishing discoveries in the realms of nuclear and sub-nuclear physics and psychology, none of which had been demonstrated scientifically when qabalistic doctrine was being evolved.

Yet another adept of recent times, Salvador Dali, has suggested by the dark absences that appear abruptly in some of his paintings the doctrine of non-being, of the negative, of

<sup>9</sup>Literally, Great Dissolution. The withdrawal into the Void of the Universe after its manifestation in matter. A *Mahapralaya* occurs after each seven phases of manifested existence. See Aleister Crowley & the Hidden God, chapter 4.

<sup>10</sup>The total number of Paths and Sephiroth of the Tree of Life.

<sup>11</sup>*Isis Unveiled* and *The Secret Doctrine*. These works are replete with allusions to mysteries that are illuminated by the Draconian Tradition and are explained in the present volume.

the noumenal that is Reality underlying phenomenal existence.<sup>12</sup>

Although there is a solution of continuity between the two worlds – represented by the front and the back of the Tree – there is but one *copula*, and it resides in a peculiar function of the sexuality. It is not a bridge in any positive sense, and therefore it may not be described, but it may be adumbrated by the analogy of a lightning flashing between invisible electrodes of positive and negative electricity. The interior dimensions of non-being can be illumined by the blinding radiance liberated by sexual energy discharged in connection with certain techniques of Typhonian magick in which pre-conceptual energy is seized by the most tenuous tentacles of consciousness as it seeps through the veil of the void from the transplutonic eye (*Ain*) beyond Kether.

*The Book of Dzyan*, *The Book of the Law*, and the Thelemic Holy Books, all of which have been made available during the past century, contain magical formulae that have been used from time immemorial, but there is as yet no adequate commentary to any of them, for both Blavatsky and Crowley – advanced as they undoubtedly were – were circumscribed by a basically old-aeon attitude to the Void. Crowley, perhaps by virtue of a conscious identification with the Draconian Current (through the mysteries of the number 666), had intuitively grasped the possibility of an anti-Christ and an anti-Spirit although he could not, it seems, confront the idea of anti-Logos! This is evidenced by the horror with which he referred to the Aeon that has no Word, an aeon yet to come to which he ascribes the letter *Zain*.<sup>13</sup> One Adept only, to my knowledge, was alive to the fact that Crowley had not uttered a Word, because, being identified with the Beast *he was incapable of formulating it*.<sup>14</sup> But reversion to inarticulacy and bestial incapacity to utter a word

<sup>12</sup> See in particular the painting entitled 'Accommodation of Desires', reproduced in *The Secret Life of Salvador Dali*, and elsewhere.

<sup>13</sup> See previous chapter.

<sup>14</sup> The adept in question was Charles Stansfeld Jones (1886-1950), known as Frater Achad. See *Cults of the Shadow*, chapter 8.

does not explain Crowley's failure which was rooted in his inability to fathom the timeless dimension where the veritable anti-word (anti-christ) truly obtained.<sup>15</sup>

An examination of Dion Fortune's version of the Cosmic Doctrine reveals a similar reluctance, or perhaps a genuine inability to *insee* the issue which is that the Magick of Light (LVX) concerns neither white nor black magic but an occult current that, as Austin Spare correctly assumed, vibrates in the spaces *between*; in the interstices, so to speak, of spiritual spacelessness that exists in a necessarily timeless void behind or somewhere outside, the Tree.

If Daäth, the number of which is eleven,<sup>16</sup> be counted in with the remaining four *sephiroth* of the Middle Pillar,<sup>17</sup> the number 37 is obtained. This is a prime number signifying the full manifestation of the magical current symbolized by Set or Shaitan.<sup>18</sup>

That which was known to the Qabalists as the Tree of Death was in fact the other side of the Tree of Life, and the *qliphoth* were 'demonic' forces, the anti-powers concealed in the tunnels of Set that formed the interior network and reverse reflection of the Paths.

The celebrated Qabalist Isaac Luria (1534-1572) composed the following lines which Gershom Scholem<sup>19</sup> describes as an 'exorcism of the "insolent dogs", the powers of the other side':

The insolent dogs must remain outside and cannot come in,  
I summon the 'Old of Days' at evening until they are dispersed,  
Until his will destroys the 'shells'.

He hurls them back into their abysses, they must hide deep in their caverns.<sup>20</sup>

15 Frater Achad, with his formula of reversal and negation, seems to have come closer to the true meaning of *AL* than Crowley himself, for Crowley's commentaries reveal a consistently positive and consequently phenomenal approach to its meaning.

<sup>16</sup> Daäth is 11 and 20, and therefore 31, AL, the Key Word of the Aeon of Horus.

<sup>17</sup>  $10 + 9 + 6 + 11 + 1 = 37$ .

<sup>18</sup> Three, the number of Set or Saturn, multiplied by 37 yields 111 which is the number of Samael (Satan), Pan, and Baphomet.

<sup>19</sup> *The Kabbalah and its Symbolism* (Routledge, 1965).

<sup>20</sup> 'Old of Days', usually translated 'Ancient of Days', is a title of Kether. The 'Shells' are the *qliphoth*.

The insolent dogs are, in a very special sense, 'the dogs of Reason' (i.e. of Daäth) mentioned in AL, chapter 2, verse 27. The ascription of the dog to the infernal realms derives from Egypt where the jackal or desert fox is the typical denizen of the Abyss, both these animals being totems of Set. The symbolism illuminates chapter 2, verse 19: 'Is a God to live in a dog? No! but the highest are of us ...' Dog, which is the word God in reverse, indicates the Pylon of Daäth through which the dog of reason enters the Abyss and 'perishes'. A god is not to 'live in a dog', but the 'highest are of us'. The highest is the height represented by the eighth head of the Serpent that dwells in the Abyss. The 'highest are of us' implying that there are three others: the supernal or highest triad of the Tree, consisting of Kether, Chokmah, and Binah. Together with the eighth (or *height*) these three form eleven. The goddess Nuit (who is Not) proclaims in chapter 1, verse 60: 'My number is 11, as all their numbers who are of us'. These words supply the key to the mystery of the Eight and the Three, or the One and the Three,<sup>21</sup> for the Serpent is One although it has eight heads.<sup>22</sup> Eleven is the number of magick, or 'energy tending to change', and it is at the pylon of Daäth that this death or magical change occurs. Daäth is the only point in the Tree that gives access to the world of Nuit (Not). The word 'us', in both verses, is qabalistically equal to 66 which is the 'Mystic Number of the *Qliphoth* and of the Great Work'.<sup>23</sup> Here then is a key to the real meaning of the *Qliphoth* which has eluded qabalists and occultists alike, for few have fathomed the function of the *qliphoth* in relation to the Great Work. But when it is realized that the 'world of shells' comprises the reverse side of the Tree it is

<sup>21</sup> There is a further mystery here which concerns the letter of fire — *Shin*. According to the *Sefer ha-Temunah* this letter in its complete form has four, not three, tongues. Scholem observes (*ibid*, page 81) 'In our aeon this letter is not manifested and hence does not occur in our Torah'. Also, 'Every negative aspect is connected with this missing letter'. *Shin*, is the triple fire-tongue, and the letter of Set or Shaitan, also of Chozzar the god of Atlantean Magick, and of Choronzon, the Beast of the Abyss.

<sup>22</sup> Hadit says in chapter 2, verse 30: 'I am eight, and one in eight'.

<sup>23</sup> *Liber D.* (See *The Equinox*, volume I, No. 8).

possible to understand why it has been regarded as wholly evil.

The *qliphoth* are not only the shells of the 'dead' but, more importantly they are the anti-forces behind the Tree and the negative substratum that underlies all positive life. As in the case of the Egyptian *Book of the Dead*, the title of which signifies its precise opposite,<sup>24</sup> so also the Jewish Tree of Death is the noumenal source of phenomenal existence. It is the latter that is false for the phenomenal world is the world of appearances, as its name implies. The noumenal source alone IS, because it is NOT. Once this truth is grasped it becomes evident that the ancient myths of evil, with their demonic and terrifying paraphernalia of death, hell, and the Devil, are distorted shadows of the Great Void (the *Ain*) which persistently haunt the human mind. These mysteries are explained in qabalistic terms by the number 66 which is the sum of the series of numbers from one to eleven. 66 is the number of the word LVL which means 'to twist' or 'go round' (the other side of the Tree). As already noted, humanity is 'booked for a turn round the back of the Tree' during the Aeon of Zain. This is the Aeon that will have no Word because it is the Aeon of the anti-logos which will be lived in the realm of the dog, which is a symbolic way of denoting the backside of the Tree. Furthermore, *Zain* is connected with the 'twin' symbolism of Gemini, and a sword denoted the woman, or cleaver in twain, as shown in the eighth key of the Tarot. This key contains also the formula of Love through polarization, for in the Aeon of *Zain* humanity will have transcended the illusions of time and space, having understood the noumenal basis of phenomenal consciousness.

According to occult tradition man will achieve the final initiation by Fire before the final closing or withdrawal of the present *Mahakalpa*.<sup>25</sup> Sixty-six is also the number of DNHBH, the name of a City of Edom which is the shadow of

<sup>24</sup> i.e. The Book of the Ever Deathless.

<sup>25</sup> Fire = the 3-tongued flame represented by the letter *Shin*. According to Crowley (*Magical Record*, p. 144) '*Shin* is the Fire of *Pralaya*, the "Last Judgement"'.

the City of the Pyramids (Binah,  $\text{\textcircled{7}}$ ) in the Desert of Set ( $\text{\textcircled{5}}$ ). Its pylon, Daäth, is the shrine of that Sacred Head (the Eighth) which the Templars adored under the image of Baphomet, the God of the Eightfold Name, *Ocstinomos*. Crowley assumed the god-form of Baphomet as 'Head' of the O.T.O.<sup>26</sup> Eight plus three (the Supernal Triad) constitutes the Sacred Eleven: the number of those 'who are of us'. 'Us' (66) is also the number of ALHIK which is interpreted in Deuteronomy, iv, 24, as 'The Lord thy God (is a consuming fire)'. It can be demonstrated that this fire is the Fire Snake or Ophidian Current. 66 is the number of Gilgal (GLGL) 'a wheel' or 'whorl' and it is instructive to note that the Hindu tradition of the *chakras*, or wheels of force, confirms the Aegypto-Chaldean interpretation of the mysteries of Daäth.

If a diagram of the Tree of Life be superimposed *upside down* upon an upright form of it, various significant facts emerge. Tiphereth remains central, the pivot about which we have swung the inverted Tree; but instead of the White Fire of the Sun we now have the Black Fire of its anti-image; and Kether has become Malkuth as if to illustrate, literally, the text 'Kether is in Malkuth and Malkuth is in Kether, but after a different manner'. This 'different manner' refers to a magical mode associated with the formula of the dog which, to my knowledge, has been indicated in one instance only — viz: in *Liber Trigrammaton*.<sup>27</sup> This book is described by Crowley as 'an account of the cosmic process corresponding to the stanzas of Dzyan in another system'.<sup>28</sup> Finally, but most significantly, Yesod now covers Daäth. Yesod is the seat of the sexual forces and of the densest aspect of the electromagnetic energies of the Fire Snake. It is the abode of *Shakti* and the special place or centre of worship of the devotees of Shaitan (Set) among the Yezidi.<sup>29</sup> Daäth powered by Yesod

<sup>26</sup> *Ordo Templi Orientis*, The Order of the Temple of the East, of which Crowley was at one time the Grand Master.

<sup>27</sup> See *The Magical & Philosophical Commentaries on The Book of the Law*. (Ed. Symonds and Grant; 93 Publishing, Montreal, 1974).

<sup>28</sup> The reference is to the system propounded by H. P. Blavatsky.

<sup>29</sup> See the *Typhonian Trilogy* (Grant/Muller, 1972-75) for a full account of this power-zone.

therefore becomes the energized Word, the *linga* in place of the *lingua*, for Daäth equates with the *Visuddha Chakra*, as Yesod equates with the *Muladhara*.<sup>30</sup> The link between language,<sup>31</sup> represented by the Word (*Visuddha Chakra*) and the *linga*, represented by the *Muladhara*, is an obvious one because the *Logos* is the form assumed by the *linga* when it utters its supreme Word.<sup>32</sup>

The characteristic peculiar to Daäth alone is that the conditions of initiation obtaining in its sphere require the total disintegration of the Word. In other words: The *Muladhara* meets its anti-state in Daäth, and the Word remains unuttered. This in itself initiates the Aeon of *Zayin*, which is a subjective aeon that commences if and when an Adept leaps the voids behind the Tree. This is the Great Work implied by the formula of *viparita* as typified by the reversal of the Tree.

<sup>30</sup> The regions of the throat and genitals respectively.

<sup>31</sup> More correctly, *language*, in the sense of a sacred tongue.

<sup>32</sup> i.e. at the moment of orgasm.

## 4

## The Door of Death

SCATTERED IN several of Crowley's writings, though chiefly in those which he considered not to have been written by himself, but by extra-terrestrial Intelligences that used him as a channel, are hints concerning the true nature of the *qliphoth* or averse Worlds. *Liber 474*, for instance, is described as 'the Gate of the Secret of the Universe', and, as the number of the book suggests, it is ascribed to Daäth.<sup>1</sup> According to *Liber 474*, the universe has to be destroyed. But there is an important qualification for it says: 'by the Universe We mean not that petty Universe which the mind of man can conceive, but that which is revealed to his soul in the Samadhi of Atmadarshan'. And again, through the Gate of the Secret Universe man 'may enter into a real communion with those that are beyond, and he shall be competent to receive communication and instruction from Ourselves directly. Thus shall We prepare him for the Confrontation of Choronzon and the Ordeal of the Abyss, when we have received him into the City of the Pyramids'.

The five words that I have italicized would appear to be singularly significant, for, having destroyed the 'Universe', what else remains? With what or with whom may the initiate then commune? One is reminded of the verse in *AL* which reads: 'I am the Lord of the Double Wand of Power; the

<sup>1</sup>DOTH = 4 + 70 + 400 = 474 (Daäth).

wand of the Force of Coph Nia — but my left hand is empty, for I have crushed an Universe; & nought remains'. This is the 72nd verse of the last chapter of *AL*, and the 217th verse of the Book as a whole. The two numbers, 72 and 217, indicate the nature of the Force mentioned. 72 is the number of OB, the Serpent (*Aub*), the negative or feminine aspect of Od (*Aud*) which is the Magick Light itself; it is also the number of the Chaldean word DBIVN, meaning 'flux' or 'drop of blood'. The word dervies from the Egyptian Typhon or *Tefn*, the Mother of Set. In the Egyptian Mysteries these twin powers the Ob and the Od were represented by Shu and Tefnut, the former signifying fire, the latter, moisture or blood.<sup>2</sup> The number 217 is that of  $\text{Z} H_{\oplus}$  Seth, which is not only the name of the God Set, but of the seven pointed star of Babalon, the Scarlet Woman, the image of which is Sirius. 217 is  $31 \times 7$ , thus asserting its connection with *AL* (31), the Key number of the *Book of the Law*. 217 is also the number of DBVRH, meaning 'a bee' which is the specific symbol of Sekhet, whose name means a bee. She is the goddess of intoxication and sexual passion, hence her connection with honey and with *sakh*, or *sakti*, 'to inflame or inspire' and with 'fermented drink'. The bee, which is the copula between the male and female elements in flowers, was a type of the soul which is represented in Egyptian ideographs as the *Ba* or *Aba-it*, which guides the souls of the dead *en route* for the Sekhet-Aahru, the Fields of Heavenly Mead or Honey. Ba, the astral or double is also a word meaning 'honey' and Shu and Tefnut are said to dispense honey.<sup>3</sup> The goddess Sekhet as *Sakti* is a lunar force, and, together with her attributes of love and sweetness, a fit symbol of the honeymoon, which indicates the sexual nature of the force in question.

The combination of the numbers 72 and 217 yields 289, the number of PTR, an 'aperture', 'hole', or 'void'. The ideas suggested by the numbers of the verse may therefore be resumed by the symbol of the womb and its ophidian eman-

<sup>2</sup>Shu, the letter *Shin* (Fire) applies to Set; Tefnut, blood, to Typhon.

<sup>3</sup>See *Lunisolatry, Ancient & Modern*, by Gerald Massey.

tions. This is confirmed by the curious word, or name, Coph Nia. Coph or Koph means the 'daughter'.<sup>4</sup> It is a name of Proserpine or Persephone, the goddess of destruction. She is called Koph because, as Payne Knight expresses it, she represents the

'Universal daughter, or general secondary principle; for though properly the goddess of Destruction, she is frequently distinguished by the title *Soteira*, Preserver, represented with ears of corn upon her head, as the goddess of Fertility. She was, in reality, the personification of the heat or fire supposed to pervade the earth, which was held to be at once the cause and effect of fertility and destruction, as being at once the cause and effect of fermentation; from which both proceed'.<sup>5</sup>

The second part of the word or name — Nia — is the *ain* (void) in reverse, which identifies the eye or womb of the daughter with the *Ob* or Ophidian Current; a 'double wand' because *Ob* is the complement of *Od*. The 'left hand is empty', for I (the ego) have crushed an Universe & nought (the *ain*) remains'. *Ain* is 61; *Nia* also is 61, but if the number is also reversed, 16 is obtained, and 16 is Hia (She), i.e. the Daughter.<sup>6</sup> 16 is the square of 4, and, in *Liber CCXXXI* the fourth verse, which is numbered 3,<sup>7</sup> declares:

The Virgin of God is enthroned upon an oyster-shell; she is like a pearl and seeketh Seventy to her Four. In her heart is Hadit the invisible glory.

Three is *gimel*, the letter attributed to the Virgin Priestess of the Silver Star. Four is the number of the Wife; she whose door<sup>8</sup> is open. Seeking Seventy<sup>9</sup> to her Four means that the virgin seeks to open her eye or become awakened. Further light is shed upon the meaning of this verse by the penultimate verse of *AL*:

<sup>4</sup>See *Ancient Art & Mythology*, by Sir Richard Payne Knight, Section 117, *koph*.

<sup>5</sup>Italics by present author. Cf remarks on Sekhet and the bee symbolism, *supra*.

<sup>6</sup>See *Cults of the Shadow*, chapter 8, for the significance of the daughter in the formula of Tetragrammaton in the present Aeon.

<sup>7</sup>The verses of *Liber CCXXXI* — as of several other of the Holy Books of Thelema, are numbered from nought (the *ain*) instead of from one; hence the verse numbered 3 is in fact the fourth.

<sup>8</sup>Daleth = 4 = a 'door'.

<sup>9</sup>Ayin = 70 = 'an eye'.

There is a splendour in my name hidden and glorious, as the sun of midnight is ever the son.

The sun-son is Hadit, the invisible glory in the heart of the virgin. The identity of the sun-son is emphasized by the reference to Khephra — the midnight sun — the sun of Amenta, the black sun of Set.

'I am' (the ego) is identical with Daäth, for ego is the shadow-shakti or veiling power of Kether at the lightning-swift moment of its bifurcation into Chokmah and Binah (Horus and Set<sup>10</sup>). Daäth is the ghost, the shadow of reality, an illusory concept that arises in human consciousness but which has no existence apart from it. It is known to Hindu metaphysics as the *chit-jada-granthi* — the subtle and illusory sense of identity that causes consciousness (*chit*) to imagine itself possessed of an individual mind and body, which, in reality, are nonexistent, lifeless, inert (*jada*). *Granthi* is the knot that binds them together in seeming identity. In Egyptian symbolism the mummy represents the *eidolon*, a mere doll or puppet bereft of self-consciousness except when animated by the *khu* or magical power of the Adept. For this reason the human body, which was taken by the Egyptians as the type of the mummy, was considered lifeless or illusory. It is this dead or inert body that is resuscitated in Amenta by the vivifying *khu* of the Adept. Identity with this phantom of ego-consciousness, as the mummy, is projected as a mirage in the Desert of Set. It has to be destroyed (i.e. forgotten), in consciousness, before true death is undergone at the Pylons of Daäth. In this way only is the Universe 'destroyed', and consciousness liberated from the thraldom of imagined existence. Then only may 'he (the Adept) enter into a real communion with those that are beyond'.

The situation becomes comprehensible when the true nature of the subconscious mind (Amenta) has been fathomed. The three states of consciousness — *jagrat*, *svapna*, and *sushupti* — are paralleled in Egyptian symbolism by the

<sup>10</sup>Represented by the planets Neptune and Saturn.

three states of life on earth, life in Amenta, and the state of release from the thraldom of matter which is achieved by becoming one of the *khus* in the celestial sphere of never-setting<sup>11</sup> stars.<sup>12</sup> Once this parallel is grasped it is easy to understand the part played by Daäth. Daäth represents the ego that wrongly identifies consciousness (which it reflects but which it does not generate) with the body-mind complex, thereby ascribing to it the consciousness that pertains not to earth<sup>13</sup> or to Amenta,<sup>14</sup> but to formless and unconditioned (i.e. cosmic) consciousness. The mummy was the type of the body functioning in Amenta; that is to say, the earthly body asleep or 'dead' and functioning at astral levels of consciousness. The death of the body therefore implied the birth of the spirit in Amenta. But this is not the true death that releases the spirit for ever. To bring this about a real death has to be achieved, and this is the total death of the ego both in its personal (conscious) and in its impersonal (dreaming) condition. The mechanics of this process are resumed in the so-called *Book of the Dead* which is the magical manual of the body's metamorphosis into a *khu* (glorified spirit).

<sup>11</sup>The never setting stars typified immortality because to the ancient Egyptians these stars appeared not to die (i.e. set).

<sup>12</sup>Stars typified souls. The physical fact of never setting was later applied to the souls that never died (i.e. they were immortal).

<sup>13</sup>Waking consciousness (*jagrat*).

<sup>14</sup>Dreaming consciousness (*Svapna*).

## 5

## *Beyond the Pylon of the Pit*

THE KEY to the mystery of redeeming or revivifying the mummy in Amenta lies in the magical use of the Fire Snake as taught in the arcane schools, particularly those of Asia.<sup>1</sup> The key is concealed in the myth of Isis and Osiris, and the search of Isis for the lost phallus of Osiris.<sup>2</sup> This matter is treated by Apuleius in his symbolic account of the Mysteries of Isis. Psyche, the soul, imprisoned in the underworld of Pluto, is rescued by Eros. These symbols can be explained in connection with the Tree of Life as interpreted in the light of the New Aeon formulae of Daäth. The Supernal Wisdom (Daäth) is represented by the ego or soul (Psyche) which languishes in Amenta. Kether, as Pluto, the Lord of the Abyss, is the outermost, and, by analogy, the innermost pylon of Amenta and the ultimate Gate to the Outer (Inner) Space where the soul is released by the Eight-Headed Serpent. Eight represents the octave, the *Octinomos* or Master Magician, the topmost or *height*. The symbolism involves the primordial creative power represented by the seven 'daughter'

<sup>1</sup>I have explained the Tantric aspects of this Mystery in my Typhonian Trilogy (q.v.). Crowley was one of the first adepts to incorporate into Western occultism the magical use of the sexual energies, although the African initiate, P. B. Randolph, operating in the United States around the turn of the present century was perhaps the first openly to advocate a magical use of sex. See *Eulis* (P. C. Randolph), Toledo, Ohio, 1896.

<sup>2</sup>For an initiated interpretation of this myth, see *Aleister Crowley & the Hidden God*, chapter 10.

stars of Typhon in the abyss of space (Malkuth), and the eighth, typified by Set or Sothis at the height of heaven (Kether). The depth of Malkuth and the height of Kether is balanced by the Serpent of Daäth in which the formula of the Fire Snake (Eros) is implicit. Thus, Kether is in Malkuth, and Malkuth is in Kether, but after another fashion. In another version of this myth, Pluto or Set is Kether and Eros or the Serpent is Daäth, because Daäth is the Garden of ODN (Eden), the field of electro-magnetic force which is the lair of the Fire Snake; and the Psyche is Malkuth.

The symbolism involves the primal creative power represented by the seven stars of Typhon in the abyss of space, and the eighth child – Set – at the height of heaven typified by the star Sirius or Sothis in which the formula of the Fire Snake is implicit. This symbolism, although apparently complex, is simple, as may be seen by equating it with the well known Buddhist formula: First there IS (i.e. Malkuth) – Form (i.e. Presence of Object). Then there is NOT (i.e. Kether) – Void (i.e. Presence of Subject). Then there IS (i.e. *Ain*) – Neither Form nor Void, but absence of the presence of both Object and Subject (i.e. the Absolute Absence, or Void). The first two stages of the formula comprehend the whole Tree and its ten cosmic power-zones. But there is one beyond ten (i.e. eleven; Daäth) which is the gateway to the *Ain* which makes possible the transition from the Universe represented by the obverse of the Tree to the anti-Universe represented by the reverse of the Tree. The pseudo-sephira, Daäth, is the magic mirror wherein True Being is reflected into ‘matter’ in the form of Existence.<sup>3</sup>

This concept was anciently represented by the identity of Satan the Opposer (and therefore the opposite or reverse) with Malkuth, the mundane universe as it appears in the waking state of consciousness. Yet even the transition from

<sup>3</sup> Being alone is real. It is the within-ness of things; the noumenon. Existence is unreal for, as the word implies, it comports the objectivity of Being in some external state, and there is none. The phenomenal universe, or Existence (as a ‘standing outside’ of subjectivity) is apparent only.

the unreal universe (represented by the Tree) to the real universe that is NOT (represented by the back of the Tree) is illusory, for there is no true bridge between the two universes. There is a *solution of continuity*, and in order to realize this, the height of the Abyss (the eighth star, Sothis) has to be attained in reverse, so that that which appears as the height from the front of the Tree is really the depth when viewed from the ‘other side’. Satan-Set is thus the key to and the name of the Pylon of the Pit, the guardian of which is ‘that ancient devil Choronzon’ whose number, 333, is also that of Shugal, the Howler, the desert fox, the zoomorphic image of Sirius, the Black or Dark One, the Supreme Negative.<sup>4</sup>

In the terminology of the Typhonian Cult, Nuit or Not is the Absolute Negative symbolized by the Seven Stars of Ursa Major, the Spark-Holder or Fire Snake whose eighth child is Sothis, Set, or Hoor-paar-Kraat. Thus, in accordance with ancient symbolism where the child and the mother are identical, Nuit and Set represent the infinite field of possibility, for in Set is concealed his twin – Horus – the manifestation of non-manifestation which the ego (Daäth) alone makes possible.<sup>5</sup>

Austin Osman Spare has shown that the Death Posture<sup>6</sup> is the key to the Gate of the Abyss, and his doctrine of the Neither-Neither is intimately interwoven with the ego-anti-ego complex of Daäth. In that doctrine the hand symbolizes the Zos, or ‘body considered as a whole’, and the hand, as has been shown, is a magical ideograph of the Ape. It was in fact the name of the Kaf-Ape in ancient Egypt.<sup>7</sup> The ape or cynocephalus was the vehicle of Thoth or Daäth. The other key-glyph of Spare’s sorcery, the Kia or Atmospheric ‘I’, is

<sup>4</sup> The word Shugal is the qabalistic equivalent of the word SaGaLa which is said by initiates to be the name of a metal out of which is made the dark or invisible twin star of Sirius. See Robert Temple, *The Sirius Mystery*, p. 24. The fox symbolism is also implicit. See Temple, pp. 24, 48

<sup>5</sup> The Universe is conceptual, and no concept is possible without an ego to conceive it.

<sup>6</sup> See *Images and Oracles of Austin Osman Spare*, Part II, (1975).

<sup>7</sup>Kaf in Hebrew means the ‘palm’ (of the hand).

the de-personalized or anti-ego symbolized by the eye.<sup>8</sup> A certain magical use of these two instruments — the Hand and the Eye — in waking consciousness produces the state of Neither Neither which was Spare's designation for the conceptless or pre-conceptual state. Kia, therefore is the antithesis of Ra-Hoor-Khuit<sup>9</sup> and, as such, is identical with Set. The Satanic implication is contained in the paranomastic identity of the Eye of Set and the 'I' of Kia.

The number of Kia, 31, is also that of AL, the key of *The Book of the Law*, and in this sense Kia may be said to be the Eye of Nuit, the *Ain*, which is the 'other' or secret eye,<sup>10</sup> typified by the anus of Set. The mediaeval qabalist, Pico della Mirandola, formulated this equation in the following terms:

The letters of the name of the evil demon who is the prince of this world [i.e. Set, Satan] are the same as those of the name of God<sup>11</sup>—Tetragram — and he who knows how to effect their transposition can extract one from the other.<sup>12</sup>

Eliphas Lévi glosses this passage with the proclamation *Daemon est Deus inversus*. In *The Secret Wisdom of the Qabalah* J. F. C. Fuller observes that 'Satan . . . is in fact the Tree of Life of our world, that free will which for its very existence depends on the clash of the positive and negative forces which in the moral sphere we call good and evil. Satan is therefore the Shekinah<sup>13</sup> of Assiah [the material world]. Fuller had previously noted with regard to Satan that:

The God of Assiah<sup>14</sup> is the reversed Sammael of Yetzirah,<sup>15</sup> who is

<sup>8</sup>Eye = Ayin = Ain = Nothing.

<sup>9</sup>i.e. the individual point of view.

<sup>10</sup>i.e. the vulva.

<sup>11</sup>God = AL = 31; the affinity comes, as stated, via Kia, the Eye, AL, the Key to the 93 Current (93 is thrice 31), and *Ain*, the secret eye of Nuit who, as Typhon, was the mother or source of Set.

<sup>12</sup>As demonstrated. See previous note. The extract is from *Kabbalistic Conclusions*, XIX, quoted in A. E. Waite: *The Holy Kabbalah*, Book X.

<sup>13</sup>Shekinah is the Jewish equivalent of *shakti*, divine power.

<sup>14</sup>i.e. Satan.

<sup>15</sup>Sammael (SMAL = 131 = Pan etc) is the Guardian on the Threshold (of the Abyss). Yetzirah is the formative or astral world. SMAL, 131, is also the number of Mako (Set) the son of Typhon.

the reversed Metatron of Briah,<sup>16</sup> who is the reversed Adam Qadmon of Atziluth.<sup>17</sup> In brief, Sammael in Assiah is the reversed Adam Qadmon three times removed; he is the 'dark shadow of the manifestation of the Great Androgyne of Good'. (*Qabbalah*, Isaac Myer, p. 331).

The number of Sammael, 131, is of great importance in the present Aeon. It contains the number 13 and its reverse, 31, both of which are vital to the Ophidian Current. Note also that rising on the planes through the three power-zones, Malkuth-Yesod-Tiphareth, brings the focus of power to Daäth, the vortex that sucks in the negative cosmic energies that nourish the Tree. This is typical of the ego which absorbs all like a sponge and then is itself dissolved in the void of the Abyss.

The Dragon whose eighth head reigns in Daäth is identical with the Beast 666. The male half is Shugal (333), the howler in the Desert of Set; the female half is Choronzon (333) or Typhon, the prototype of Babalon, the Scarlet Woman. One of the meanings of *Goetia* is 'howling'<sup>18</sup> which suggests that the ancient *grimoires* were primitive records of man's attempt to rend the veil of the abyss and explore the other side of the Tree. The elaborate codifications of demons and their sigils and the rites accompanying their use parallel the orthodox magical workings used in connection with the front of the Tree. This would explain the need for secrecy and the frequent use of sacred names which veiled the sorcerer's true intentions.

A. E. Waite, in his introduction to *The Book of Ceremonial Magic* speaks of the more orthodox phases of magic as 'aspects of the Secret Tradition insofar as it has declared itself on the side of God'. He then declares 'that there is a tradition à rebours'<sup>19</sup>. He further notes: 'As there is the height of Kether

<sup>16</sup>Metatron is the Angel of Briah, the Creative World.

<sup>17</sup>Atziluth is the World of Spirit, sometimes called the archetypal world. The four worlds: Assiah, Yetzirah, Briah, and Atziluth correspond to the four states of consciousness alluded to by the Hindus as *Jagrut*, *Svapna*, *Sushupti*, and *Turiya*. (See previous chapter).

<sup>18</sup>See *The Confessions of Aleister Crowley*, chapter 20.

<sup>19</sup>Page xxxviii. *A rebours* means 'against the grain', i.e. in reverse.

in Kabalism, so there is the abyss which is below Malkuth . . .'. He does not say, however, that the abyss below Malkuth is accessible to man only through the Gate of Daäth. But on page xli he writes:

As there is a door in the soul which opens on God, so there is another door which opens on the recremental deeps, and there is no doubt that the deeps come in when it is opened effectually. There are also the powers of the abyss.

It will be noticed that Waite distinguishes between the 'deeps' and the 'powers of the abyss'.

There is a Black and a White Art . . . a Science of the Height and a Science of the Abyss, of Metatron and Belial.<sup>20</sup>

It is my intention to show that the Height and the Depth, i.e. the Eighth and the Teph<sup>21</sup> are identical beneath the image of the Beast, whose *eighth* Head is the Door of the Abyss. Waite observes, correctly, that 'Typhon, Juggernaut,<sup>22</sup> and Hecate<sup>23</sup> were not less divine than the gods of the over-world.'<sup>24</sup> He contrasts the over-world with the underworld, or, as we might say, the fore-front of the Tree with its underside.

It is significant that the embodiment of human consciousness, i.e. man, is, in Hebrew, 'Adam', meaning 'red earth' or 'clay', a symbol of blood congealed as flesh. The word *Adam* derives from the Egyptian *Atum* or *Tum*, the setting sun, the blood-red dying sun sinking into Amenta, the hidden land (hell). In the earliest traditions (i.e. the Draconian), before equinoctial time had been established, the North, not the West, was the place of darkness; the left, the underside; even as the South was the earlier East, as the front or place of rising.<sup>25</sup> Daäth, primarily the north, later became identified with the Western Pylon and the bourne of man's sojourn.

<sup>20</sup>The Book of Ceremonial Magic, p. 5.

<sup>21</sup>Tophet; the Depth.

<sup>22</sup>Yog-Nuit. Cf. Yog-Sothoth.

<sup>23</sup>Ur-Hekau, the thigh emblem of the Great Magic Power (*shakti*), known to the Egyptians as the 'Mighty One of Enchantments'. See The Book of the Dead.

<sup>24</sup>The Book of Ceremonial Magic, p. 14.

<sup>25</sup>i.e. of the sun in the macrocosm and the phallus in the microcosm.

From the moment of its incarnation, human consciousness begins its journey to Amenta. Thus, the beginning is in Malkuth (earth); the end is in Daäth (air or space).

The Beast and the Woman conjoined is the formula of the androgynous Baphomet which was represented by the head of an ass. This creature was a Typhonian symbol of the backward way, passage, or tunnel, an appropriate glyph of the Abyss, the gateway to which was Daäth( Death). The symbol of the *qliphoth* of Yesod is known as the 'obscene ass', which, in turn is symbolic of astral consciousness typified by water (blood), the element attributed to the Scarlet Woman. Daäth, as Supernal Wisdom, corresponds to the element fire, for it is the creative aspect of ego that generates images in the blood of Yesod prior to reification in the flesh of Malkuth.

The five cosmic power-zones of the Middle Pillar correspond to the five elements: Earth (Malkuth), Water (Yesod), Fire (Tiphereth) Air (Daäth), and Spirit (Kether). The dissolution of the ego in Amenta has to be accomplished before the 'resurrection' or exaltation to heaven of the Spirit, represented by Kether. The five elements correspond to the five states of consciousness mentioned by the Hindus: *Jagrat* (waking consciousness), Malkuth, Earth; *Svapna* (astral or dreaming consciousness), Yesod, Water; *Sushupti* (void consciousness), Tiphereth, Air; *Turiya* (transcendent consciousness), Daäth, Death, Fire; and *Turiyatita* (Neither Neither state of Kia), Kether, Spirit.<sup>26</sup>

Malkuth (earth) is the menstruum of reification; Yesod (water), the menstruum of reflection or the doubling of the image<sup>27</sup> via the blood of the moon; Tiphereth (air), the menstruum of aspiration by the light of solar consciousness; Daäth (fire), the menstruum of vibration, the Place of the Twin Logoi or Word that is both true and false, uttered and unuttered; and Kether (spirit), the menstruum of Non-being

<sup>26</sup>It will be noticed that in the previous series of attributions Air, not Fire is attributed to Daäth. This is because Daäth as the Gate of the Void = Space (Air), whereas Daäth as Death = Dissolution (Fire).

<sup>27</sup>i.e. reproduction at astral levels.

that transmits the Pure Negativity of the *Ain*.

The total numeration of the Sephiroth of the Middle Pillar, including Daäth, is 37, which represents Unity itself in its balanced trinitarian manifestation.<sup>28</sup> 37 is also the word LHB, meaning the ‘flame’, ‘head’, or ‘point’, which resumes the doctrine of the Head (in Daäth) as the point of access to the universe of Pure Negation. Also, 37 is the number of LVA which means ‘Non’, ‘Neque’, ‘Nondum’, ‘Absque’, ‘Nemo’, ‘Nihil’; not, neither, not yet, without, none, nothing.

As previously noted, the number 333, the half of the Beast in front (Shugal-Set) added to 333, the half behind (Choronzon) appears as the Beast 666. When 333 is subtracted from the number 365,<sup>29</sup> 32 remains. This is the number of total manifestation; things as they are in their totality and finality, as represented by the whole Tree: the ten *sephiroth* and twenty-two paths. Most important of all, however, 32 is the number of IChID, the ego, self, or soul. The word *Ichid* derives from the Egyptian *Akhet*, the spirit, the *manes*, the dead, which highlights the precise nature of the ego as an *upadhi* – an illusory entity masquerading as Being. And this *upadhi* is the sole gateway to the realm of pure Non-Being, from whence all phenomena proceed. The Beast 666 then represents the Dweller at the Gate of the Abyss, and its two aspects – Shugal (333) and Choronzon (333), together resume the 32 *kalas*<sup>30</sup> – which are the keys to the Mystery of Wholeness, Holiness, Totality, represented by the Tree of Life and the Tree of Death.<sup>31</sup>

In *The Natural Genesis* (vol. I. p. 137) Massey declares:

It may be affirmed, generally, that all veritable beginnings in typology, mythology, numbers and language, can be traced to the opening of a Oneness which divides and becomes dual in its manifestation.

This applies also to the metaphysics of ‘Creation’. In

<sup>28</sup> 111 divided by 3.

<sup>29</sup> The complete cycle of manifestation as typified by the circle of 360 degrees, plus the 5 ‘forbidden’ days. See *Cults of the Shadow*, chapter 4.

<sup>30</sup> Sixteen each = 32.

<sup>31</sup> 333 + 32 = 365. The number 365 and the 16 *kalas* have been explained in detail in *Cults of the Shadow*, chapter 4.

Egyptian, the place of opening is the *Teph* or *Tepht*. The Hebrew *Tophet* derives from the Egyptian *Tepht* as the ‘pit’, ‘hell’, the ‘abyss’. The letter ‘T’ was an earlier form of the letter ‘D’, and when the latter replaces the initial letter of the word *Tepht*, we get *Depth*. As Daäth, this is the primal opening on to the Abyss behind the Tree. Massey further declares that ‘the earliest ascertainable human thought was related to *opening*’ in the sense that the mother opened, and *one* thereby became *two*. The metaphysical parallel is also true, for human thought was a conceptualizing of energies issuing from the opening of Daäth as a crack in space, so to speak, through which the forces of Non-being seeped and became, in the process, conceptual thought. Thus the ego flowered, and its root was in the abyss. The word *ego*<sup>32</sup> totals 78, which is the number of *Mezla*, the influence from Kether. This influence did not flow directly into Tiphereth (the seat of human consciousness), it came via the Tunnel of Set behind Daäth through which it passed – as light through a prism – to be broken up into conceptual thought; hence its illusory nature. ‘In the act of opening, things became dual’ – Massey expressed the matter thus in relation to physical phenomena; the same is also true of metaphysical phenomena. A passage in the *Bundahish* expresses the situation in these terms:

The region of Light is the place of Ahura-Mazda, which they call endless Light, and his omniscience is in vision or revelation.

On the other hand: Aharman ‘in Darkness, with backward understanding and desire for destruction was in the abyss, and it is he who will not be, and the place of that destruction, and also of that Darkness, is what they call the endlessly dark’.<sup>33</sup>

<sup>32</sup> By *Cabala Simplex*, Ego = 25, which is the number of The Beast, *ChIva*, as 5 x 5, the source or womb of life. I am indebted to Soror Tanith for pointing out to me that *ShIva* is a metathesis of *AIvash*, thus identifying the Beast with the egoidal prism through which the extraterrestrial forces flow into being from the voids of Space (non-being).

<sup>33</sup> Quoted by Massey in *The Natural Genesis*, vol. I, page 147 from *The Bundahish*, chapter I, verses 2 and 3. (trans. West.)

The number of ego, 78, is also a number of AIVAS, the transmitter of *AL* from an extraterrestrial dimension. This dimension is within, not without, and the message of Aiwass proceeded from the Abyss of Non-being. This negative current, on passing through the prism of the ego,<sup>34</sup> assumed those aspects with which students of the subject are familiar: 'Aiwass is called the minister of Hoor-paar-Kraat, the God of Silence; for his word is the Speech of the Silence'.<sup>35</sup> In other words, 78 (ego) is the Logos, the manifest utterance of the Unmanifest. This vibration (Word), in the process of becoming manifest is inevitably falsified, because in order that it may be formulated, Nothing (Nuit) must appear to become Something (Hadit). The realm of the word — in the microcosm — is the *Visuddha chakra* which is attributed to Daäth. Its element, air, is the menstrum of vibration, the means whereby silence manifests in sound. In magical terms Daäth as air is the means whereby Hoor-paar-Kraat manifests as Ra-Hoor-Khuit. The noumenal becomes phenomenal at the *chit-jada-granthi*<sup>36</sup> or Daäth-centre which typifies the ego, the seeming source of all phenomena.

Also, 78 is the number of Enoch (ChNK), meaning 'to initiate'. Enoch was the source of the Calls or Keys used by Dee and Kelly in their traffic with extraterrestrial entities. It is in fact to Dee that we owe the first account of Choronzon, the Guardian of the Abyss.<sup>37</sup> Furthermore, 78 is the number of MBVL, 'a flood' and therefore *the* flood. The word derives from the Egyptian *mehber*,<sup>38</sup> which contains the actual name of the abyss. Finally, 78 is the number of cards comprising the Tarot pack and, as such, it resumes all possible occult formulae.

<sup>34</sup>In this case, Aleister Crowley.

<sup>35</sup>*Magical & Philosophical Commentaries on The Book of the Law*, p. 94.

<sup>36</sup>A sanskrit term denoting the subtle knot or centre at which sentience identifies itself with insentience and thus appears to create an autonomous entity or conscious subject having the 'world' as its object.

<sup>37</sup>Dr. John Dee, 1527-1608: 'There is a Mighty Daemon, The Mighty Choronzon, who serveth to guard the Great Doors of the Unknown Universe. Know Him Well and Be Ware'.

<sup>38</sup>*Meh*, 'the abyss of waters'; *ber*, later *bel*, to 'well forth', 'to belly out', 'be ebullient'.

To sum up, Daäth is the primal opening, the source of the conceptual universe, i.e. the ego; hence its allegedly satanic and deceptive nature. The formula of its resolution is the formula of initiation into the Real, i.e. the anti-universe or world of non-being, the negative, the *Ain*.

It has been already noted that *Ain*, phenomenal void, is, in reverse, the *Nia*. This word, which is common to many African dialects, denotes the negative, *no*, *not*. It was represented in Egypt by the goddess Nuit. Its hieroglyphic determinative is the menstruating woman. The *ain* (eye) as *nia*, is the eye reversed; not the eye of the light, but the eye of the dark, the occult eye, the vulva in its negative phase, the witch-moon of blood, the lunar eclipse.

The Two Waters or Floods described in the *Bundahish* are said to flow from the North. This is the place of Daäth, the source of the second deluge, the first flowing from the *Ain*, yet further north. Dion Fortune points out that in the earliest traditions the North was considered as the place of greatest darkness. As the female was the first to open and divide into two, so darkness preceded light in the sense that it was the noumenal, the negative state of being, from which existence, the positive state, issued forth. Daäth is the gateway to the primal darkness in the north. Conversely it is also the manifestor of existence, represented by the south. Set is Matter; Nuit is Spirit. The North or back of the Tree with its network of tunnels appears in the South as the front of the Tree in the form of the power-zones and paths. As the Mother-Darkness was primal and represented the back of the Tree, so the Left Hand as the feminine or infernal hand, was also the first. There is a rabbinical tradition which maintains that 'all things came out of the Hé'. Hé is the number 5, which is the glyph of Wôman typified by her negative phase; it is also the equivalent of one hand (five fingers), the hand itself being typical of fashioning, moulding, creating. Its ideograph was the Kaf-ape or cynocephalus, the special vehicle of the god Thoth (the moon), thus indicating the lunar nature of this fashioning. Woman produces the blood from which the flesh is fashioned. The Left Hand thus

equates with the ape symbolism. In the ancient Egyptian mysteries the ape was a type of the transforming dead, that is to say of birth into the spirit world. The esoteric meaning is that, in the night of death (Daäth), the ego is dissolved, sloughs its illusory existence and achieves real being which is non-ego, non-being.

## 6

*Typhonian Teratomas*

THE EARLIEST Mystery Tradition (i.e. the African) was dominated by three key symbols: the Tree, the Water, and the Serpent. These are three supreme types of deity with several primordial races, and they are resumed in the metaphysics of the qabalah as the Tree of Life, the Water of the Abyss, and the Serpent that achieved its apotheosis, or height, *in the depth* to which the Gateway is Daäth.

In several of Crowley's writings there appears the phrase the 'Wrong of the Beginning'.<sup>1</sup> The beginning was with the Abyss which deluged its waters into two streams, that of life and that of death, or, more correctly, that of existence (illusion) and that of being (reality). The positive stream is considered to be real, and the negative stream unreal, whereas the opposite is true as will be shown in due course.

In the sphere of physical phenomena the positive stream of the life-wave became embodied in flesh, and the 'sons of God' were seduced. The matter is expressed in biblical terms by the phrase 'the sons of God came in unto the daughters of men, and they bare children to them ...'<sup>2</sup> From their copulations emerged Typhonian teratomas such as those described by Berosus in his account of creation.<sup>3</sup> Of these

<sup>1</sup>See, for instance, *Liber LXV*, chapter IV, verse 56. This Book has been reprinted with a Comment in the Magazine *Sothis*, Vol. I. No. V.

<sup>2</sup>Genesis, VI, 4.

<sup>3</sup>See *Magical Creation*, by Kenneth Grant, Carfax Monograph No. IX.

teratomas the dragon and the ape were the archetypes. Dragons<sup>4</sup> died out, but the ape yet survives as the symbol of the degradation of the gods in their traffic with embodied life-force. The matter features prominently in ancient writings such as the *Book of Enoch*, the Sumerian *Gilgamesh Epic*, the *Zend Avesta*, the *Bundahish*, the *Vedas*, and in the more ancient *Book of Dzyan*.

According to the secret doctrine these beasts are the outcome of pre-human magical experiments by extra-terrestrials who copulated with primitive women. The fact that such congress also occurred between the higher *simia* and the lower human was mentioned by P. B. Randolph as proof of the possibility of such interbreeding, in support of which he cites 'The tailed "men" of Namaqua Land; the dwarf peoples of gorilla-land, and the offspring of Hottentot women captured and impregnated by the giant apes of Nigritia'.<sup>5</sup>

But the 'Wrong of the Beginning' appertained to couplings vastly earlier than those mentioned by Randolph. One of the reasons of the abhorrence in which the Left Hand Path has been held through aeons of time to the present day is due to the kind of cosmic miscegenation implied by the intrusion of influences from the back, left, or infernal side, of the Tree, with its consequent *perichoresis* of non-being into the realm of manifest existence. A misunderstanding of the function of Daäth and of the nature of Choronzon (the Gate of the Abyss) has been the cause of this misinterpretation. The Left Hand Path is prior to that of the right in the sense, and in this sense only, that the Left is the first (the *Ain*) which is symbolic of true being (i.e. non-being) as distinct from apparent or phenomenal existence, which, as the word implies 'exists outside'. That which is noumenal (i.e. *within*) is prior to that which is without (i.e. phenomenal). There is no objective reality, but there is the manifestation of non-

<sup>4</sup>The symbol of the Dragon of the Deep, of which Dagon (777) is the type, may have been deposited in mythology by actual encounters on earth between amphibious extraterrestrials and primitive humanity. See Temple, *The Sirius Mystery*, Sidgwick & Jackson, 1976.

<sup>5</sup>Eulis by P. B. Randolph (Toledo, Ohio, 1896.) p. 173.

manifestation; the shadow of being that is cast by non-being. This current, when applied to the physiology of incarnation, produces the Typhonic teratomas which became the *types* of the Qliphoth as symbolic of the influences emanating from the 'other world'; in the terminology of qabalistic metaphysics, the other side of the Tree.

Choronzon manifests as the Scarlet Woman, a form of Babalon<sup>6</sup> as the first opening or gateway, the *beginning* represented by blood, the scarlet fluid of incarnation. *Babal* or *Bab-el* means the 'Gate of God', and, as such, is equated with the Northern gate of Eden (heaven) interpreted qabalistically as Daäth. *AL* or *EL* is 31, the key number of the New Aeon, as fully explained in the \*Trilogy.

Berosus and other ancient authorities have preserved records of the monstrous creatures that swarmed into creation and which were reflected into mythology as the 'giants'.<sup>7</sup> The generic name for them is *Oza*, 78, a number of Aiwas and of the influence from Kether (*Mezla*). The *Oz* is the entity that casts its monstrous and ape-like shadow over *The Magician* in Crowley's design of the Tarot Pack.<sup>8</sup> The ego, 78, as the 'ape' of the Self fulfils a similar function to that of the cynocephalus in relation to the Moon god, Thoth. The ape, *kaf*, was the hand of Thoth, the executor of the god's decrees, as the ego is the executive of the Self (true Being) in the world of illusion (i.e. the lunar universe). The Hand and the Eye are combined in the symbolism of Daäth as the Ape of Thoth, the Phallus of Set, and the Eye of Typhon (Babalon), the *Ain* of the Abyss.

The Veil of the Abyss that separates the supernal triad, Kether-Chokmah-Binah, from the solar centre, Tiphereth, is balanced by the Veil of Paroketh which divides that centre

<sup>6</sup>The orthography *Babalon*, as distinct from Babylon, originated in *The Book of the Law*. See the *Comments on AL*, for a full explanation.

<sup>7</sup>Mentioned in *Genesis*.

<sup>8</sup>Atu II, ascribed to Mercury and hence to the Ape of Thoth. See *The Book of Thoth* by Aleister Crowley.

from the lunar and sublunary<sup>9</sup> worlds. The world of emanations of the *Ain* comprises the supernal power-zones. The solar or creative world is characterized by the middle segment of the Tree, and the world of formation<sup>10</sup> is represented by the Yesodian centre below the Veil of Paroketh. The Double Veil conceals a mystery of the Qabalah no less important than that of the Double Horizon and the Mystery of the Lord of the Wand of Double Power in the Egyptian Tradition. In Jewish mysticism, Paroketh or Parakah was the veil that divided the Temple. Its number, 305, is that of Yetzirah, the World of Formation, and as the Veil of the Abyss divides the World of Emanations from the World of Creation, so the Veil of Paroketh divides the World of Creation from the World of Formation. The Veil of the Abyss conceals Daäth; the Veil of Paroketh obscures Yesod, and these two power zones generate the glamour and illusion that constitute the world of appearances.

The veil divides. In the macrocosm the horizon divides the year, and the sign of division has been deposited in the astrological sign of  which shows the sun rising or setting on the double horizon and dividing the circle of the year into summer and winter, as sunrise and sunset divide the round of the day into light and dark. In the microcosm the veil divides the maid from the woman. It is in the physiological sense that the serpent is identified with the veil of the division of one whole.<sup>11</sup> The hole or *Teph* of the Snake<sup>12</sup> is composed of two halves; the negative or latent potentiality of the Maiden, and the positive or patent power of the Woman. Thus the Serpent, the Tree,<sup>13</sup> and the Abyss<sup>14</sup> are resumed in the eleventh *sephira*, Daäth. Its northerly position on the

<sup>9</sup> The sublunary worlds are the astral, the etheric, and the qliphotic. They are specifically related to the Yesodic and Malkuthian power-zones.

<sup>10</sup>i.e. the astral world.

<sup>11</sup>The total cycle represented by the 10 *sephiroth*.

<sup>12</sup>i.e. the Abyss.

<sup>13</sup>The 10 *sephiroth* or total cycle of the manifest and the unmanifest; one each side of the veil.

<sup>14</sup>The emanating source of both.

Tree balances the ninth *sephira*,<sup>15</sup> which is the southern manifestation of the *ain*, via the double wanded One (11), Daäth. This qabalistic equation expresses the interrelationship between Nuit (Typhon) and Hadit (Set) in terms of the dual polarity of manifestation.

The formula of IHVH<sup>16</sup> is implicit in this symbolism, for, according to rabbinical lore Jehovah denotes a *divided* entity, half serpent, half woman. Ihuh is Chavvah or Eve. One Jewish tradition has it that Eve commenced menstruating on a Tuesday, at which time she transformed into a serpent. In the Indian tradition, Tuesday is sacred to Kali, the goddess of Time<sup>17</sup> and of Blood. One of her glyphs is the Dragon of the Deep. In the Western Arcane tradition, Tuesday is ascribed to Mars who is preëminently the deity of bloodshed, not — primarily — of battle, but of sexuality.<sup>18</sup> Mars represented the cleaver, and the blood which flowed from the mother-cleft was the earliest type of Mars as the mystical energy of the goddess. This enables us to interpret the symbol of the sword and of the verse in *AL* which reads:

Let the woman be girt with a sword before me: let blood flow to my name.<sup>19</sup>

Ra-Hoor-Khuit, the *child*, is speaking; his manifestation is dependent upon the cleavage into two<sup>20</sup> characteristic of the formula of creation. There is also a deeper implication. In Hebrew the word for sword, *zain*, is attributed to the Twins, Set-Horus. *Zain* is the number seven, the number of Sevekh, the earlier form of Set as the son of the Mother (Typhon), one of whose symbols was the crocodile, the water-snake or dragon of the deep. Like the progeny of

<sup>15</sup>The power-zone Yesod, ascribed to Teth, i.e. Set.

<sup>16</sup>Tetragrammaton. See *The Magical Revival* for an initiated interpretation of this formula.

<sup>17</sup>Kali also divides, for she cuts Time into *kalas*; periods.

<sup>18</sup>See *Aleister Crowley & the Hidden God*, chapter 4, note 20.

<sup>19</sup>AL. III, 11. Note the number of the verse; eleven, the number of Daäth and of magick, i.e. 'energy tending to change'.

<sup>20</sup>Two's-day, hence Eve's manifestation on that day typifies the formula of creation.

Tiamat,<sup>21</sup> Sevekh assumed his mother's totem, the crocodile. According to one tradition he was the seventh son, and, together with his mother, the eighth power; the power that represented the height or summit. He was in fact the fulfilment of his mother. In this rôle, the mother and her male child (Set) were given a permanent place in the planisphere, where they occupy the central position at the summit or pole.<sup>22</sup>

The Mother and Child constituted the Dragon with 8 heads that forms the subject of the Golden Dawn Ritual.<sup>23</sup> Seven of the heads can be identified with the seven planets, and the seven inferior *sephiroth* of the Tree of Life, the seven that have their summit or height in Daäth.

The Veil that conceals the Dragon of the Abyss divides the triad of the Supernals, the vehicle of the *Ain*,<sup>24</sup> from the inferior seven power-zones which are vehicles of the *zain*, the dual power of the twins -- Set-Horus -- negative and positive, Hoor-paar-Kraat and Ra-Hoor-Khuit. Furthermore, the sword is a symbol of the dove whose glyph is the *yoni*, and, as Massey observes, they 'both unite in one image under one name'<sup>25</sup> because of their origin in the Great Magic Power or Secret Eye. One of the symbols of this power combines in one image both the sword and the tail of the dove. The dove was an image of Typhon long ages before it was associated with the virgin or 'veiled one' of later traditions. It is the Typhonian dove that is depicted diving into the chalice on the great seal of the *Ordo Templi Orientis*. The chalice bears the sign of the cross which also is pre-Christian as the sign of the X, the ten or total. One form of the total is the tenfold cross of the Tree of Life. But it is the eleven-fold cross which Crowley, as a Gnostic, identified with the *Octinomos* or

<sup>21</sup>The 'Mother of Time' in the Beronian account of creation.

<sup>22</sup>See the Zodiac of Denderah.

<sup>23</sup>See frontispiece to this book.

<sup>24</sup>Kether-Chokmah-Binah. This triad dominates all and corresponds to the letters *Aleph*, *Beth*, *Gimel* which, by analogy, comprise the whole world.

<sup>25</sup>Z-ain.

<sup>26</sup>The Great Magic Power (*Ur-Hekau*) typifies the faculty of clairvoyant vision, which the ancients represented by the glyph of the Eye.

eightfold name, BAPHOMET, the ancient Head adored of the Templars. Daäth is the eleventh power-zone, and the elevenfold cross denotes the Crossing of the Abyss, though not -- as Crowley supposed -- in the sense in which that event is described in *One Star in Sight*,<sup>27</sup> but rather in the sense of a crossing over from one side of the Tree to the 'other side' -- viz: the Tree of Death. This is confirmed by the name itself, for the root of Baphomet is *Mete*,<sup>28</sup> 'one and seven', i.e. the eighth (Set), with all the wealth of symbolism implied by the formula of Hoor-paar-Kraat, the Hidden God.

Further corroboration of this reading may be found in the allusion to the 'dogs of reason' associated with Daäth, the Sphere of the *Ruach* which later traditions metaphysicalized and appropriated to the faculty of reason. Later, that is, in the sense that the 'dove of Mary' is the metaphysicalized version of a symbol which can be traced to the Great Magic Power resumed under the glyph of the *Ain* and the *Zain*: the seven and the one.<sup>29</sup> The *Ru* (later *Lu*) was the emaner as the *Ain*, or secret eye. Due to fusion of two levels of language the *Ru* and *Lu* became identical. They deposited the word *hriliu*, a Gnostic term which Crowley restored and incorporated in his Gnostic Mass.<sup>30</sup> He defined *hriliu* as the 'metaphysical ecstasy', i.e. the ecstasy beyond the physical, and therefore beyond the manifest. The Hebrew word *ruach* is derived from *Ru*, meaning a 'yoni' or 'wheel' whose revolving, spiralling or whirling motion identified it with spirit. In the *Book of the Dead* the *ruach* appears as *Ru-hak* which according to the primitive gnosis denotes the mouth or vulva of Hak.<sup>31</sup> Massey notes that Ru-Hak was 'a deluding snake . . . the reptile which makes use of this magic power (*hak*) to draw the victim towards his mouth'.<sup>32</sup> The point of

<sup>27</sup>See *Magick*, p. 327. *et seq.*

<sup>28</sup>*The Natural Genesis*, II, 14.

<sup>29</sup>*Zain* = 7; *ain* is our word 'one' derived originally from the None that was first, and therefore one as the prime concept.

<sup>30</sup>See *Magick*, p. 423 *et seq.*

<sup>31</sup>The magic power; cf. Ur-Hekau, Hekt, Hecate, Hexe, Hag, as the witch or wielder of glamour or illusion.

<sup>32</sup>Italics by present author.

importance is that the word 'mouth', when not interpreted according to the primitive or physiological gnosis, denotes Daäth as the outlet or *uterus* that utters the Word or *logos*. The mystical counterpart of this activity is the *Visuddha chakra*<sup>33</sup> which is associated with the power-zone at the base of the cerebellum, the seat of the reproductive energies. To this zone the qabalists attributed the letter *qoph*.<sup>34</sup>

The word *Hak* is an earlier form of Hag, Hexe, Witch. *Hekau* in Egyptian signifies 'magic', or 'to charm'; it also means 'beer', which contains the result of *fermentation*, viz: alcoholic spirits. Massey cites also the Chinese word *Hak*, a name for 'distilling spirits', which, as he observes, is 'also a mode of magic' because the intoxication, resulting from *Hak*, opens the gate of the spirit world and facilitates astral vision. And so, in the *Book of the Dead* there appears the exhortation: 'Go back Ruhak! fascinating or striking cold with the eyes' (ch.Cl.) The symbolism of the eye has already been explained, but the epithet 'cold', apart from its obvious connection with the blood of the reptile and the paralysis induced by its glance, also suggests the 'icy realms of nothingness'<sup>35</sup> which characterize the 'other' Universe, Universe 'B', and the 'cold waste of Kadath' which H. P. Lovecraft associated with influences from 'outside', that is the other side of the Tree.

The *qoph*<sup>36</sup> symbolism is also relevant. *Qoph* is a development, one might almost say a refinement of the idea of *Kaph*, the eleventh letter of the ancient alphabets, the letter which identifies the kaf-monkey (*cynocephalus*) that *apes* or reflects the Word through the mechanism of sexual reproduction. The ape was a symbol of earlier magical experiments involving the use of the Ophidian Current in connection with the energies symbolized by *qoph*, which means the 'back of the head'. The head is *Resh*, the Hebrew letter 'R' (later 'L').

<sup>33</sup>The throat centre. Note that to it the Hindus ascribe a lotus having 16 petals.

<sup>34</sup>See *Cults of the Shadow*, chapter 1.

<sup>35</sup>MSR. Grade Papers. Student I Degree, by Michael Bertaux.

<sup>36</sup>*Qoph* may be considered as a *metaphysicalized Kaph*.

We are back again at the *hriliu* or metaphysical ecstasy induced by passing through the Gate of the Abyss into a realm that is not only beyond matter, but which is positively anti-matter. The head as the *resh* is the sun (*Tiphereth*), and the back of the head as the *qoph*, is the moon represented by *Yesod* on the Tree. Sun and Moon, *Resh* and *Qoph*; these concepts when blended are an expression of Spirit: *Resh* (200) + *Qoph* (100) = *Shin* (300). *Shin* is the triadic form of the One, *Ain*, or *Yoni*, that is None. The letter *shin* derived from the ideographic form of the Beast as the thigh of Pasht the lioness, the great cat *Bâst*, the cut or cleft. The sexual nature of the cut or division has been continued in *The Book of the Law*.<sup>37</sup> Massey claims that the thigh, symbolic of Great Magic Power, *hekau*, 'became the letter Sin (*Shin*)'.<sup>38</sup> According to AL: 'The word of Sin is Restriction'.<sup>39</sup> Because of its identity with the feminine divider in twain, the *Shin* became a symbol of the Spirit in its negative or non-manifesting phase. *Pesh*, *Peh*, or *Pasht*, supplied the type of the feminine thigh or magic power of the *hekt*, hecate, witch, or wise woman associated with the oracle of periodic time, and, at a later stage the *peh* or thigh-symbol of the Aeon, or *end of a period of time*.<sup>40</sup> Sin as restriction in the moral sphere is related to the 'five black or negative days of the intercalary period of the Epagomenae'. Massey cites an Australian myth in which 'the snake is said to sever the Tree of Life, so that it could walk off in human fashion as the male and female'. In this the Snake is the *divider* because it was a type of menstruation. This is the 'division hither homeward' as implying the path of return to non-manifestation. This type of the ending of an aeon, and therefore of restriction in the sense of termination, is sometimes represented by

<sup>37</sup>AL. I. 29: 'For I am divided for love's sake, for the chance of union'. Also, AL. III. 2: 'There is division hither homeward . . .'

<sup>38</sup>—The Egyptian ideograph of the haunch or thigh that became the later Hebrew letter ☚ (*Shin*) ascribed to Spirit.

<sup>39</sup>AL. II. 41.

<sup>40</sup>The letter *Shin* is attributed, in the old Tarot pack, to the Trump entitled The Angel of the Last Judgment; it typifies Destruction by Fire and is now applied to the New Aeon symbolism where the Trump is entitled The Aeon. See *The Book of Thoth*.

the lizard which is another form of the serpent. Its name, *Tzab* has the value of 93 which equates it qabalistically with the specifically Thelemic manifestation of the Ophidian Current. Its cognate glyph is *Nakaka* (also 93), the name of the Serpent of the Dark, the night of Nuit that can manifest only by virtue of the Har (Horus), the *child* that is the result of love (*agapé*, 93), under will (*thelema*, 93). The child is the divider of the Mother-Darkness (Nuit); it is his fire<sup>41</sup> that reveals her, as the lightning flash illuminates the nightsky. Thus it is said: 'Had! the manifestation of Nuit'.<sup>42</sup>

On page 56 the seven heads of the dragon were identified with the seven planets and the seven inferior power-zones of the Tree of Life. Before we attempt to trace this identification it is necessary to understand that in the earliest magical mythologies, such as the Egyptian, the primal power-zones were concentrated in the 8 gods that ruled in Am-Smen, the Place of Chaos.<sup>43</sup> These eight primary powers were later demoted and identified with the lesser cosmic power-zones: The Sun, Jupiter, Earth, Moon, Mars, Mercury, and Venus. These powers were identified with the basal pyramid of the Tree of Life which culminated in the summit or height, the eighth power-zone typified by Daäth, the place of Choronzon or Chaos in the Abyss.<sup>44</sup> Am-Smen was also known as the place of purgation and preparation, which it is by virtue of its association with the Babalonic aspect of Choronzon as previously explained. The Smen, semen, or seed, was originally the fructifying blood regarded as feminine before the creative spirit was ascribed to masculinity.

In the Sumerian phase of mythology, the seven heads of the devouring dragon<sup>45</sup> were represented as follows:

The first by a Scorpion

<sup>41</sup>Har not only means *child*, but also *fire*; it is the root of Hal or Hellfire.

<sup>42</sup>Note that one meaning of the word Nuit is Not.

<sup>43</sup>Crowley equates Chaos with Therion (the Beast). See *Magick*, *Liber XXV* and compare same with chapter 25 of *The Book of Lies*.

<sup>44</sup>The fourfold base and the triangular or threefold elevation.

<sup>45</sup>i.e. Apophis. See ideogram depicting the eight — not seven — loops, thus subsuming the 8 primary power-zones and the 16 *kalas*. Page 137.

The second by a Whirling Cross or Thunderbolt<sup>46</sup>

The third by a Leopard or Hyena

The fourth by a Serpent

The fifth by a Raging Lion

The sixth by a Rebellious Giant

The seventh by Typhon, Angel of the Fatal Wind.

Although we cannot expect a perfect concordance of symbolism, these seven types equate almost precisely with the powers of the planets listed above. For in its earliest mythological phase the Sun was identified, not with heaven but with hell and with the fiery sting of the scorpion; which is why, in the primal myths, the sun is not celebrated and blessed for its life-giving rays, but cursed and abhorred for its blasting heat. It was after the myth-makers had left their earliest home<sup>47</sup> that the sun began gradually to assume the beneficent rôle which it played in later mythologies.

The fire of hell was based upon direct experience of the Har as the son-sun of heaven, the har or hell caused by the elemental phenomenon of withering heat. In later times, the Har or Horus became the glorious creative god typified by the solar hawk. Yet the primordial conception persisted into the later phases of Egyptian thought when elemental blackness (the blackness of scorching heat) had been metaphysicalized into moral evil, for the Egyptians maintained that all evil emanated from the place of sunrise, while all good and healing forces radiated from the land in the West.<sup>48</sup> Massey has demonstrated by a comparative list of names that in 36 African languages the name for hell is the same as for fire, which in turn is frequently synonymous with the sun. Albert Churchward also makes this point.<sup>49</sup>

To Jupiter is ascribed the thunderbolt or whirling swastika. The Leopard and Hyena are types of transformation. The latter in particular is known as the 'beast of blood' and therefore a lunar form of this element in its formative phase is

<sup>46</sup>The swastika.

<sup>47</sup>i.e. Equatorial Africa.

<sup>48</sup>The place of sunset.

<sup>49</sup>See *The Magical Revival*, p. 71.

ascribed to the element and the planet Earth. In the Egyptian version of the Seven Heads of the Dragon, the hyena is replaced by the bull which, as a type, corresponds to the element earth.

The Serpent is ascribed to the Moon for reasons which have already been adduced. In the Egyptian List of the Seven, the Serpent is described as 'going eating his hour'. The hour is a division of time and the act of consumption is an allusion to the devouring dragon of the eclipse and the five black days when light is obscured. It is significant that in an Egyptian text 'She' (the Serpent) is named 'The Maker of Invisible Existence Apparent', an allusion to the act of incarnation or entifying, and therefore of *identifying* by the fleshing that is the function peculiar to the lunar current in its Ophidian phase.

The Raging Lion can be identified with the planet Mars, and this is corroborated in the Egyptian List by the epithet 'Red Eyes'.

The Rebellious Giant or Ape, the vehicle of Thoth, identifies the next member of the Seven with the planet Mercury. The symbolism of the Ape and the Giant has been already explained.<sup>50</sup>

The final head is named the 'messenger of the fatal wind' and it is identified with the breath of fire, with Serk, Scorpio, Sirocco, and Typhon, the Typhoon. In the Egyptian List this head is described as 'hissing to come forth and turn back; seeing by night and bringing by day', a perfect description of the Bennu or Phoenix type of the returner.

The Seven heads that culminate in the Eight (the Height) are the cosmic power-zones<sup>51</sup> plus Daäth, the Place of Purification or *Preparation* for the ultimate experience typified by the Supernal Triad, thus making eleven centres in all.

In the symbolic representation of the Fall<sup>52</sup> the heads

<sup>50</sup> See page 53.

<sup>51</sup> Represented by the seven inferior Sephiroth from Malkuth to Chesed.

<sup>52</sup> See Frontispiece.

of the Dragon bear the names of the eight Edomite<sup>53</sup> Kings, and their horns the names of the eleven dukes: 'And because in Daäth was the utmost rise of the Great Serpent of Evil; therefore there is as it were another Sephira, making eight heads according to the number of the eight kings;<sup>54</sup> and for the Infernal and Averse Sephiroth eleven instead of ten,<sup>55</sup> according to the number of the eleven dukes of Edom.<sup>56</sup>

In the human body the eight power-zones form the Magnetic Cross shown in diagram 1 of *Cults of the Shadow* (q.v.) and in a system as widely divergent as the Taoist, we find Han Shan (1546-1623) expatiating on these basic 8 centres, which he refers to as the 'Eight Consciousnesses':

If one breaks through the nest of the Eight Consciousnesses, and with one great leap passes right through them, then there is nothing more for him to attain . . . Why? Because if the Eight Consciousnesses are not broken through, whatever one sees and does are merely works of the *samsaric*<sup>57</sup> consciousness and senses.<sup>58</sup>

It is when we have made this leap or jump across the Abyss — and only then — that 'we know that we are not . . . At that moment we realize that we are void, that void is subjectivity, and that subjectivity is us — not us as individual selves but us as all sentient beings, not as any sort of sentient being but as sentient *being* as such. That is the negative way . . . that is why we must know that we are not in order that we may understand in what manner we can be'.<sup>59</sup>

The vivifying of these 8 centres by the action of the Fire Snake or Kundalini is the aim of all esoteric systems of magical and mystical attainment. Not until the Fire Snake has been brought to the height, the eighth power-zone, may

<sup>53</sup> Edom is another name for Esau which means 'red'. According to Kuhn (*Lost Light* pp. 257, 275) 'Esau was called "red" because he sucked his mother's blood before his birth. Sold his birthright for a mess of "red". Tradition shows Esau imaged by the solar hawk, which symbolized blood [Hor-Apollo. Bk. I. 6].' The Kings of Edom therefore were Kings of the Red Land or *place of blood*.

<sup>54</sup> Centres or Zones of Power.

<sup>55</sup> Eleven instead of Ten Sephiroth.

<sup>56</sup> The number of the Qliphoth is 11.

<sup>57</sup>i.e. the phenomenal world.

<sup>58</sup> Quoted in *Ask the Awakened*, p. 182 (Wei Wu Wei).

<sup>59</sup> Wei Wu Wei commenting on Han Shan's words. *Ibid*, p. 182-83.

the leap be successfully undertaken. The peculiar nature of this leap has been hinted at in the writings of the ancients, yet the clue has been almost entirely overlooked by most modern exponents of the Mysteries. Exceptions are H. P. Blavatsky, who concealed the truth rather than revealed it; Aleister Crowley, who in *The Book of Lies (Liber 333)*<sup>60</sup> treated the matter guardedly, and Michael Bertiau whose generous sprinkling of allusions to the subject are, to date, available only to the few who are admitted to the occult organization known as The Cult of the Black Snake.<sup>61</sup> These Adepts allude to the expressly sexual nature of the key to this ultimate Mystery, but whether they have presented it as mysticism or as magic or — as in Blavatsky's case — as the work of the devil himself, they leave the reader in little doubt as to its potency as a means of attainment. And in order to understand how this key operates it is necessary to understand the myth of the banishment of man from the Garden of Eden and the magical significance of the so-called 'Fall'.

<sup>60</sup>As may be expected, since 333 is the number of Choronzon.

<sup>61</sup>*La Couleuvre Noire*. The Inner Order of The Monastery of the Seven Rays under the leadership of Michael Bertiau. See *Cults of the Shadow*, chapters 9 and 10.

## 7

## *Idols of Merodach*

ACCORDING TO an ancient rabbinical tradition of man's fall into matter, he only was cast forth from the Garden of Eden while the woman remained behind. Man's sole means of return to 'paradise' lay therefore through the woman. This allegory is the origin of the symbolism of Woman as the *first*, the *inner*, the *lower*, the *back*, the *nightside*, while the Man came to represent the *second*, the *outer*, the *higher*, the *front*, the *daytime*, the *right*. This equation lies at the root of man's later supremacy in the sociological sphere.

The two primal elements as Adam and Eve<sup>1</sup> supply the key also to the magical complex that was reared on the polarity of the sexes. Adam, 45, and Eve, 16, when combined produce *Ain*, 61, which is the source of manifestation as the Eye of the Void. The number of Eve is that of the *kalas*. Qabalistically interpreted, therefore, the allegory signifies man's return to Paradise via the 16 *kalas*.

*Ain* in reverse (i.e. *Nia*) is the Daughter, Koph or Qoph whose glyph, the Kaf Ape, is the vehicle of Thoth, the moon. *Ain*, 61, as *Nia*, yields 16, the number of *kalas* ascribed to the *Mahakala* (i.e. the moon). The lunar path is from west to east, the reverse of that of the solar path. *Qoph* is attributed to the Moon in the macrocosm and to the back of the head in the microcosm. As previously explained, *Resh*, the letter of

<sup>1</sup>AIM = 45; HVH = 16.

the Sun is the Head, the back of which is symbolized by the Moon. This symbolism is reflected in man (Adam) and woman (Eve), the former representing day, the sun; the latter, the moon; Adam, the head, Eve the back of the head where the seat of the sexual forces is primarily situated.

The symbolism of the fall contains the original separation or cleavage into two halves of the primordial Unity (*Ain*) which, on becoming two, or reproducing itself, becomes the *Nia* or 'daughter' containing the 16 *kalas*. J. F. C. Fuller notes that . . . allegorically the creation of Eve precedes that of Adam, for allegorically the positive forces of life (the masculine) emanate from the negative forces (the feminine). By separating the Yod from Tetragrammaton<sup>2</sup> – (Y)HVH – and thus creating Eve, a stupendous active and consequently demoniacal force is released; for Eve is the 'mother of all living things' (including the 'Mother of God') the female, or negative, force of Jah (YH) – the Hé of which is ever seeking to reunite with Yod'.<sup>3</sup>

IHVH, 26, is the sum of the numbers of the sephiroth of the main trunk of the Tree<sup>4</sup> excluding Daäth.<sup>5</sup> According to Crowley the magical formula of the present Aeon is a word of eleven letters: Abrahadabra. DBR, which is the root of the formula is 206 which is the *Oracle* or Word of Power that emanates from the *Ru*, the feminine Gateway of the Word of Light. DBR is the exact equivalent of the Egyptian *Khephsh*, the hinder thigh typical of the Great Magic Power.<sup>6</sup> Abrahadabra is consequently the dynamic or magical expression of IHVH (typified by the central trunk of the Tree), the eleven-fold Word that vibrates in Daäth behind the Veil or Cloud of the Abyss.<sup>7</sup> It is the magic spell that re-combines the Yod (the lost phallus of Osiris) and the Eve of Eden, represented

<sup>2</sup>i.e. by separating I from IHVH

<sup>3</sup>*The Secret Wisdom of the Qabalah*, p. 130 (J. F. C. Fuller).

<sup>4</sup> $1 + 6 + 9 + 10 = 26$ .

<sup>5</sup>The number of which is 11.

<sup>6</sup>For considerations of other elements of the word Abrahadabra see Crowley's *Commentaries on Al*, *Liber 418*, and *Magick*.

<sup>7</sup>DBR means also 'a cloud'.

by the daughter or final Hé of IHVH. She is the 'blue-lidded daughter of Sunset' celebrated in *AL* (I, 64 and elsewhere). She is blue-lidded because blue is the colour of the waters of space represented by the Abyss; and of sunset because the solar fire sinks into the abyss and is extinguished in the Place of Annihilation on the pyre which, in Tantric symbolism, is the cremation ground or flower-strewn *yoni*<sup>8</sup> of Kali (Eve). Eve is the manifestation and therefore the reflection of the *Ain* (one, or *yoni*) as the *Nia* or daughter of sunset.

The number of Eden, ODNH, 129, is also that of OITM, meaning a 'place of ravenous creatures', identical with the Egyptian *atem*, 'to enclose', 'to shut up', 'to annihilate', all equally applicable to the caverns of Choronzon. ODN or ODNH (Eden) means 'pleasure'.<sup>9</sup> The place of pleasure and of annihilation was the shut place or hidden shrine typified by the womb or garden. And as the solar seed immured in the womb incarnates in flesh, so the Place of Annihilation, or Shrine of Choronzon was similarly a place of transformation for the future life.

The ape was the type of transformation and resurrection of the spirit, and the name of the ape was Ion which means a 'howling animal of the desert'; it is also the primeval *logos*, word, or speaker, whose ion or aeon is represented by Taht or Daäth, the place of the crossing or transforming spirit, i.e. the place where the spirit crossed over the abyss to lodge in the hidden shrine, there to be devoured by the demons of Choronzon.

The Place of Pleasure (Eden) and the Caverns of Choronzon (the tunnels of the abyss) are the dual polarities of Daäth, Eden being the *Tep* or Top of the Garden,<sup>10</sup> the caverns of Set being the Tepth or Depth: Heaven and Hell.<sup>11</sup>

<sup>8</sup> See *Karpuradistotra*, trans. Arthur Avalon. The *yoni* is likened to a cremation-ground because it consumes everything – even desire. 'Flower-strewn' signifies the *kalas* or flowings of the *yoni*.

<sup>9</sup>*Genesis xviii. 12.*

<sup>10</sup>i.e. the South; in later symbolism, the East.

<sup>11</sup>Hell was the lower heaven, West; the earlier North.

Hence Paradise is described in some of the earliest legends as the 'Hades of the Abyss'.

The first Athena or Aaden (Eden) was buried beneath the waters of the abyss, and it was there that the first *Eleusinis* (Temple) was erected in the name of the ever-coming Son-Sun, the child of the mother-flood of blood, Hoor-paar-Kraat. He was the sun that grew and transformed into the sun of the horizon of the resurrection. That is, he came out of hell (Amenta) and rose into heaven. He began as a mortal in the womb of the mother (the abyss) and was transformed into an immortal by the fire of the father (i.e. the sun).

The current running through Kether-Daäth-Tiphereth resumes this doctrine of the Child of Darkness manifesting as the Child of Light. The Darkness (*Nox*) of *Ain*, Hoor-paar-kraat, becoming the Light (*Lux*) of Tiphereth, Ra-Hoor-Khuit. The Rites of Eleusis contain the Mystery which is represented as a pageant of the seven planetary power-zones (including sun and moon) that circle round the eighth or height hidden behind the Veil of the Abyss.

In the *Koran* Eden is called the Garden of Irem and, according to the Arabs, the City of Irem yet stands in the Deserts of Aden, although not visible to mortals.<sup>12</sup> The people of Irem are known as *Ad*.<sup>13</sup> This word is the root of *Had* (Hadir), and Irem, Eden, or Aden in the Desert of the Abyss, is the abode of Set, the twin of Horus, and the negative aspect of LUX (Light).<sup>14</sup> It is from the negative, non-manifest or potential power-zone behind the Veil of the Abyss that the positive, phenomenal universe arises.

It is interesting to note that H. P. Lovecraft writes in his celebrated fictionalization of cosmic myth-cycles — *The Necronomicon* — as follows concerning the Great Old Ones:

<sup>12</sup>Cf. *AL* III. 34: 'an invisible house there standeth'.

<sup>13</sup>*Koran*, ch. 89.

<sup>14</sup>*Nox* (*Notz*) = 210. *Nox*, 210, Night, or Darkness is therefore the reverse of Lux. This number is of supreme importance in the symbolism of the New Aeon; for instance it is the number of the Giants or Fallen Ones, of Adam Primus, of DVR, a circle or cycle, of ChRB, a sword, and of Nebt-en-Pet, the Queen of Heaven.

Ye Gates are for Them ev'rywhere, but ye 1st was . . . in Irem, ye City of Pillars, ye city under ye desert . . .<sup>15</sup>

The pillar is an emblem of Set, one of the meanings of that god's name being a 'standing stone or pillar', and the desert is the abode of Set (i.e. Daäth). Irem, then, was the First Gate established by the Old Ones and this Gate was at the place of Daäth, or Eden.

There was an Arem or Irem in Mesopotamia. In the *Huzvaresh* it is named *Rum*, and it is highly significant that the first chapter of *AL* — which purports to be the utterance of *Ad* of Hadir — was transmitted by an Intelligence named Oivaz or Aiwaz. This name is identical with Zivo, the deity worshipped in ancient Sumer. In the third chapter of *AL*, Aiwaz, in the guise of Horus, informs the Beast 666:<sup>16</sup>

... your holy place shall be untouched throughout the centuries: though with fire and sword it be burnt down & shattered, yet an invisible house there standeth, and shall stand until the fall of the Great Equinox: when Hrumachis shall arise and the double-wanded one assume my throne and place. Another prophet shall arise, and bring fresh fever from the skies, another woman shall awake the lust & worship of the Snake; another soul of God and beast shall mingle in the globed priest; another sacrifice shall stain the tomb; another king shall reign; and blessing no longer be poured To the Hawk-headed mystical Lord!

And as if to qualify the dual aspect of the Beast (333 + 333), the next verse proclaims:

The half of the word of Heru-ra-ha, called Hoor-pa-kraat and Ra-Hoor-Khut.<sup>17</sup>

The twin aspects of the Beast resume the two halves of the Circle of Eden. In the Egyptian hieroglyphics the Circle is one with Khephsh, goddess of the North.<sup>18</sup> Her emblem is the

<sup>15</sup>Quoted in *The Lurker at the Threshold*, p. 112 (Lovecraft & Derleth).

<sup>16</sup>The Beast comprises Shugal, 333, and Choronzon, 333.

<sup>17</sup>*AL*. III, 34, 35. The spellings of the forms of Horus are not misprints but intentional qabalistic cyphers. See Crowley's *Commentaries on AL*.

<sup>18</sup>Nuit-Typhon, the nightside of Eden.

crooked sword,<sup>19</sup> scythe or scimitar which revolves in the heavens making the circle of time by cutting off periods. The sword kept the 'way of the tree of life'<sup>20</sup> thus establishing Time in Chaos. Paradise was created by cutting off the chaos of timelessness and establishing the order of cosmos: 'and the Pillar is 'stablished in the void'.<sup>21</sup> This is the Tet pillar of the god Taht (Thoth), known to the Jews as Doth (Daäth), the 'child' or focus of Wisdom<sup>22</sup> and Understanding<sup>23</sup> typified by Saturn, the planetary representative of Typhon and Set.<sup>24</sup> Their union in Daäth creates the duality symbolised by Thoth and his ape which is in turn emblematic of the dual luna-tion and the twin currents of energy — magical and mystical — concentrated in Ra-Hoor-Khuit and Hoor-paar-Kraat.<sup>25</sup> In qabalistic terms the twin currents are 93 and 39. 93 is thrice 31, and 39 is thrice 13, and they merge in the supreme number of the Goddess 393: She who is the 'secret glory' behind the Mask of the Beast, the Veil of the Abyss. 39 is the number of IHVH AChD, meaning 'The Eternal is One' which is described in *Sepher Sephiroth*<sup>26</sup> as the 'affirmation of the aspiring soul'. This is the mystical aspect of the process that leads the aspirant to the threshold of the Abyss. 39 is therefore the mystical key to Daäth, the window in space through which the ego vanishes forever, realizing, as it does so, that its *absence* is one (*achad*) with the Eternal (IHVH). 93, on the other hand, is the formula by which the process is augmented, i.e. through love (*agapé*, 93) and will (*thelema*, 93). And 393, which blends the twin forces of Set and Horus — the lightside and the nightside of the Tree — is the number of Sefekh, the consort of Thoth; she is the

<sup>19</sup>The sword was a name for the thigh or haunch constellation of the Seven Stars of Ursa Major, the stellar symbol of the Goddess.

<sup>20</sup>Genesis, 8, 24.

<sup>21</sup>Liber LXV, V.

<sup>22</sup>Chokmah, typifying the Beast.

<sup>23</sup>Binah, typifying the Scarlet Woman, Babalon.

<sup>24</sup>'Here is wisdom. Let him that hath understanding count the number of the beast . . .' etc. *Revelation*, 13, 18.

<sup>25</sup>i.e. Horus and Set.

<sup>26</sup>See the *Equinox*, vol. I. No. viii.

whore, Babalon, the Scarlet Woman of the Cult of the Beast. In Egyptian her name means the number seven. She was the primordial goddess of the Seven Stars, who was once the 'Living Word' at Ombos. She was degraded by votaries of later cults that had lost contact with the true gnosis. Her magical instrument — the *uterus* — was the original type of Typhon. Her name, seven, is also that of her son Sevekh, who, as the eighth is the Height of the earliest creation. The great Seal of the *Ordo Templi Orientis* (O.T.O.) resumes this entire symbolism as follows:

The Vesica (uterus) is the Venusian Door (*Daleth*, a door, = 4.) The Eye (*Ayin* = 70), in the Triangle of Spirit (*Shin*, spirit = 300) is the Typhonian Dove, the Holy Ghost whose letter is Aleph (1). The Chalice, Chariot or Graal (*Cheth* = 8), and the Yod within it (10), total 393.

393 is the number of a highly secret Ophidian formula concealed in the name of an ancient extra-terrestrial entity known as Aossic.<sup>27</sup> There is in the glyph of Aossic a hidden door, the number of which (4), added to 389, the number of Aossic, yields 393. It is the door of Venus at the heart of the sigil. The goddess is concealed because she is above the abyss and presides over the path joining Chokmah and Binah, the path attributed to Daleth, the door of the goddess.

The integers of 393 ( $3 + 9 + 3 = 15$ ;  $1 + 5 = 6$ , the number of the sun or solar-phallic energy. By multiplication ( $3 \times 9 \times 3$ ), its integers yield 81;  $8 + 1 = 9$ , the number of the moon and of Yesod, the Foundation. Analysing further we find that  $15 + 81 = 96$ ; and 9 (moon) + 6 (sun) = 15. Notice the persistently appearing number 15. By Tarot, Atu XV is ascribed to *The Devil*, Baphomet, the God Set, and it is interesting to note that 393 is thrice 131, which is the number of Pan and of Samael,<sup>28</sup> and also of Mako,<sup>29</sup> the son of Typhon. 131 added to the number of *Kteis* (the vulva)<sup>30</sup>

<sup>27</sup>AOSHIC = 389. One of the spellings of Aossic. See Sigils on pages 167 & 168.

<sup>28</sup>The Guardian on the Threshold of the Abyss.

<sup>29</sup>A name of Set.

<sup>30</sup>The instrument of Magical Power; the Ur-Hekau.

is 666! Finally, 131 is the number of Olla (Al-la), the *Not*, the Void, the *Ain*.

As a numerical astro-glyph the number 393 is Saturn-Moon-Saturn; the lunar current (9), warded on either side by the god Set (3), the formula of reification in the three-dimensional world.

The number 393 reduces to unity by a successive division of its integers: three into nine yields three; three into three yields one, which is *achad*, 13, unity. Adding the full formula of the Pentagram<sup>31</sup> to the number 393, the Key Number of the Great Work is obtained, viz: 418.

The Scarlet Woman — 393 — is less 666, ‘the Beast whereon she rideth’, by 273, which is the number of AVR GNVZ, ‘the Hidden Light’, and ABN MASU HBVNIM, ‘the Stone which the builders rejected’. 273 is also the number of ARBO, meaning ‘four’, the sign of the cross or crossing, and of the four directions of space.

393 subtracted from the sacred number 718<sup>32</sup> yields 325, which is the Mystic Number of Bartzabel, the Spirit of Mars, and of Graphiel, the Intelligence of Mars. This number is the sum total of the series 1-25, thus resuming the formula of the Pentagram which is also that of the Goddess whose basic number is 5.

393 multiplied by 3<sup>33</sup> equals 45; and 4 + 5 = 9. Notice the persistence of 9, the number of the Moon and of the *sephira* Yesod, the abode of the Fire Snake and of the sexual function in man. Man (ADM) is 45; he is composed of A, ‘breath’ or ‘spirit’, and DM, ‘blood’. 45 is the Mystic Number of Yesod, the power-zone of the Yezidi who, in their most secret traditions transmitted the magical current of Aiwall which flowed from the Star of the Foundation.<sup>34</sup> 45 is also the

<sup>31</sup>  $5^2$  or  $5 \times 5 = 25$ .

<sup>32</sup> This number, which is ‘loaded’ in Thelema with many connotations, is that of *The Abomination of Desolation* and of the *Stèle of Revealing*, the pantacle of the Aeon of Horus. See *AL*, and *The Confessions of Aleister Crowley*. The number 718 is the double formula of 359, ShTN (Satan), and, as such, the basis of the Great Work. See the *Typhonian Trilogy*.

<sup>33</sup> The number of figures of which it is composed.

<sup>34</sup> See Robert Temple, *The Sirius Mystery*, page 48.

number of MAD, an Enochian word meaning ‘god’. And, finally, 45 is the series 1-9 and, as such, it resumes the entire lunar current. It is the number of AGIAL, the Intelligence of Saturn, which is the planetary representative of Set; and of MAD, ‘the Fool’.<sup>35</sup>

The Hebrew word *Adam* derives from the Egyptian *Atem*, the Mother Goddess of Time and Periodicity, hence Adam signifies ‘man’ (i.e. humanity), as the continuity of existence incarnate.

The above considerations concentrate the main ideas connected with the number 393, the Great Seal of the O.T.O., and the Sigil of Aosssic which contains the ultimate formulae of Ophidian Magick. They establish the identity not only of these three major formulae but, more importantly, of the interpretation of the Key Numbers of AL and the Draconian Tradition generally: viz, 13, 31, 39, 93, 393, 666.

Furthermore,  $393 + 666 = 1059$ , which is one less than MShKN (*Meshken*), ‘the Tabernacle’, and two less than 1061, ‘Sunset’.<sup>36</sup> The Meshken is the womb or birthplace represented by the thigh of Typhon whose symbol is the scimitar, the scythe, the crooked sword. The sword, as previously shown, is identical with the cleaver, the cleft (*yoni*), symbolised by the dove. The entire Draconian doctrine is contained in the symbol of the sword terminating in a bird’s tail.

The solution of continuity was effected by the cleaver into two typified by the fiendess Gêh whose number, 13, denotes menstruation as the marking off or dividing of time (continuity) into periods. Original unity was thereby broken up, as when light in heaven was obscured by an eclipse or dark period. The malefic element associated with the number 13 in the later, solar, cults had its origin in the physiological phenomenon of menstruation.

<sup>35</sup> Atu O, the first Tarot Trump, which is attributed to the *Ain*, the Empty One. The Formula of the Fool, Knave or Clown, was exemplified in recent times by such adepts as Blavatsky, Crowley, and Gurdjieff.

<sup>36</sup> Cf. *AL*, I, 64.

According to a rabbinical legend Adam's first wife, Lilith, assumed the form of a serpent in order to seduce Adam. The legend is explicable only in the light of primal occult lore which connects blood with the manifestation or incarnation of spirit. In the apocryphal writing, *Esdras*, appears the statement: 'and menstruous women shall bring forth monsters', which Massey relates to improper time-keeping, both in a biological sense, and, later, in a celestial or astronomical sense.<sup>37</sup> But Massey was unaware of certain aspects of occult phenomena because, at the time of his researches,<sup>38</sup> fragments of the true gnosis survived only in the Tantric texts of the Far East, very few of which had then been translated into any European language. It is in the light of these texts alone that the occult symbolism connected with Gêh, and the Ophidian Current in general, may be properly interpreted.

The lunar current typified by the number 13, and Gêh or Gô<sup>39</sup> is connected with the vaginal or ophidian vibrations that manifest the *kalas* of which the Goddess Kali is the supreme embodiment. Kali, by Gematria, is 61, the *Ain* or Eye of the Void; the creative feminine formula. In reverse (i.e. as *Nia*) this eye is of the night and of the darkness of eclipse typified by Gêh. The number 61 in reverse denotes the 16 *kalas* of which the whole Eye (i.e. the two eyes) is the symbol. The two eyes are AINNIA and NIAAIN and their number is 122, the number of *Gilgalim*, 'revolutions' or 'cycles' (of time); of HSIUM, 'the end', and of IQBI, 'wine presses', all of which express the idea of Kali and of period in one concept. 122 is one more than SATAN.<sup>40</sup> The Satanic current is the source of many ancient concepts that have been misinterpreted by modern minds as demonic in a moral sense. But the original sense was otherwise, if not the actual reverse. However, the New Aeon has brought with it that which the ancients

<sup>37</sup>Certain Constellations were observed to fail in keeping strict time. Sirius, for instance, was seen to lose one whole year in its cycle of 1460 years. See *The Natural Genesis*. II. 103.

<sup>38</sup>The late 19th century.

<sup>39</sup>This Sanskrit word, meaning 'cow' is an euphemism for the human female.

<sup>40</sup>By Italian (or 'simple') Qabalah; *Qabalah Simplex*.

intuited but which they were unable to posit scientifically because the quality of anti-matter, anti-being, of all that is implied by the symbolism of the Abyss, was not susceptible of measurement. Hence the massive accretion of myths and legends treating of the 'evil' aspects of the forces of life and death. Yet, as the ancients became gradually aware that the same and not a different sun rose and set each day, so in the New Aeon man is becoming increasingly conscious of the possibility not only of exploring the other side of the Tree, but of the fact that it is merely the other side of a single entity which is identical with our selves; the one side magical, the other mystical, in a sense quite other than any previously entertained.

There is a clue to these mysteries in the word *Gilgalim*. A word very similar to this, viz., *Gillulim*, signifies the idols of the goddess Merodach.<sup>41</sup> Both the idols and Merodach are 'excrementitious' or 'menstruating', and the Septuagint refers to the goddess as 'the delicate Merodach'. Isaiah<sup>42</sup> describes the parturient deities as being in labour but unable to bring forth, while Jehovah is the true god whose children are 'borne from the belly, carried from the womb'. The distinction is physiological, the occult import being that whereas Jehovah represents the creative powers of the hither side of the Tree, Merodach and the *gillulim* are the dark forces, the powers of annihilation, anti-being, on the night-side of the Tree. There are numerous similar clues in the ancient writings of the Egyptians and the Jews, but they may be correctly interpreted only in relation to the knowledge that modern scientific discoveries have revealed. Research into UFOs and extraterrestrial beings, which may have been ruled out until today for want of scientific knowledge, is also opening up new approaches and, therefore, new dimensions in ancient scriptures and magical texts. The monsters described in the Berosian account of creation, and in innumerable later myths have been misinterpreted as applying to a) an

<sup>41</sup>Jeremiah 1, 2.

<sup>42</sup>Xvi. 1, 2.

abortive attempt on the part of God at creating humanity (as by the Jews), and b) as a mythical method of expressing astronomical phenomena (as by evolutionists of the 19th century). The initiated interpretation, although implicit in secret writings such as the commentaries on *The Book of Dzyan*, has not yet been explicated; again, for want of scientific knowledge.

All such teratomas are distorted shadows of a reality cast through the veil from the nightside of Eden.

## 8

*The Divine Ape*

THE GODDESS Kali embodies the idea of Time and of Chaos<sup>1</sup> in one image. She was the first divider into two in the physical sense of time and the disruption of time by the eclipse of periodic chaos.<sup>2</sup> Kali, whose number is 61, *Ain*, is the Black and White One in a single image; a symbol of the dual luna-tion as well as of the menstrual and gestating female; the virgin and the mother. The first magical circle was thus, strictly speaking, a mystical circle which had in it a break that let in the spirits of chaos from the Watery Abyss, typified in myth by the Deluge of Deucalion and the Flood of Noah.

But Kali more particularly came to represent chaos, night, or blackness as the type of death and negation in a mystical sense: the mystical circle with the breach that admitted the Typhonian teratomas described by Berosus, rather than the circle of the Sun which was the type of the Magical Circle in later ages, was the primordial symbol of the Goddess. It is implicit in the zodiacal circle of the year with its round of nine dry signs and three water signs. The latter typify the incursion of chaos. The 9 dry months typify the bearing mother symbolized by the necklace of nine beads which Isis wore. The cross with three equal arms and a fourth that was

<sup>1</sup> Timeless, no limit, etc.

<sup>2</sup>i.e. menstrual flow.

longer, pointing downward to the depths,<sup>3</sup> was another glyph of the full cycle, or crossing of three quarters with the fourth letting in the deluge. The symbolism is implicit also in the concept of the primal curse attributed to the witch, the dark one whose eye was red, or 'evil', because radiating emanations from the abyss of blood. The curse implied the in-cursion of the *qliphoth* which the witch directed with a glance of her baleful eye (*ain*). The 'Force of Coph Nia' is therefore the Force of the Evil Eye of the Daughter or Witch, because the daughter was the typical virgin in contradistinction to the gestating mother. The witch, *gêh* or *gek* was the *gauche* one, the awkward or *left-handed* one, the left hand that 'is empty [void] for I have crushed an Universe; & nought remains'.<sup>4</sup> The meaning is that the curse of the daughter-witch typified the incursion of forces from the other side.

It should be unnecessary to remark that the phenomenon of menstruation would not alone have caused the massive dread and abhorrence with which ancient scriptures, myths, and legends, are replete. The eclipse, whether celestial or physiological, was a type, a symbol of dark forces infinitely more terrifying than mere sexual promiscuity and its concomitant diseases. Nor were these forces veiled in obscure symbols for reasons other than that the ancients were unable precisely to define them. They merely suspected that woman and her peculiar mechanism constituted, in some manner unknown to them, a door, a gateway on to the void, through which awful forces could be invoked by those who chanced upon the keys. That these keys were known to a few is probable, and it is also probable that the Sumerians, the Egyptians, the Americans, the Mongols, were acquainted each with a fragment of a vastly ancient gnosis — the science of the *kalas*, which has survived into modern times in certain Asiatic Mystery Schools. Many Tamil texts, for instance,

<sup>3</sup>The so-called Calvary Cross. The longest arm, the southern, was attributed to Set. In the perversion of the Christian symbolism known as the 'black mass' the cross is inverted so that the southern arm, or that attributed to Set or Satan is then uppermost, i.e. exalted above the trinity; represented by the remaining three.

<sup>4</sup>AL. III. 72.

although extant, have not been translated into Western tongues, although certain secret manuscripts have circulated among Adepts in the Western hemisphere for incalculable periods of time. In comparatively recent times traffic with forces from the abyss was established by Dr. Dee and Sir Edward Kelly, whose 'Enochian Calls' have been used to evoke even Choronzon, the Guardian on the Threshold.<sup>5</sup> H. P. Blavatsky was also aware of the existence of secret keys to this nighted region. She makes a point of explaining that Set or Sat is Be-ness, which includes Being and non-Being; it does not mean Existence, as commonly supposed. In *The Secret Doctrine*<sup>6</sup> she makes a further important point that: 'The idea that things can cease to exist and still BE, is a fundamental one in Eastern psychology'.

The zoomorphic symbol of the mirror universe,<sup>7</sup> as of the astral universe, is the ape. This animal is identified by Massey as the *Kehkeh*, an Egyptian word meaning not only 'ape', but a 'crazy man', 'a fool'. *Kehkeh* is another form of *Gehgeh* or *Gêh*, the 'insane woman', the witch, the archetype of the *Hek-Hek* or *Hecate*, the *Hexe* or *Hag*-type of transformation as the *Hekt* that changes from the tadpole into the frog.<sup>8</sup>

In the Harris Papyrus there is an allusion to a transformation in which the lion-god assumes the form of an ape: 'Thou didst take the form of a monkey (Kafi) and afterwards of a crazy man (kehkeh).'<sup>9</sup> The crazy man or mad monkey is also The Fool of the Tarot called the 'ape of seven cubits' who dwells in the 'shrine of seven cubits' from which he progresses to a 'shrine of eight cubits'. He is the symbol of the culmination of the seven inferior elementaries in the eighth, thus explaining the madness experienced by the Adept as the seven 'souls' or stages of his initiation which culminates in the Ordeal of the Abyss.

<sup>5</sup>See *Liber 418, The Vision and the Voice*, Tenth Aethyr.

<sup>6</sup>Vol. I, p. 54.

<sup>7</sup>Universe 'B', the 'meon' or anti-universe.

<sup>8</sup>The word *hekt* means 'frog'. See Part II for a full explanation of this totem in relation to the other side of the Tree of Life.

<sup>9</sup>Cf. The Formula of the Divine Ape described in *The Encyclopedia of the Unexplained*, article entitled *Spirits and Forces*, by Kenneth Grant.

According to rabbinical lore, Adam was created with a tail in the likeness of an orang-outang. Gerald Massey, who quotes the tradition, explains it by observing that as the Jews were not evolutionists the tradition witnesses the survival of Egyptian typology. But the fact is, Egyptian typology itself was based upon an occult knowledge of the incursion of forces from the 'other side'. Those forces spawned apes this side, thus accounting for legends such as Yima's fall, which, like Adam's, referred to a fall *through* the Abyss (Daäth), not *into* it.

The fool, ape, or crazy man, the geh or gehkeh, is the Gêh of Persian lore, the Scarlet Woman of biblical lore, and she that is described in the *Bundahish* as the 'active agent of hell'. She says 'I will shed thus so much Vêsh<sup>10</sup> or venom on the righteous man and labouring ox<sup>11</sup> that through my deeds life will not be wanted'. The Evil Spirit, delighted with the witch's speech embraces and kisses her, so that 'the pollution which they call menstruation became apparent in Gêh'.<sup>12</sup> The menstrual flow, symbolizing the disruption of continuity, was used by the Parsees to typify the mechanism by which the Evil One exterminated the fire that Zarathustra had brought from heaven; the water that damped the fire of the spirit, the water of the abyss, the negative power that swept in by means of the Ape or Fool.

In order to obviate a possible and serious misunderstanding it is necessary to emphasize here the fact that the ape *as such*, or any creature presently extant upon the earth was not the result of contact with extra-terrestrial influences. The monkey or ape was the symbol of a type of creation spawned by forces beyond the veil of the void. This creation was sucked into manifestation not only from extra-terrestrial but also from extra-dimensional sources *via* the tunnel under the Path of the Fool<sup>13</sup> on the averse side of the Tree of Life.

<sup>10</sup>Cf. *Besh* (Egyptian), meaning 'menstruating'.

<sup>11</sup>The ox is *aleph*. The Fool of the Tarot is attributed to the path to which this letter is ascribed.

<sup>12</sup>*Bundahish*, ch. iii. 8-7.

<sup>13</sup>Symbolized by the Ape of Thoth.

That the actual Beast was more hideous than the ape or any presently known species of animal may be appreciated after reading a description of a pre-eval figurine of antarctic origin described in certain of Lovecraft's fictions.<sup>14</sup> Such an object, not fashioned by human hands, has not yet been found upon earth, but certain sensitives known to the present author have seen that which is undeniably the archetype of this monstrous and primal beast. It is described in *The Lurker at the Threshold* as an 'octopoid cephalopod'. Bat-winged and clawed in its lower extremity, it possesses a central glowing eye — reddish and baleful — set at the top of the head, while the lower part of the face (where one would expect a mouth) is a mass of writhing tentacles, eight in number. It is, in fact, the archetypal 8-headed beast that flowed blackly from the tunnels of Set, extruding at the Place of Death. It emerged *via* Daäth and poured into the chalices of the inferior hebdomad. This was the flowing water symbolized by the serpent, the *vesh* or venom of which Hadit speaks (*AL*, II, 26):

If I lift up my head, I and my Nuit [Ain] are one. If I droop down mine head, and shoot forth Venom, then is rapture of the earth, and I and the earth are one.

And in the following verse (the 93rd verse of the Book as a whole) appear these words:

There is great danger in me; for who doth not understand these runes shall make a great miss. He shall fall down into the pit called Because, and there he shall peish with the dogs of Reason.<sup>15</sup>

Afterwhich a curse is pronounced upon 'Because and his kin'! These verses are the 26th and 27th of the second chapter of *AL*, and 92 and 93 of the Book as a whole. The number of *Nakak* is 92.<sup>16</sup> 93 is the supreme key of *AL* and of the major

<sup>14</sup>*The Lurker at the Threshold* (Lovecraft and Derleth).

<sup>15</sup>A reference to Daäth. Italics by present author.

<sup>16</sup>*Nakak* denotes the Curse, the Accursed, and the Typhonian image of the Devourer, as the Crocodile or Water Dragon was its determinative in the hieroglyphics. *Nakak* was the primordial type of the shadow which was later typified as the Gek or Gêh (18), the witch-woman who assumed the form of a serpent to beguile her victims.

magical formulae of the present Aeon. As has been mentioned, one meaning of aeon or *ion* is 'an howling animal of the desert', it is also a name of the ape (in Egyptian).<sup>17</sup> Numbers 26 and 27 refer to the Paths of *Ayin* (the Eye), and *Pé* (the Mouth), respectively. These organs typify the Secret Eye of the Void,<sup>18</sup> and the Mouth or Word represented by the Ape of Thoth who utters no *human* word, but a 'wild and monstrous speech'. Thus are we constantly thrown back upon the symbolism of the reification of the Negative (Eye-Void) *via* the Positive (Mouth of the Abyss).

It has been suggested<sup>19</sup> that Besz or Vesz was the Egyptian original of the Sumerian Zivo, Oivz, i.e. Ai-vaz. The 'Betch party' were the eight elementary gods of Egypt which represented the forces of chaos from whence the dark goddess Bâst derived her name, and the words bastard, bitch, and beast, were deposited in later language as denoting the mother-source independent of masculine essence. It is now suggested that the Persian *Vesh*, venom, is also linked with Aiwall as typical of the Draconian Tradition in its primal form of the negative current which – in turn – is typified by the lunar vibration, the vehicle of which is the menstrual flow. This symbolism identifies the Serpent of Eden with the venom of *Vesh* or Aiwall, and indicates its magical identity with the Ape of Thoth, the Howler of the Desert, Shugal 333, the Ion, and the Scarlet Woman, Babalon; all finding their focus of function through the Pylon of the Abyss.<sup>20</sup> Hence Aiwall describes himself<sup>21</sup> as the 'minister of Hooppaar-Kraat', the negative current.

The Gêh or the Gek is Lilith, the witch-wife of Adam; the *shakti* or power of reification in Eden of the forces of *Ain* manifesting through the Word of the Ape of Thoth *via* the

<sup>17</sup> See also Frater Achad's considerations of the word *ion* quoted in *Cults of the Shadow*, chapter 8.

<sup>18</sup> *Ain*, the reverse of which is *Nia*, the Daughter.

<sup>19</sup> *The Magical Revival*, p. 57.

<sup>20</sup> The word 'abyss' has obvious affinities with the *besz*, *bisz*, or *vesz* (*vesh*), and so with *aiwall*.

<sup>21</sup> *AL*, L 7.

Path of the Fool.<sup>22</sup> This *shakti* (Gêh) is the link between Ain-Kether and Chokmah-Masloth (the Sphere of the Fixed Stars) which symbolize the supernal hebdomad as the Goddess of the Seven Stars who illuminates the void of night and the abyss of space. She is the primal manifestation of extra-terrestrial Intelligence as a keeper of *Time*.

The earliest observed duality or division was that between Dark and Light (Set and Horus), and the Abyss is the 'division hither homeward'<sup>23</sup> that divided the primal darkness of the *Ain* (Nuit, Night, the Mother) from the brightness of Tiphareth (the Sun, Day, the Son). And the mediator or passage from the one to the other is *via* the Moon, Taht (Daäth), which flows through Yesod in the infernal hebdomad, which is to say that as the light of the moon resumes the Night of Nuit and the Day of Tiphereth, so Yesod is the link between male and female, the sexual twilight that withdraws into night on the female side and into light on the male side, thus completing the circle of creation.

The symbol of the twilight is the jackal who appears at dawn and at dusk. This is the origin of the double Anubis, the black and golden dog who became the type of Set as a combination in one image of Mercury and the Sun, Mercury being the lunar type of the watcher in twilight, hence the dappled or hybrid nature of the god that comprised both light and shade.

The dappled one was the doubled one, and it became a symbol of the astral double, the shade, *le diable*, the devil, the one who twinned and became two, the cloven one. His symbol was the hoof or heft because he came of the *Kheft*, the Mother-Goddess who is represented as the Abyss, the primal cleft. The Jews located this splitting into two at the place of Daäth, where Negative Being becomes manifest. Daäth is the Duat or Tuat, the Twat or cleft of the Goddess who reproduces herself. She is the mirror or doubling one,

<sup>22</sup> The Path of the Fool or Gekh is the eleventh path, as Daäth is the eleventh sephira.

<sup>23</sup> *AL* III. 2.

the reproducer whose symbol is the Eye that reflects or *sees* the image of itself, i.e. reproduces itself. This is why the 'blind Horus'<sup>24</sup> typifies the chaos of timelessness or anti-time. The break in the Circle therefore represented chaos, the marauding powers of the *qliphoth* that encroached upon the Circles or Cycles of Time.

It is only when the symbolic meaning of blindness has been understood as the antithesis of Time, and therefore of Cosmos, that Darkness can be understood as the antithesis of Light. In rabbinical lore, the first demon named as the assistant of Darkness (the Evil One) is Gêh, the insane woman, the mad virgin, the eclipsor of the Light and the personification of menstruation as a disrupter, discontinuer, and therefore a bringer of Chaos into Cosmos. She was the archetypal representative of the *solution de continuité* typified by Daäth, the eleventh *sephira* and the 'interval' as it were between the creative impulse emanated by the Supernal Triad, and the Infernal Hebdomad represented by the seven inferior *sephiroth*. Gêh represents the break in the magical circle that lets in the demon hordes of chaos and disruption. This is the formula of the Scarlet Woman which is wholly negative in respect of phenomenal creation for it signifies the Way Down to the root of the Tree leading into noumenal silence. Yet this is the silence of supreme potential symbolized by Hoor-paar-Kraat, the god Set who is the Seat, the Foundation, the very basis of the phenomenal universe typified by Ra-Hoor-Khuit. Gêh is the left, the north, the abyss that emanates the light behind the Veil of the Void. As such she is the *shakti* or reifying power of the forces symbolized by the World Egg or *Akash* whose colour is black (total darkness).

When equinoctial time was established, the West replaced the North as the origin of the dark forces, because it opposed

<sup>24</sup>i.e. the Sun in Amenta symbolized by *Osiris-tesh-tesh*, the dead or inert one swathed in bandages as the feminine type of the Word, bound up in linen at the time of her period. The blind Horus is therefore the wordless aeon and equates with the Zain symbolism described in a previous chapter (q.v.)

the place of emerging light.<sup>25</sup> Hence the Egyptians referred to the West as 'the place of noxious demons' or creatures of the night.<sup>26</sup> The Great Nox (Night) was the abode of the Nakak as the snake-pit or hole of the serpent who disappeared each night into the lake in the west in the form of the crocodile. This was the dragon of the deep whose tail, disappearing in the waters, became the hieroglyphic of darkness, blackness, death. Men of the dark, or black men, only, were said to have tails. This was an early mode of designating those born of the mother alone at a time when paternity was not known or individualized in society. Thus argues the evolutionist. But according to the secret doctrine the creatures with tails that swarmed over the earth were the spawn of a pre-human creation resulting from an occult miscegenation of which prehistoric sexual promiscuity was but a pale reflection in the realm of humanity.

The Rabbis likened Adam to the orang-outang because, they asserted, he also had a tail. Gerald Massey cites the fact as proof that the Egyptian tradition survived in Jewish lore. But the Egyptian tradition itself was based upon initiated knowledge of the incursion of Forces from the 'other side', forces which spawned the apes on this. Yima's plight in the *Bundahish*, like the biblical Adam's, resulted not so much from a fall from a superior state but, rather, a fall *through* the extra-dimensional aperture of the abyss represented by Daäth, the glyph of which is the Ape of Thoth. In this sense only may the symbolism be understood, for no mere fall in a sexual sense will account for the disproportionate importance of a myth common to all the major occult traditions and religions of the world.

The Hottentots and the blacks of Australia have preserved some of the most ancient versions of these myths. The latter claimed descent from a man named *Noh* who entered the world by a 'sort of window'. *Noh* or *No* is the Egyptian *Nu*, and the name identifies him with the watery abyss which was

<sup>25</sup>The East: place of the rising sun.

<sup>26</sup>Proclus in the *Timaeus*, Book 1.

symbolic of the 'ocean of space'. One of the earliest accounts of creation, therefore, acknowledges the fact that consciousness first made its appearance from 'outside'; from an extra-terrestrial source. That this visitant came from the deep, the waters, the well, pool, or abyss, is a constant feature of innumerable myths. The Egyptians had their Pool of Pant and Lake of Fire from which daemonic forces were said to emerge and seize the living, and, most significantly, the pyramids themselves were built over a well of water typical of the deep. Mariette describes the (typical) pyramid as a gigantic lid over a well of water, a lid designed to keep out the denizens of the abyss, and it may not be mere coincidence that the glyph of the Tree of Life itself shows Daäth (the abyss) capped by the triangle or pyramid of the Supernals. Daäth is the window through which the latent energies of the infernal hebdomad flow from the other side of the Tree. They overflow into the *Sephiroth* which form the foci of cosmic force in the Outer, for manifest creation is but the patent and phenomenal expression of latent and noumenal potential.

The nature of the entity *Noh* that makes its appearance through the window in space is identical with the negative No of our language today. *Noh*, 125, is one more than ODN, Eden, and its meaning (in Hebrew) is 'motion', 'shaking'; it derives from the Egyptian *nahuh* or *nnuh*, 'to shake', 'toss', 'motion'. In other words, *Noh* indicates the vibration whereby the noumenal imagery of the abyss became living, moving, creatures. *Noh* is the formula of subjectivity objectivizing.

To revert to the pyramidal structure of the Supernal Triad: this becomes tridimensionalized if lines are drawn from Kether, frontally and dorsally, to connect with Daäth thus making a four-sided figure with its apex in Kether, its base being the square of Daäth (dorsal), Chokmah, Binah, and Daäth (frontal). In this way it will be seen how the lid covers the remaining *sephiroth* comprised of the 'infernal seven', of which the sun — Ra-Hoor-Khuit — is the most important. It is the reflection (Tiphereth) in the infernal

hebdomad of Hoor-paar-Kraat (*Ain*) above the Abyss, and above even Kether where it shines as the Eye of the Void. The mechanics of phenomenal reification may thus be understood, for the supernals are founded upon the abyss and are its complementary counterparts. But as the real rootage of the *Ain* lies in Yesod (the moon), so is Kether rooted in Tiphereth, which is a manner of saying that as the moon — (Yesod) — woman is the Negative in manifest creation and the representative of Hoor-paar-Kraat, so the sun — (Tiphereth) — man is the Positive in manifest creation and the representative of Ra-Hoor-Khuit. And Shaitan-Aiwass is the Pivot — Daäth — the Abyss that polarises these two forces in perfect equilibrium.

It is now plain why Set (Hoor-paar-Kraat), the black or descending one, is the formula of magick, reification, incarnation; while Horus (Ra-Hoor-Khuit), the white or ascending one, is the formula of transformation into spirit. Black or red is the colour of sex and of manifestation, of sunset and of the night; white, or gold, is the colour of dawn and of the day. Matter and Spirit combine to form the dual polarities of the Tree, inner and outer, descending and ascending, and the point of emission — as of return — is Daäth, imaged by the Ape of Thoth and the Dog of Set.

It is at the moment of manifestation that the elemental forces are transposed, or evoked, from Space into Time. The Abyss typifies the primal Mother as Space. The stellar universe (space) seeded with souls (stars) typifies chaos become cosmos by the introduction of periodic cycles of time. The blind forces of chaos in the infinities of space preceded the planets and stars as celestial intelligencers, which established order by creating time in the form of aeons etc. The forces of the 'other side', being timeless, were therefore chaotic and existed only in the spaces that were considered dark, disruptive, lawless, *qliphotic*; they were the inverse spaces of the *sephiroth*, or cosmic emanations inclusive of the planets as representing phenomenal law and order in the form of time cycles.

Mythology has preserved in its predominantly zoomorphic imagery an accurate record of the beginning of time as a projection from space (*noumenon*) into phenomena of *repetition, recurrence, re-appearance*, which occurred when man began to notice the periodic return of certain stellar configurations projected through space. These were deposited in mythology as the haunters of the deep,<sup>27</sup> which seethed with the extra-terrestrial demons that have swarmed in myth and legend in the guise of the typhonian teratomas — giants, gnomes, elves, fairies etc., of the elemental kingdoms, but, above all in the curious hybrids and primeval mutations later stylized in the form of sphinxes, gryphons, unicorns, and all manner of fabulous beasts.

These pre-ëval and primeval types survive also in the hells of the subconscious and are amenable to invocation and — though more rarely — evocation. Austin Osman Spare,<sup>28</sup> for instance, evolved a system of magical sigils for controlling these monstrous atavisms and for reifying the qualities and powers which they symbolize and which they once possessed upon earth long ages before humanity emerged. In traditional Western Esoteric Orders this primeval complex evolved into the highly sophisticated *mystique* of the Holy Guardian Angel which combines the daemonic and the human, the spirit and its shadow, extra-terrestrial and human consciousness. All initiated systems of ritual are methods of establishing contact with beings of the 'other side'. Whether these are considered to be extra-terrestrials from outer space, or subjective denizens of inner space, makes little difference to the practical occultist. Both are areas of magical powers equal to those possessed by the gods<sup>29</sup> themselves. Because one aspect only of the process has hitherto been considered lawful,<sup>30</sup> the energies at the back of the Tree, hidden because latent, are dreaded as a lurking

<sup>27</sup>Water being a type of the ocean of space.

<sup>28</sup>See *Images and Oracles of Austin Osman Spare*, Muller, 1975.

<sup>29</sup>A term used by occultists to denote vast aggregates of stars, suns, etc., and the intelligences behind them.

<sup>30</sup>i.e. the attainment of states of consciousness typified by Horus (Ra-Hoor-Khuit).

danger to the individualized consciousness. They are, even today, considered 'evil' and are stigmatised as unlawful, chaotic, *qliphotic*. Hence all religions have forbidden commerce with demons on the assumption that to traffic with the *qliphoth* is to surrender human consciousness and lose identity in the swamp of the Abyss. These forces, which have been gaining momentum through successive aeons, are pouring astrally from the averse side of the Tree and are threatening to overwhelm human consciousness with the waves of negative vibrations that underlie all positive (i.e. phenomenal) existence. It is not therefore surprising that sensitive souls are now recoiling in horror because they have seen — in the swirling black mirror of the abyss — the shades massing for an unprecedented influx into the cosmos. The breach has been made by nuclear activity that has disturbed the balance of the ions, and unless the correct keys are applied the Circle of human consciousness will be invaded by powers from the other side.

The ancients were aware of the crack in space through which such an invasion could pour, and more than one great Mystery School has posited Daäth as the point of entry. The myth of the Old Ones returning to reclaim the thrones of the earth is a very ancient theme and one that has been revived in recent decades not only in the fictional writings of such natural sensitives as Arthur Machen, Algernon Blackwood, H. P. Lovecraft, etc., but also in the writings of physicists who are aware of the occult implications revealed by nuclear and sub-nuclear research. And it is only now that certain ancient occult traditions — especially those concerning the Tree of Life — may be read otherwise than as a superstitious dread of 'evil spirits'.

The Schwarzschild 'black hole' in space which has been likened to a sponge or doughnut, or a solid mass perforated by worm-holes like Emmenthaler cheese, gives some idea of the anatomy of the multi-dimensional Tree. The wormholes are the hells or hidden holes, unnoticed because dwarfed by the spheres of the *sephiroth*. The leap across the abyss which the

initiate has to make in order to transcend phenomenal existence and penetrate the Veil of the Void is vividly explicated by John Taylor in his book entitled *Black Holes* although, of course, his remarks have to be translated into terms of Typhonian metaphysics as I have done in the notes to what follows:

It is precisely such a jump, through the 'superspace' of the interior of the doughnut, that is allowed by worm holes. They allow these direct connections which would otherwise take so long. We can imagine each of these worm holes as dots giving access to the doughnut's interior at the two points we are interested in,<sup>31</sup> one we can call the earth, the other a distant star. We enter superspace<sup>32</sup> through the wormhole at the earth and leave it at the other wormhole at the distant star;<sup>33</sup> the whole journey could be instantaneous.<sup>34</sup>

This extract is reminiscent of the Star Sponge vision which Crowley had during a magical retirement in New England, at Montauk, on the bank of Lake Pasquanay.<sup>35</sup> Initiates of the Black Snake Cult will be reminded of the *Voltigeurs*, Vaulters or Leapers, described by Michael Bertiau in connection with certain secret paths on the back of the Tree.<sup>36</sup>

Crantz, cited by Massey, mentions a class of spirits dreaded by the Greenlanders. They are the ghosts of those who died when the world *turned upside down* in a vast deluge. They were said to have been transformed into flames and they sheltered themselves in caverns and clefts in the rock. This legend, which is typical of many such, suggests a sudden and catastrophic overturning of the Tree. It not only turns upside down, it keeled over so that the 'other side' shed its consuming flames into the cavities of the averse *sephiroth*.<sup>37</sup>

A legend preserved by the California Indians describes how seven mariners — the *hogates* — speared a gigantic sea-lion

<sup>31</sup>In Typhonian terms, Daäth and the *Ain*.

<sup>32</sup>i.e. the Abyss.

<sup>33</sup>*Ain* = Nu Isis = Sirius. See *Cults of the Shadow* for an explanation of this equation.

<sup>34</sup>*Black Holes*, p. 112.

<sup>35</sup>See *The Confessions of Aleister Crowley*.

<sup>36</sup>See *The Cults of the Shadow*, chapter 9.

<sup>37</sup>See Bertiau, *MSR. Grade Papers*, for an account of the flames of the *sephiroth*.

which, in its death-throes, dragged them and their boat towards an immense whirlpool *which lay to the north-west*, at the place where souls are sucked down into the underworld. On the point of disappearing down the funnel of the vortex, the rope attaching them to the sea-lion snapped and the *hogates* floated up to the skies where they were transformed into seven stars.<sup>38</sup> The sea-lion was a form of the Typhonian dragon of the abyss, and the region of the whirlpool lay in the north-west which is the region traditionally assigned to the underworld, north being the realm of Typhonian darkness later transferred to the west as the place of the sun's death or disappearance into Amenta.

This legend pin-points the place of entry into the abyss as the depth, *tephth* or daäth, from which the *hogates* were saved just *in time*. Their exaltation to the heavens shows the transmogrification of the elemental, dark, blind forces of the abyss and their conversion into intelligent luminaries that were thereafter used as keepers and measurers of time. The legend explains the symbolism of the Abyss (Daäth) and of Heaven (*Ain*) — the south and north poles of space and time; the day- and the night-side of Eden.

It is interesting here to note the equation of the name IHVH with the Supernal Quartenary, Kether-Chokmah-Binah-Daäth. The *Yod* (I) equates with Kether, for *Yod* is the supernal flame of consciousness typified by the Pole Star. *Hé* (H) equates with Chokmah; she is the *shakti* that transmits the light of *Yod* to *Vau* (V) via the power-zone of Binah; hence *Hé-Vau*, *Heva*, or *Eve*.<sup>39</sup>

The child of Chokmah and Binah is Daäth, the *Hé* final or 'daughter' who resumes the formula of *Coph Nia*.<sup>40</sup> Together

<sup>38</sup>Bancroft, vol. iii. 177.

<sup>39</sup>Cf. Ta-Urt, lit. 'Spark-holder', the name applied by the Egyptians to the seven polar stars of Ursa Major. She was the 'goddess of revolutions' and her name survives in *Rota*, 'a wheel', *Taro*, the Book of Divining by Astronomical Time-Cycles or celestial revolutions, and *Tora*, the Gate. Athor is also a form of Ta-Urt. The name Hat-Hor means literally the 'womb or house of Hor' (the child). *Taro* also means 'law', 'principle', 'essence', whence *Torah*, the 'law' of the Jews.

<sup>40</sup>See chapter 7.

with Daäth the Three Supernals resume the doctrine of the Pole or Tree of the Garden, and of the so-called fall through Daäth. The serpent is implicit in the symbolism of the daughter (*Coph*), the back of the head (*qoph*), and the ‘evil eye’ (*nia*).

## *The Negative Way*

THE GIANTS or ‘Fallen Ones’ (*Nephilim*), also called the ‘Abortions’, were glyphed by the Ape, which explains the connection between the pre-human magical experiment that resulted in monkeys, and the Typhonian teratomas described by Berosus. The *Nephilim* were the builders of the Tower of Babel, known also as the ‘confusion of tongues’, a way of describing the perversion and ultimate loss of the Word. Masonic and mystical symbolism, with emphasis on the rediscovery of the Word is a mode of re-membering Osiris, and thereby of re-constituting the subtle body in the Amenta, which means, in psychological terms, the re-animation of subconscious strata of the *psyche*. As Massey has demonstrated, the Egyptian tradition – particularly in its Draconian phase – has preserved intact a veridical account of this restoration in the Mysteries of Isis, whose search for the phallus of Osiris points directly to the sexual nature of the rites connected with her cult.<sup>1</sup>

The correspondences between the Tower, Babel, and Babalon, will be explained in due course; here it is necessary merely to note that the number of *nephilim* is 210. According to the qabalistic formula of reversal, 012 describes the evolution of number from the *ain*, 0, through Kether to

<sup>1</sup>See Aleister Crowley & the Hidden God for an initiated interpretation of this Mystery.

Chokmah. *Ain*, Kether, and Chokmah, represent the primal triad: the Great Mother (*Ain*) and her child (Kether, the infinitesimal point), that contains within itself the potential or creativity typified microcosmically by the phenomenon of puberty. Pubescence is the glyph of magical potency in the form of a primordial vibration that manifests as the Word of Power; hence its attribution to Chokmah, 2, the Sphere of the Magus. The Word, represented by the god Hrumakhu, is the True Voice attained by the male at puberty; the creative vibration *par excellence*. The withdrawal or reversal of this vibration becomes 210, the number of 000,<sup>2</sup> the three phases of the Void. It is also the number of ChRB (Cherub), 'a sword', the symbolism of which has already been explained in detail. Above all, 210 is the number of NOX (Notz) the 'Night of Pan' or the Veil of the Abyss; it is also the number of reversal through its equation with BQBVQ, 'a bottle', from the Egyptian Baakabaka<sup>3</sup> meaning 'upside down' or 'topsy turvy'. Again, 210 is the number of ADHR, the 'First Adam', which is significant in view of the symbolism relating to the Draconian interpretation of the Mysteries presented here. Most significantly, however, 210 is the number of three words denoting the other side of the Tree, viz: AChAR, the 'back or hind quarter', a name for the hidden passages or tunnels of Set; ARChA, 'way'; and ARChA<sup>4</sup> (Orach), the 'feminine period' (whence *oracle*), or 'tears of the left eye', the backward looking or inner vision. In Sanskrit the word *Arksha* means 'regulated by the stars', and *Arke* in the Greek Mysteries was the Mother of the Gods. Compare the symbolism of Nuit arched over the earth or crouched on all fours in an attitude of bringing to birth. Finally, HRH, 'to conceive' also has the value of 210.<sup>5</sup>

The symbolism of the tower is depicted in Atu XVI.<sup>6</sup> The

<sup>2</sup>0 = Ayin = 70; 000 = 210.

<sup>3</sup>Cf. Baebuc, *The Oracle of the Bottle* (Rabelais).

<sup>4</sup>The *orach* of women' is applied to the female period in Gen. xviii. 11.

<sup>5</sup>210 is also the number of NBT-N-PT (Nebet-en-Pet), the Queen of Heaven and thus the Void itself.

<sup>6</sup>See *The Book of Thoth*, by Aleister Crowley.

Tower of Babel erected by a pre-human (i.e. *non-human*) agency is one with the Zebulah or Tower of Heaven, which, by Gematria, is 44, the number of the mystical waters of the Abyss, i.e. DM, 'blood', the blood of the *orach*; the blood or abyss from which man — ADM — emerged.

The ruler of the Abyss is Af-Ra who is depicted in the *Book of the Dead* as a headless god. He is featured in a magical papyrus<sup>7</sup> as 'the Bornless One', i.e. the Holy Guardian Angel. The headless god is the god in the abyss, the sun at night. He was later typified by the three-quarter cross or T of the Initiates, the Sun-Son in the Abyss separated from 0, his mother, the complete symbol being  $\begin{smallmatrix} \circ \\ \text{T} \end{smallmatrix}$ , and then  $\oplus$ , when the cross or crossing of the four quarters<sup>8</sup> had been evolved in time from the Abyss of Space, 0.

The full symbolism of the Beast (Ape) and Babalon (Babel) can be explicated only when it is brought into relation with the symbolism of the Tower, the Word, and the Headless God who in mystical terminology is the Holy Guardian Angel, which, as Mathers interpreted it, is the Bornless One, the subconsciousness, infinite potential, the latent light, the hidden god, the sun-son in Amenta. He is the god that does not emerge from the abyss because, as Hoor-paar-Kraat or Set, he is potentiality implicit in the child, and thus the precursor of the True Voice. He is not the Ever-Coming One, but the Never-Coming One, the noumenal source of appearance and, therefore, the veritable disappearance and absence that makes all phenomenal presence possible. He can never come, or appear, because the moment he does so he is no longer reality, but an objective illusion, a mere appearance.

It is necessary here to advert to the sequence of the Aeons as formulated in the Western Mystery Tradition. A Grand Cycle comprises seven aeons (0-6). Terrestrial beings are at present in the sixth, which is numbered five. This is the Aeon of Horus, or Thelema. Its formula is atomic and disintegrative.

<sup>7</sup>A Fragment of a Graeco-Egyptian Work upon Magic, translated by C. W. Goodwin.

<sup>8</sup>i.e. two equinoxes and the two solstices.

The final Aeon, 6, which is numbered seven, is the Aeon of Maat, the Aeon of the daughter (*Coph*), as the present aeon is that of the son.<sup>9</sup>

Gerald Massey has noted<sup>10</sup> that the hexad (6) was held by Pythagoras to be the perfect sacred number; it was called Venus. Interpreted in the light of the numbers 5 and 6, Horus and Maat signify respectively the Sun and Nu-Isis; the son and the daughter; the *vau-hé* of Tetragrammaton. But it is an error to consider Horus in terms of the masculine formula. The number of the Aeon of Horus is 5, which, as the pentagram or stellar radiation, is 'the perfect female number in accordance with the left and negative hand'.<sup>11</sup> The first hand, or hold, was the womb, and the figure of 5 became symbolic of the womb not only because of the affinity of the hand and hold but because of the 5 days associated with time and feminine periodicity. Hence 5 is also the number of glamour and illusion and thus of magic, with which the pentagram is inevitably identified. The number six, on the contrary, is the number of Maat as the Goddess of Truth because six is synonymous with sex and the formula of *going* again after the flowing of the blood which caused an arrest or eclipse of the creative light. Six is the number of breath or air, as five is that of water or blood, hence Scorpio is attributed to six as the sign of dry land which appeared after the flood or deluge typified by the number five.

Horus (5) represents disintegration; Maat (6) re-integration, or the attainment of firm ground, the apotheosis of ultimate

<sup>9</sup> It may be of use to students of magick to note here the practical difference between the son and the daughter in connection with sexual magick and the formula of IHVH. In the IX° the *Yod* and the *Hé* combine and the child of their union is Ra-Hoor-Khuit, the Son (i.e. the universe). In the XI° the child produced of the magical union is Hoor-paar-Kraat — the daughter who is the gateway to the anti-universe. (Cf. 'blue-lidded daughter of sunset'. Sunset denotes Amenta.) The son 'earths' the current in Malkuth (the universe); the daughter, however, makes possible a further series of operations by virtue of her receptivity to all vibrations. She is the Gate to Universe 'B'. Hence the superiority of the XI° and the importance of the Formula of Dream Control. (See *Cults of the Shadow*, chapter 11.)

<sup>10</sup> *The Natural Genesis*, vol. 2, page 282.

<sup>11</sup> *Ibid.* page 274.

reification after the dissolution effected by the Aeon of Horus. But it should be remembered that these numbers constantly interact. The Aeon of Maat, numbered 6, is actually the *seventh* in series from the first aeon which emanated from the Abyss. The daughter is finally re-integrated with *and as* the Mother, the primal Goddess of the Seven Stars (souls) who attains her zenith or height in the *eighth*. This is not a material entity but a dissolution (*pralaya*) following upon the entire series of outbreathings or aeons in one complete cycle of time (*mahakala*).

Frater Achad was under the impression that the Aeon of Maat has already dawned,<sup>12</sup> but *AL* hints that her advent will occur at some future time. Time, however, has reference only to phenomenal existence, and it is possible that certain Adepts<sup>13</sup> have already realized the advent of Maat in those dimensions beyond time and space that are represented by the *sephiroth* of the other side of the Tree.

The earliest type of the Tree was feminine and it was represented by the Asherah (Ash tree). This was a universal type and Crowley hymns the 'sap of the world-ash, Wonder Tree!' in the Gnostic Mass which he composed in Russia in 1915.<sup>14</sup> The Asherah was a figure of three; three and tree are symbolically synonymous as the tree of three from which the earliest family appeared in the form of the Mother and her child who became the pubescent male and the bull of his mother. The type was perpetuated in Ancient Egypt. This family tree was the oldest and it preceded the trinity of Father, Mother, Child, for it emanated from a phase that antedated the rôle of paternity in society.

The Tree, being a glyph of the total, also symbolized a complete cycle of time represented by the number 30 which, by shape, suggests the Hindu creative mantra ॐ (OM). The numbers chiefly associated with the feminine tree or Asherah

<sup>12</sup> See *Cults of the Shadow*, chapter 8.

<sup>13</sup> There is, for instance a Cult of Maat in Ohio, U.S.A., formed of Adepts who are currently channelling Maatian radiations from an, as yet, remote Aeon.

<sup>14</sup> See *The Ship* (Crowley), *Equinox*, I. x.

are 10, 7, and 13, all of which are connected with the feminine Mysteries. Ten is the number of *Men*, an Egyptian word meaning a 'memorial', the 'period of illness', a 'liquid measure'; and the number Ten or *Meni*. *Meni* was the Syrian lunar goddess. Asher also signifies ten, and the tree is the feminine figure of ten or total, *as the three*, as already explained. Thirteen is the number of female periods in a lunar year of thirteen months of 28 days. Ten such periods constituted the time of gestation and the Tree resumed the ten dry and the three wet phases of the total cycle of creation. Later, the ten were symbolized as ten fruits and ten *sephiroth*, the three supernals being separated from the inferior seven by the Waste of the Abyss which is crossed by the *thirteenth path*.<sup>15</sup>

One is the Mother; two, the child; three, the pubescent male. Typhon and Set-Horus thus represent the tree of the two phases of destruction and creation; negation and affirmation; menstruation and gestation. Ten, seven, and thirteen make the complete cycle of thirty: the ten that is thirty by three, the primordial triad evolving the Tree of Ten Fruit (*Sephiroth*).

The Mystery of the Ten is then the mystery at the heart of the primordial Draconian Cult of the Goddess. And although the symbolism refers to the origin of the known universe, there are reasons to suppose that the Cult was aware of another universe, altogether unknown — the One beyond Ten — the ELEVENTH. This later became typed as the number not only of Daäth, but of negative phases of being represented by the *qliphoth*. The Mystery of Eleven was concealed by the Draconians under the numbers 5 and 6, five being the left or feminine aspect of *shakti*, and six its positive side. Together, these two are 56. In *AL* (I. 24), Nuit declares her Word as six and fifty. This is the Word of Nu, whose number is 56. Its full symbol pertains to the pentagram and the hexagram and the magical word Abrahadabra which is the formula of the Great Work: the union of the five and the six.

<sup>15</sup>i.e. the path ascribed to the Moon. See Diagram of Tree of Life.

The Great Work has hitherto been considered as a work of synthesis, but it is more properly speaking the result of that supreme 'dissolution, and eternal ecstasy in the kisses of Nu' of which Hadit speaks in chapter II (verse 44).<sup>16</sup> But in order to understand the nature of the dissolution and the ecstasy it is necessary to understand the nature of eleven as the 'one beyond ten', in the sense that it is the One — or Yoni — beyond the Veil of the Abyss; i.e. the yoni on the other side of the Tree.

The number 5 was sacred to the Goddess on account of the physiological formula of her earthly representatives; it was also the number of one hand, the left, which was primary. This was the hand or hold of the Mother, as explained. The left or under-hand became, in the solar (post-Draconian cults) the inferior and *infernal* hand, and was therefore ascribed by the solarites to the Left Hand Path, that *sinister* Path that exalted the female principle and recognized it as primordial.

The number six (i.e. the right hand), represented the solar and masculine power, and the sixth digit — after taking into account the five of the left hand — was the thumb of the right. This typified the phallus and sex (six), not only because the phallus is the *copula*, but primarily because it typified the beginning of a new series after the dissolution caused by the Draconian eclipse.<sup>17</sup>

Massey declares that the 'two great and hidden secrets of the ancient wisdom were those of times and numbers, especially in relation to feminine periodicity, which explains the motive for keeping the nature of the gnosis concealed'.<sup>18</sup> This is true, up to a point, although, as previously noted, no mere consideration of sexual mechanics would have occasioned so much reticence on the part of the ancients, who were not at all squeamish where nature was concerned.

<sup>16</sup>Note the number of this verse, 44 = DM = blood.

<sup>17</sup>i.e. the periodic eclipse that was the biological basis of such concepts as *pralaya* and the Night of Time.

<sup>18</sup>*The Natural Genesis* (Massey), vol. II, p. 300.

The squeamishness came later, in the wake of the solar cults.<sup>19</sup> To the original Gnostics, as to the pagans, nature gave no cause for shame, subterfuge or concealment. About what, then, was all the secrecy, for that every effort was made to conceal the primal gnosis, no one who has studied the subject will deny? The reason surely is to be found in the fact that primitive man was a natural sensitive. The ghost or astral double was as real to him then as it is as unreal to the average man of today. Similarly, primitive man intuited the existence of that unknown Universe 'B' on the other side of the Tree, with the Abyss (*Choronzon*) as its *copula*. An understanding therefore of the numbers five, six, and fiftysix provides a squint at the machinery of the primitive mind working in the presence of elemental powers shrouded beneath a double veil of awe and of horror. This supreme dread was inspired by the metaphysical certainty (i.e. the original gnosis) that the phenomenal world is but the manifestation of subjectivity or non-manifestation, and that the physiological formula of the female somehow adumbrated the mechanics of an awful mystery that was unknowable by the mind in its normal state. This mystery, refined by aeon-long ages of time survives today in the form of ancient myths, in the Tantras of certain Far Eastern Schools, and in Ch'an Buddhism, that curious compound of the *Sunyavada*<sup>20</sup> and the Taoism of ancient China.

Whereas whole numbers denoted the 'gods',<sup>21</sup> fractions of numbers were traditionally ascribed to 'demons'.<sup>22</sup> Lenormant, for instance, has shown<sup>23</sup> that  $\frac{5}{6}$  or  $\frac{50}{60}$  were the seven *Maskim* or 'ensnaring': 'seven spirits of the abyss . . . which surpassed all the others in power and in terror'. They were Typhonian demons whose power in relation to the gods is that of five to six, or, as Massey puts it: 'the highest number

<sup>19</sup>Hinduism in its eschatological phase, Judaism in its secondary phase, and Christianity in all its phases.

<sup>20</sup>The Path of the Void.

<sup>21</sup>Creative energies and elemental functional forces.

<sup>22</sup>Negative forces; hence nocturnal, infernal or demonic.

<sup>23</sup>*Chaldean Magic* (Lenormant) pp. 25, 26, 27.

on the left hand to the first one on the right'.<sup>24</sup> In Hebrew, *Yod* means 'hand', and its number is ten (denoting both hands), which was primarily the number of the Goddess. The zoomorphic image of *Yod* — the lion-serpent — shows the combination of the female (lunar) dragon or serpent, and the solar-phallic lion. Crowley interpreted this symbolism as the spermatozoon; the lion-headed serpent swimming in its fluid menstruum.

*Kep* (Egyptian), the left hand, is the Hebrew *Kaph*, the 'palm of the hand'. In Egypt the kaf ape was assigned to the hand as the zootypical holder, handler, or fashioner of the pre-human creation.<sup>25</sup> The *qoph* symbolism is also relevant. *Qoph* = the 'back of the head'; the head = *Resh*, the Sun; therefore the back of the head (*qoph*) = the Moon. This symbolism is assumed to Koph or Coph, the daughter of the Dark Sun or Black Flame.<sup>26</sup>

Plutarch states<sup>27</sup> that the followers of Pythagoras considered Set-Typhon to be a demon power produced 'in an even proportion of numbers', viz: in that of 56. In this they agreed with Eudoxus that the 'property of fifty-six appertains to Set-Typhon'. Massey<sup>28</sup> glosses this with the remark that the 'even proportion of numbers, to wit, fifty-six' would 'also include the 5 x 6 or thirty days of the moon, which was like-wise the time of Typhon'. Furthermore, the figure 5 is by shape the crooked sword or sickle of Saturn (Kronus); it was, originally the symbol of the Goddess of the Seven Stars<sup>29</sup> as the cutter-off or divider of time in heaven, as the Mother was the divider into two, into three, into many, on earth.

<sup>24</sup>The name of Typhon as *Kep* is that of the left hand, which is the emblem of the female and the number five.

<sup>25</sup>The *Nephilim*, giants, apes, etc.

<sup>26</sup>The Dark Sun (Son) is Set. For the Black Flame, see *Liber Pennae Praenumbra* (Donat per Omné; Scriba — Nema, 1974) issued by the Cult of Maat, now operating in Ohio, U.S.A., and which is, as far as I am aware, the only body of Initiates to channel the influence of this current which Frater Achad was among the first to adumbrate.

<sup>27</sup>*Of Isis and Osiris*.

<sup>28</sup>*The Natural Genesis*, II 302.

<sup>29</sup>The Great Bear Constellation of which the planetary representative was Saturn.

The figure five, then, represents the annihilation of time, as the five day period abolishes or eclipses the creative spirit. The latter, in turn, is represented by the number six, which is the figure nought with a tail added, indicating the negation of the five-day period; its 'tail end'. This is followed by the number seven, represented by the index finger of the right hand, which signifies the course of time resumed.

In the Egyptian hieroglyphics the sign of 7 is the sign of a god, symbolized by the axe (*neter* 7), the axe being the weapon of Set, the opener of the Mother. In the language of the secret gnosis<sup>30</sup> Set is identical with his mother, hence his name Sept or Set, means seven. The number seven indicated the time for resuming sexual relations with the woman, and, in the symbology of the later Mysteries, it was attributed to the goddess Venus.<sup>31</sup>

It is necessary to burrow deeper, even than the primordial physical gnosis, to come to grips with the Mysteries it symbolizes. This can be done only by re-casting and reversing our mental machinery, for if we would penetrate the ultimate mystery we must not think positively, or even negatively — we must not think at all! The Cha'an Adepts of the East, and Aiwass through Crowley in the West, tirelessly pointed out the Negative Way, the *Via Negationis*, the Way that negates, the Way of Nuit whose number is eleven, whose word is 56, and whose Mysteries are typified by the 'five pointed star'.

The Word or Logos of the male is secondary, a reflection or glamour, a positive and therefore phenomenal manifestation, whereas the Word of Nuit, being soundless, contains the potential of all words and of the No-Word of the One beyond Ten. This is the *Ain* which is typified by the Kaf-ape, the dumb beast that forms one half (a fraction) of Choronzon. The other half is Babalon, whose eye (*ayin*) is made full by the Ape of Thoth (Daäth) — the bestial and therefore speechless generator of a world of glamour and illusion. Such

<sup>30</sup>i.e. the physical gnosis.

<sup>31</sup>The original seven — as in the symbolism of the World-Ash with its Mysteries of 7, 10, and 13 — was represented by the goddess of the seven stars, the primal time-keeper or clock in the heavens.

is the mystery of the One beyond Ten, the symbol of which is the Sword (*Zain*), the sickle ( $\swarrow$ ) which, as a figure of 5, had as its prototype the mother who bifurcated into two. Time was thus divided into parts or *numbers* which represent the multitude of concepts generated by the ceaseless revolution of the *Kalachakra*.<sup>32</sup>

The five, the six, the seven, and the ten, of the Tree as a totality, constitute the mystical numbers of the lunar year with its cycle of thirteen months, each of twenty-eight days. Hence, according to Talmudic lore: 'There is one day of the year on which Satan is powerless, this is the day of Yom Kipour; on the 364 other days<sup>33</sup> he is all-potent'. The commentator ascribes this to the fact that the qabalistic value of Satan,<sup>34</sup> 364, is identified with so many days. During these days 'Satan has the power to do evil, but on the day of Kipour he is impotent'.

The most significant factor here is that of impotence. The Greek word *Akrasia* is the qabalistic equivalent of Choronzon, 333. Choronzon is impotent in the sense that behind the Veil of the Abyss nothing is generated, for it is the domain of the Negative. It is however significant that 333, the number of Choronzon, of Shugal, and of Akrasia, is short of 364 — the number of Satan — by 31, the number of AL, LA, and Set.<sup>35</sup> AL, LA, and Set form the primal trinity which as 93 (31 x 3) is Aiwass, and the key to the mystery of Non-being and of the *Via Negationis* expounded in *The Book of the Law*.<sup>36</sup>

The number 28 derived its magical significance from the cyclic lunation of the human female with its thirteen mani-

<sup>32</sup>The *kalachakra* is the Wheel of Kali, i.e. Time. In *The Book of Thoth*, the wheel is depicted in Atu XX (q.v.) with Typhon and the Ape of Thoth revolving on its rim. This atu is ascribed to the letter *kaph* (20), meaning the 'palm of the hand' the symbolism of which has already been explained. *Vide supra*.

<sup>33</sup>28 x 13 = 364.

<sup>34</sup>ShHTN = 364.

<sup>35</sup>ShT (Set) is 31 by Tarot because *Shin* is attributed to Atu XX and *Teth* to Atu XI; XX + XI = XXXI.

<sup>36</sup>364 is also the number of AVD MVPLA, 'the Hidden Light', which determines the nature of the God hidden in the Abyss, viz: Satan.

festations per year. This physiological phenomenon supplied the canon of the celestial moon of 29½ days. It was the *fractional* element that stigmatized the lunar cults in the eyes of the later solarites, and the cumulative impact of astronomical observations rendered accursed the primal supremacy of the mother upon earth. But as already noted, the primary facts of physiological phenomena were not in themselves sufficient to account for the dread with which the later cults viewed them. Such tabus were the masks of mysteries infinitely more abhorrent, when it was suspected that the phenomenal universe was a mere glamour symbolised by Eden. The 'fall' consisted in accepting the delusion at its face value. The initiates, the gnostics, knew — perhaps intuitively — that reality lay somewhere beyond or behind the total negation of this glamour. At this point in evolution (and no one can say precisely when it occurred) the *qliphoth* became active in human consciousness. They typified the shadow, the dark, the non-manifest, absence, the total dis-appearance of the phenomenal world.

According to the *Book of the Dead*, Set is the child of Nu.<sup>37</sup> The serpent also is her child.<sup>38</sup> She therefore who is 56 (Nu) embodies the 5 and 6 as dual polarities, and they denote the magical mode of her worship. She is it of whom it is written<sup>39</sup> that the Scarlet Woman Babalon 'shall see and strike at the worship of Nu; she shall achieve Hadit'. This means that she will achieve or fulfil herself through Set, for Nu comprises Nuit and Babalon and is therefore identical with Typhon, the mother of Set. *Baba*, the root of Babalon, is a title of Typhon. The *bab* or *bau* is the entrance of the void, pit, or abyss. The Coptic *bebi* signifies to flow and to overflow. *Bab* is also the BHV (13) Bohu, the void upon which the mystical genesis is based.<sup>40</sup> The Bab is also called 'the Gate' (of outrance as well as entrance). Because the gate could be used both ways, i.e. entered or left, the *Babisi* were

<sup>37</sup>Chapter lxxxv.

<sup>38</sup>Chapter cviii.

<sup>39</sup>AL, III, 45.

<sup>40</sup>Cf. Tohu and Bohu.

known as *the hells in the heavens*.<sup>41</sup> Typhon was the Tepht or Depth, *the hole of the Serpent of the abyss*.<sup>42</sup> In ancient Australian rituals the *typhe* or *tupe* was a pit over which magical spells were chanted against demons dwelling in the abyss of darkness.<sup>43</sup> Sufficient has now been adduced to show that one of the earliest terrors registered by the ancients in myth and legend was an invasion by the dark forces of the abyss. This dread lay at the root of all the rituals and exorcisms ever evolved. The magician's protective barrier began with the concept of a pit, hole, or magic circle constructed with intent to ward off invasion from 'outside', from beyond the veil. The veil was that which shrouded the abyss. In primeval times it was not as dense as it later became when man lost contact with his elemental origins. Yet there is proof that not all magical ritual was designed to repel the dark forces; some were designed specifically to draw them into the ambience of the human life-wave. Details of such processes were destroyed with such thoroughness by the anti-Typhonians that no complete formulae have survived. Hints only may be gleaned from corrupt mediaeval treatises on alchemy and the grimoires of sorcery. Curiously enough it is in rabbinical lore that we obtain fleeting yet vivid glimpses of a dark world of anti-matter; adumbrations, it would seem, of those of which we are today being made uncomfortably aware and which we are glimpsing through an ever widening rift in the veil created by a new sorcery, a new gnosis, known as nuclear science.

<sup>41</sup>The heavens were depicted as Nu, the waters of space; i.e. the night-sky.

<sup>42</sup>Cf. the Hebrew Tophet; 'in the valley'.

<sup>43</sup>Massey, *Natural Genesis*, II, 463.

## *Adumbrations of Maat*

IN *The Magical Revival* I drew attention to a similarity between the situation that faced the ancient initiates and that which confronts humanity today. This situation is developing a massive though still largely subconscious sensing of oppressive influence from outside which — as Crowley has observed<sup>1</sup> is finding expression in the ‘nightmare fear of catastrophe, against which we are yet half unwilling to take precautions’.

Innumerable books have appeared within the past two decades concerning what are now considered to be highly probable instances of periodic invasions of this planet by extra-terrestrial entities. Very few such books offer a shred of convincing evidence in support of this theses; among those that do may be numbered *The Sirius Mystery*, by Robert Temple, which has the virtue of revealing to the public the existence of an African tribe with an unbroken tradition of an extra-terrestrial visitation that has endured for more than 10,000 years.<sup>2</sup> The Sirius Mystery is related profoundly to the Typhonian Tradition which my Trilogy has treated exhaustively.

<sup>1</sup>See introduction to the pocket-edition of *Liber AL* published by the O.T.O. in 1938.

<sup>2</sup>See *The Sirius Mystery* (Robert Temple), Sidgwick & Jackson, 1976. The interested reader may note the recurrence in Temple's books of key Typhonian concepts and themes dealt with in my Trilogy, and, perhaps above all, the confirmation of the locus of origin of the Typhonian Tradition in the A.'. A.'. or Argenteum Astrum (Silver Star) which I identified with Sothis in 1972. See *The Magical Revival*, etc.

H. P. Blavatsky's writings were undoubtedly the source of inspiration for a vast amount of present-day literature based upon the supposition that several past evolutions of the life-wave on this planet had foundered owing to some dire accident or misuse of occult knowledge. Yet Blavatsky, and Crowley, who in a certain sense continued her work, claimed to be transmitters only, of extra-terrestrial Intelligence. *The Book of Dzyan* is probably the most complete transmission we have concerning the mysteries of pre-human creations, and *The Book of Thoth* — in the form of the curious hieratic glyphs knowns as the Tarot — resumes the practical means whereby this Intelligence, and the currents which it embodies, may be invoked and channelled by Adepts competent to direct the forces which it represents. Dion Fortune's *The Cosmic Doctrine* claims to be another such body of non-human transmission. Among contemporary Adepts, Michael Bertiaux of the Black Snake Cult has transmitted and earthed a transmundane current in his Grade Papers pertaining to the Monastery of the Seven Rays.<sup>3</sup> And Soror Nema (Margaret Cook) in Ohio is a focus of the Forces of Maat.<sup>4</sup>

The 22 Atus of Thoth undoubtedly contain fragments of the ‘forbidden wisdom’, or hidden lore, which the post-Typhonians sought to abolish. Yet with the first nuclear explosion that occurred on this planet during the present life-wave, the door again swung open and emanations of the Abyss have been pouring into the earth's astral atmosphere ever since. The resulting charge of qliphotic energy is building up so rapidly that those only are immune from contagion who can enter Nu's ark as totally polarized beings. Such beings were symbolized by the androgynous of the ancient teachings, from the Indian Ardhaniswari to the bi-sexual Baphomet of the Templars.

It is suggested by the authors of *The Dawn of Magic*<sup>5</sup> that a certain region of the Gobi desert bears the scars of a nuclear

<sup>3</sup>See *Cults of the Shadow*, chapters 9 and 10.

<sup>4</sup>See chapter 11.

<sup>5</sup>Louis Pauwels and Jacques Bergier.

explosion. In the Chaldean account of the contest between Bel and the dragon, the solar deity arms himself with the sword (*zain*) of the four quarters which turned four ways. The sword, brandished and in motion, is equivalent to the fylfot of Thor the Thunderer, or the Swastika of Agni the Fire God. Bel 'slays the dragon, and when the struggle is over it is said that the eleven tribes poured in after the battle in great multitudes coming to gaze at the monstrous serpent. The word eleven is distinctly written *istin-isrit* or one and ten<sup>6</sup> so that there can be no doubt about the number, although nothing is known of the eleven tribes'.<sup>7</sup> Massey's explanation is that these eleven tribes represent the eleven zodiacal signs previously founded, and that the death of the dragon occurred in the twelfth, as the ultimate sign of the final solar zodiac, viz: Pisces. But the *eleventh* sign alone is sufficient to explain the parable, for Aquarius typifies the watery abyss of space where the dragon (*Draconis*) was slain or sank down to Amenta, when the solar ascendancy over the stellar time-keepers was finalised. Alternatively, the eleven refers to Daäth as the place of death and the place of the eighth, i.e. the Beast or Dragon. This can be interpreted as the place through which the dragon of darkness dropped to the 'other side'.

Nuit or Nu arched over the earth, as depicted in the Stèle of Revealing,<sup>8</sup> is the Egyptian glyph of Nu's or Noah's Ark that contained a pair of each member of the animal creation *with the exception of certain beasts* that the later cults banished as Typhonian, i.e. 'unclean'. They were excluded from the ark not — as the legends imply — because of their hybrid or impure nature but because they were exempted on account of being symbolic embodiments of a successful crossing from the hither to the other side of the flood that typified the abyss.

<sup>6</sup>Cf. the 'one beyond ten'. (Note by present author).

<sup>7</sup>Talbot, *Records of the Past*, vol. IX, p. 136, quoted by Massey in *Natural Genesis*. II. 384.

<sup>8</sup>See *The Magical Revival*, plate 7.

The legend of Noah, distorted in the Hebrew version as also in its Greek analogue, the myth of Deucalion, yet preserves traces of the true gnosis that was all but obliterated ages before the commencement of the monumental period of Egypt's history.

The five and the six (56) that is the Word of Nu (Not) is the key to the ark and of the arch. This is expressed qabalistically in the  $5 \times 6 = 30$  of the Gnostics, or the  $\text{ॐ}$  of the Hindus, the Word or Vibration of the Not, the *Ain*, the Eye of the Seven (i.e. Set).<sup>9</sup> Furthermore,  $5 + 6 = 11$ , is the number of the magick of change or transformation<sup>10</sup> because it is the number of Nuit who says: 'My number is 11, as all their numbers who are of us'. I have noted elsewhere that 'us' (66) is a glyph of the *qliphoth* which the Jews did not understand and which they therefore categorized as shells of the dead, demons, and the *gillulim* or excrementitious deities.<sup>11</sup> The truth of the matter is the truth of the *mater* (mother), Nu, and it lies physically in that excrementitious manifestation stigmatized by the Jews and Persians particularly, and abhorred of those who were unaware of its alchemical value. The sole surviving repositories of these mysteries are, it seems, certain South Indian tantras, the works of ancient Tamil Adepts, and certain secret Arab treatises veiled in the obscurity of a mystical terminology more elaborate and baffling even than the alchemical texts familiar to Western students. Destiny or chance — call it what you will — placed at my disposal a rare commentary on a Tantric work by an exponent of the Chandrakala recension of the Vamachara division of Tantras, which contains clear references to the magical use of those psycho-physical elements that were cast out (*vama*) and anathematized solely on account of a religious

<sup>9</sup>The 'seven' is Z; hence *z-ain*, the Sword that effects the dissolution of Time.

<sup>10</sup>i.e. of death and of the 'dissolution and eternal ecstasy in the kisses of Nu'. (Al. II. 44).

<sup>11</sup>For example, the menstruating Merodach, sneeringly alluded to as the 'delicate Merodach' by the Septuagint. See also Isaiah xlvi, 12 where the English translation is rendered vaguely and inaccurately, not deliberately perhaps but because the translators also could not fathom the meaning of the *qliphoth*.

prejudice caused by a revolution in methods of chronology.<sup>12</sup> The change-over of types and symbols has been exhaustively explained by Gerald Massey in his monumental work, but what has not been clarified by him is the fact of *magical potency* possessed by the essences, the *kalas*, the flowers or emanations symbolized by the divinities — always feminine — of the primordial pantheon. Yet, despite the limitation imposed upon Massey in respect of the lack of initiated texts available in his time, his work remains of the utmost value in that it traces more accurately than does that of any other writer, before or since, the line of emergence, the evolution and history of the symbolic vehicles of the Typhonian Current which the present writer has sought to explain in all his writings. With the exception of Sir John Woodroffe and Aleister Crowley, no western writer, other than Massey, has touched upon the vital content of the genuine gnosis, the true magical tradition. For, there is absolutely no doubt that there resides in the subtle effluvia of certain magically charged vaginal vibrations *the alchemical substance or essence* which, correctly extracted and imbibed, can so transform the human body-mind complex as to render it capable of fulfilling the definition of magick by ‘causing change to occur in conformity with will’.<sup>13</sup> The magical methods of achieving this have been given — up to a certain point — in Crowley’s writings, but in very few other works hitherto published in the West, always excepting a few translations of Sanskrit and Tibetan texts presented by Sir John Woodroffe.<sup>14</sup> It is therefore my particular aim to provide the ‘missing link’ in Massey’s work by supplying Tantric references that not only explain the Draconian Tradition, but that also bring that

<sup>12</sup>Chronos: whence chronology. The Kronotypes were intelligent time keepers as opposed to the pre-kronian and elementary forces of space. These forces were first typified zoomorphically, or totemically, as *Elementaries* of Chaos (Space) before being born into Cosmos (Order, and therefore Time) where they were continued in the stellar phase of mythology as symbols of the constellations, i.e. as celestial time keepers.

<sup>13</sup>*Magick* (Crowley), p. 131.

<sup>14</sup>See particularly *The Demchog Tantra*, *Karpuradistotra*, *Kamakalavilasa*, *Anandalahari*, *Kularnavatantra*, etc.

tradition into line with the primordial psycho-physiological gnosis which, after having bridged the devastating gap made by the solarites, leads right on to the New Gnosis that science today is slowly revealing.<sup>15</sup>

It should now be abundantly plain that the Mystery of the Abyss, the Gate of the Abyss, the Door of Daäth, etc., are no mere literary devices. The symbolism of the gate of ingress, as of egress, typified by Babalon comports the implications contained in the tantras already mentioned, implications that were suppressed or distorted by the post-Typhonians yet which lingered on obscurely in the writings of the gnostics with their allusions to the love-feasts and eucharistic rites of Charis anathematized by the Christians, who fostered the myth of a carnalized Christ.

The symbolism of the Abyss pervades all ancient magical traditions and mythologies. The Finns, for instance, referred to their magicians as ‘Abysses’, and the Abbesses of a certain Tibetan Buddhist Cult bore the title *Dorje Phagmo*, meaning ‘eternal’ or ‘adamantine sow’, the sow being a primordial Typhonian type of the Goddess as the sower or genetrix.

The legends of the Twins of Light and Dark — Horus and Set which can be interpreted as the Right and Left (or Front and Back) of the Tree, resume the doctrine of the negative and positive polarities of the creative current: day and night, male and female, the double lunation,<sup>16</sup> or the double horizon.<sup>17</sup> This polarity is represented anthropomorphically as the child Set, the impubescent boy, and the man Horus, the virile male. But note that in the symbolism of the gnosis the impubescent one was the type of *potential*. Being *neither* male nor female it was the accepted symbol of *both*, or *beth*, the two, the twin who was One as the Magus<sup>18</sup> with his twin

<sup>15</sup>See in this connection Fritjof Capra’s stimulating and suggestive work, *The Tao of Physics: An Exploration of the Parallels between Modern Physics and Eastern Mysticism*. (Wildwood House, 1975).

<sup>16</sup>Waxing and waning of the moon.

<sup>17</sup>The Spring and Autumn equinoxes.

<sup>18</sup>Atu One is attributed to Beth, *The Magician*. Beth being both, is therefore also *neither*. See ch. 2, *supra*.

force or potentiality. Massey notes that the legend of the Twins — Set-Horus — was pre-monumental and 'belonged to the time of the Shus-en-Har, to whom an historical period of 13, 420 years is assigned'. This computation he notes 'has since been corroborated by the inscriptions discovered at Sakkarah'.<sup>19</sup>

But prior even to the Cult of the Twins, ancient as it is, the Cult of the Trinity, or Three in One, existed with the Mother Typhon as the primordial source of creation who contained within herself the child (Set) whose *potential* was actualized as Horus. This triple character was assigned to the Moon of Hecate, and the Jews also preserve the tradition in their earliest formulation of the Tree where it yet remains under the forms of Daäth, Yesod, and Malkuth. Daäth was the cosmic moon and the source of the illusion of phenomenality, i.e. the ego; Yesod was the astral or celestial moon, the moon of magick and witchcraft; Malkuth was the physical moon that generated glamours on the earth plane. Malkuth was thus the densest aspect of the trinity and the reification of the moon in the human female. Daäth is to the Supernal Triad what Yesod is to the Infernal Triad, and it is significant that the qliphotic image which the Jews assigned to Yesod was that of *Gamaliel*, the Obscene Ass.

According to Sharpe<sup>20</sup> the head of the ass is an Egyptian hieroglyphic determinative having the numeral equivalent of 30, which shows its relationship to the lunar current and the month of 30 days divided into three parts, each of ten days. But it is in the Persian texts that we meet with the ass that may be considered obscene. It has three legs or members, the third being the phallus, with which it purifies the ocean of salt. 'When it stales in the ocean all the sea-water will become purified'. The purgative power of urine is well known in Asia,<sup>21</sup> but there is another, more esoteric form of purifica-

<sup>19</sup> *The Natural Genesis*, vol. II, p. 473. See also *The Magical Revival*, chapter 3.

<sup>20</sup> *Egyptian Inscriptions*, lxxiii, 7.

<sup>21</sup> In India, for instance, cow's urine has from time immemorial been used in the cure of snakebite.

tion known to the Tantrics which requires an imbibition of the urine of the priestess chosen to represent the Goddess in the rites of the *Kalachakra*.<sup>22</sup> In the *Bundahish* the waters are identified with time, and the ass is the 'special assistant of Sothis in keeping correct time, or in preserving the waters pure by his micturition, which destroys the creatures of corruption'.<sup>23</sup> In other words, the *qliphoth* are repulsed and annihilated by the Star of Set who, with his assistant the ass, purges the abyss of the teratomas spawned by Typhon. Massey notes that in the *Book of the Dead* the 'Pool of Salt and of purification is described as *the place of the beginning of years*', i.e. the place of the beginning of time, or the source of *kala* typified by Kali or Babalon, the Scarlet Woman.

There is here a confusion of types; the ass was originally a glyph of the female as the fount, foundation or seat, the ass as it is vulgarly called. The purging fluid was the *kala* of the lunar flow. The urine, although a purifier, was but a secondary source of purification, hence the association of the ass with the foundation (Yesod means 'foundation'), and, later, with the lunar divisions: the bright and dark (fortnights) represented by the bright or golden water and the dark or menstrual flow.

It is claimed by some authorities that the ass was the particular object of adoration in the rites of the Templars, and that the sodomy connected with this symbolism — as with those rites — was itself symbolic of the backward, left, or under-hand way of the female. The Egyptian qabalah, with the ass standing for the number 30 connects it with ideas already mentioned in connection with this number and with the Tree of Life itself.

Massey compares the ass with Noah, both being true time-keepers. This can be understood as meaning that both the ark of Noah, Nuit's arch, the ass or fundament, are, like the moon and Sothis, regulators of periodic time. Furthermore,

<sup>22</sup> The Kaula Circle. See the Typhonian Trilogy; chapters on Left-handed Tantra.

<sup>23</sup> *The Natural Genesis* (Massey), vol. II, p. 346.

the waters welling from the abyss and seething with the 'creatures of corruption' (i.e. the *qliphoth*) are purified by the magical regulation of time and period, and, when imbibed, confer the power of penetrating to the other side of the Tree.

In order to grasp the full import of this Mystery it is here necessary to make an extended digression. There is a mystical connection, if not an actual identity, between the concepts Daäth and Maat. In one of its spellings Maat is 51, the number of Edom (ADVM), the realm of the 'demon kings' or 'unbalanced forces'. Spelt in another way it is 442, the number of APMI ARTz, 'the end of the earth'. Maat means 'rule', 'measure', 'length'.<sup>24</sup> and it represents a termination or a boundary between one region and another, between the realm of Edom and the hither side of the Tree, or, conversely, between the end of the earth and the other side of the Tree. In a communication received by a contemporary Priestess of Maat, that goddess is described as the 'Pause'.<sup>25</sup> Similarly, in Halevy's book on the Qabalah,<sup>26</sup> Daäth is described as the 'Interval'. Daäth and Maat therefore symbolize the state of inbetweenness which Austin Spare associated with the infinitesimal break in the continuity of consciousness that permitted the influx of alien power. But it is in her avatar of Maut, the vulture goddess, that Maat becomes explicable as the *solution de continuité* in contradistinction to Nu or Nuit.

Both Maut and Nu have the value of 56 (=11). Nuit, as the 'continuous one of heaven'<sup>27</sup> is dissolved into the discontinuousness of hell<sup>28</sup> presided over by Maut who is identical with Maat as the atomic truth-particle, Atma.<sup>29</sup> The two concepts, Maut and Nu, together total 112 (twice 56) which is one more than 111, the number of *Smai*, a title of

<sup>24</sup>Cf. our word *maths*.

<sup>25</sup>See *Liber Pennae Praenumbra. Cincinnati Journal of Ceremonial Magick*, vol. I, No I (1976).

<sup>26</sup>*Adam and the Kabbalistic Tree*, p. 23.

<sup>27</sup>AL. I. 27.

<sup>28</sup>The abyss.

<sup>29</sup>Also glossed by 'Atum' and 'Edom'.

Set and of the Greek word HNNHA, meaning 'nine'. Nine is the number of Yesod, the power-zone that reflects Daäth into the astral world.  $5 + 6 + 5 + 6$  yields 22, the number of rays connecting the 32 *kalas* of the Tree of Life. The 'one' that is more than 111 is also the 'one in eight' explained earlier in connection with the symbolism of the eight-headed serpent: the 'one in eight' that is 'nine' by the fools<sup>30</sup> who are 111.<sup>31</sup>

As Crowley observes:<sup>32</sup>

If one assumes that the Tarot is of Egyptian origin, one may suppose that Mat (this card being the key card of the whole pack) really stands for Maut, the vulture goddess, who is an earlier and more sublime modification of the idea of Nuith than Isis.

It is here maintained, however, that Maut is not only 'an earlier ... modification of the idea of Nuith' etc., but the Primal Negative that assumes apparent continuity or duration in the phenomenal universe; that it is indeed the noumenal void that is the substratum of Reality. In other words, it is the emptiness that characterises the fool, or 'silly one', the *mat* or mad one, the 'holy' one that is 'one in eight', as previously explained. And this one in eight is Daäth or Maath — the Mouth of the Abyss, the hole in space that opens on to the other side of the Tree.<sup>33</sup> Thus, ideas such as The Fool, the vacuous, the mouth, the holy, are all embodied in the image of Maut.

Crowley also draws attention to the fact that the vulture was anciently considered to have reproduced its kind by the intervention of the wind. The word 'fool', derives from 'follis', a 'wind-bag', so that 'even etymology gives the attribution to air'.<sup>34</sup>

When Crowley and Neuburg evoked Choronzon in the

<sup>30</sup>AL. II. 15.

<sup>31</sup>The letter Aleph, attributed to the Fool of the Tarot, when spelt in full yields the number 111.

<sup>32</sup>*The Book of Thoth*, p. 53.

<sup>33</sup>The reader is referred to *The Book of Thoth*, p. 55, where Crowley further observes that the word 'silly', meaning 'empty', derives from the German *selig*, meaning 'holy'.

<sup>34</sup>*Ibid*, p. 53.

desert<sup>35</sup> they employed the dagger. This is the magical weapon attributed to air which, as a metaphysical concept, symbolizes space and emptiness, the complement of time and continuity represented by Nuit. Maut and Nu-Isis therefore achieve equipoise in the eleventh power-zone and on the eleventh path (*aleph*), the Way of the Fool.

Air is symbolic of the ghost or *geist*, the gust of wind or breath of spirit which — in biblical lore — impregnates the Virgin Mary and is thereafter known as the 'holy' ghost. Maut also reproduces after this fashion, for Matter (Maat) is the manifestation of the unmanifest, typified by space (the void). The extra-terrestrials fecundate humanity *via* space, and the transmitter of their subtle vibrations is the *aethyr*, symbolized by the dove, the beast of air.

In the Comment to *Liber Pennae Praenumbra* it is noted that 'Anything weighing more than Maat, Truth itself, cannot progress or cross the Abyss'. The feather that typifies Maat is a symbol of air and of flight; not the flight of the eagle, but of the vulture whose wings remain motionless in space, since there can be no movement in the void. The gods are the 'goers' and 'balance is maintained by onward motion'.<sup>36</sup> A total rupture of progression leads 'immediately to the Abyss . . .' because 'when motion is transcended, the magician no longer exists, is no-thing'.<sup>37</sup>

The Word of the Aeon of Maat is IPSOS (IPSE + OS). It is translated by its Adepts as 'the same mouth'. The mouth is Maut. Ipsos is further stated to be the word of the 23rd Path or *Kala*, the number of which is 56 (5 + 6 = 11). This is the number of both Nu and Maut, and eleven is the number of the qliphoth as well as of magick. The 23rd *kala* is attributed to water, the element most opposed to air, for breath is abolished by water, which is attributed to the Hanged Man of the Tarot.

<sup>35</sup>See *Liber 418*, 10th Aethyr.

<sup>36</sup>From the Comment to *Liber Pennae Praenumbra*.

<sup>37</sup>*Ibid.*

This Atu has an occult significance explicable in its deepest import only with reference to the *Vama Marg*. The Hanged Man is depicted upside down, a posture typical of the reversal associated with *viparita karani*.<sup>38</sup> The 'water' peculiar to this path is the blood that flows from the mouth of that goddess whose symbol is the vulture, a bird that was reputed to feed upon this formative fluid. The vampire bat is another zootype of the blood-sucker who was 'hanged'. It hangs upside down in its 'yogic' sleep of satiation, gorged upon the vital fluid of its victims.

The Hebrew word for water is MIM = 90, the number of *Tzaddi*, the letter of which it is written:<sup>39</sup> 'Tzaddi is not the Star'.<sup>40</sup> The meaning of *Tzaddi* is a 'fish hook', and the fish is the secret sperm that swims in the blood of the priestess whose symbol is the Silver Star. The number of the Priestess is 3, which, together with *Tzaddi* yields 93, or 3 x 31. The Path of the Priestess is ascribed to the number 13, the reversal of 31, the Key of AL, which, in the hands of the Priestess, 3, becomes 93.<sup>41</sup> Thirteen denotes the magical current cognate with menstrual blood, the blood<sup>42</sup> that both emanates from, and is imbibed by, the Hanged Man.

This symbolism equates with that of the black pearl in the crystal lotus described in *Liber Pennae Praenumbra*. The pearl is the special stone of the Priestess; it is black because she is the priestess of Kali, of Time, or 'at her time, or period'. The crystal is attributed to the 13th path; the lotus to the 23rd path.<sup>43</sup>

There is, however, a profoundly mystical manner in which this blood is *not*; that is to say, in which it is the antithesis of time and, therefore, of manifestation. MIM, spelt with

<sup>38</sup>Reversion of the senses. See *Cults of the Shadow*, chapter 4.

<sup>39</sup>AL. I. 57.

<sup>40</sup>Frater Achad's interpretation of this phrase as meaning 'Tzaddi is Nuit (Not), the Star' may more nearly approach the heart of the mystery, as distinct from Crowley's which maintains that Tzaddi is not the Star because some other letter is.

<sup>41</sup>The number of *Thelema*, *Agapé*, *Aiwass*, *Nakaka* etc.

<sup>42</sup>Glyped as MIM, water.

<sup>43</sup>According to *Liber 777* 'all water plants' are ascribed to the 23rd path.

the final 'm' counted as 600, becomes 650,<sup>44</sup> which is the number of the Chaldean word LShOIRM, meaning *daemonicibus hirsutis* (to the hairy deities).<sup>45</sup> These were types of Set<sup>46</sup> as gods of generation. Nuit says: 'My incense is of resinous wood & gums; and there is *no blood* therein: because of my hair the trees of Eternity'.<sup>47</sup> She then goes on to declare: 'My number is 11, as all their numbers who are of us'. Here Nuit gives the recipe of her incense in contradistinction to her perfumes, fragrances, or flowers (i.e. the lotus). Incense is ascribed to air, space, the void; and flowers (particularly the lotus) to water, blood. Thus, Maat (air), and Maut (blood) are formulated in Nuit as NOT, 'the Star'.

Maat is the feminine counterpart of Thoth, who is identical with Daäth. Maat and Daäth have therefore an esoteric equipollence which is nowhere made so plain as in the ascription to Thoth — as his consort — of the cynocephalus or dog-headed ape. Maat is therefore the True Word which, when reflected or 'aped' by the cynocephalus, becomes falsehood. It is this dual aspect of Nuit, as the non-manifest (noumenon) and the manifest (phenomena), that is combined in the eleventh power-zone, Daäth. Daäth is therefore the crux of the Tree, the true place of crossing over to the 'other side', and its significance in relation to Maat as the window opening upon the Nu Aeon, the Aeon of Nu-Isis or Maat, will now be explained.

<sup>44</sup>Note the 6 + 5 = 11 symbolism recurring.

<sup>45</sup>Worshipped in Egypt.

<sup>46</sup>Of the LShOIRM or Serau, Massey notes 'There is a particular kind of hairy goat known on the monuments as the Serau... In the language of Egypt, says Herodotus (ii. 46), both a goat and the god Pan are called Mendes.' I.e. the seraу were sacred to Set, the Egyptian form of Pan.

<sup>47</sup>AL. I. 59. Italics by present author.

## 11

*The Vulture's Mouth*

THE WORD of the Aeon of Maat which initiates have claimed to have received while in communication with extraterrestrial intelligences,<sup>1</sup> is IPSOS, meaning 'the same mouth'. In the second chapter of *AL* (verse 76) occurs a cryptic cypher which contains a group of letters having the value of IPSOS. In fact, two different spellings of Ipsos produce numbers equivalent to a group of letters in *AL*. The cryptogram in *AL* is RPSTOVAL, which has the qabalistic value of 696 or 456 according as to whether the letter 'S' is read as a *shin* or as a *samekh*. Similarly, IPSOS = 696 or 456 according as to whether the first 's' is taken as a *shin* or a *samekh*. IPSOS is therefore the qabalistic equivalent of RPSTOVAL. The meaning of this group of letters is not known, but Ipsos the mouth, the organ of the Word of Utterance (outrance), of Feeding, Sucking, Drinking etc., is the organ not only of uttering but also of receiving the Word.

The RPSTOVAL formula partakes of IPSOS, for the formula of the Tower<sup>2</sup> is that of the Phallus in eruption, and the ejaculation<sup>3</sup> of the Word of the Aeon of Maat, the Word that extends to 'the end of the earth'.<sup>4</sup> The earth is under the dominion of the Prince of the Air (i.e. Shaitan), but the

<sup>1</sup>See page 116, note 36.

<sup>2</sup>Associated with the formula of IPSOS; see Plate 8.

<sup>3</sup>Via the meatus, a lower mouth.

<sup>4</sup>Maat = 442 = APMI ARTz = 'the end of the earth'.

spaces beyond are under the dominion of the Lord of the Aethyr, whose symbol is the vulture.

No formula can be cosmic that is not essentially microcosmic, for the one contains the other. It is therefore suggested that the formula of RPSTOVAL is that of a specifically physiological process which involves the mouth (uterus) in its most recondite phase.

The mouth as Maat, the Truth, the Word; Mat, the Mother; Maut, the Vulture; and Mort, the Dead<sup>5</sup> is implicit in the symbolism of the Tower. The eruption or utterance of the Tower (phallus) is the *outrance* of the Word into the spaces beyond the earth that are one with the aethyrs<sup>6</sup> represented by *el Mato*, the Fool, the Mat or Mad One, and *Le Mort*, the Dead.

The Path of the Fool (eleventh path) is the secret extension of the Path of the Tower (Atu XVI) and an initiated comprehension of this symbolism yields a key to the formula of the Aeon of Maat which is resumed by the number 27 (11 + 16), the number of the Path of the Dead and of Atu XVI, *The Tower*.<sup>7</sup> It is significant that the Path of the Tower is in fact the 27th Path. This number is attributed to *Liber Trigrammaton*, an as yet unfathomed Holy Book received by Crowley from Aiwass. Crowley suspected that it contained the secret of the 'English' qabalah, and in his *Commentaries on AL* he attempted to equate the trigrams with the letters of the English alphabet in order to discover the English qabalah as he was bidden to do in *AL*.<sup>8</sup> But the equations were far from convincing, even to himself. What he seemed not to understand was that the qabalah he sought pertained to a different dimension altogether, and that the mouth that was to communicate this qabalah was the mouth whose emanations are the *kalas* themselves. Hence, as I have suggested in *Cults of the Shadow* (chapter 7) concerning the word

<sup>5</sup>i.e. the subconsciousness (Amenta).

<sup>6</sup>IPSOS spelt as 760 is equivalent to 'Empyreum', the empyrean.

<sup>7</sup>In some Tarot packs this atu is known as *The Blasted Tower*.

<sup>8</sup>\* Thou shalt obtain the order & value of the English alphabet; thou shalt find new symbols to attribute them unto'. (*AL*. II. 55).

RPSTOVAL, with equal probability may the word IPSOS conceal a formula of psychosexual *kalas* that may be fathomed in relation to a tantric interpretation of sexual polarity.

The interplay of the vagina and the phallus (i.e. the mouth and the tower) is resumed under the eroto-oral formula known in popular parlance as the *soixante-neuf* (69). But the matter is a little more recondite than that usually implied by this practice. The numbers 6 and 9 denote the sun and the moon, Tiphereth and Yesod, and, in terms of the 32 *kalas* the 6 and the 9 refer to those of Leo<sup>9</sup> and Pisces.<sup>10</sup> The total enumeration yields 109, the number of NDNH, a Hebrew word meaning 'vagina'.<sup>11</sup> Deducting the cypher, 109 becomes 19, which is the 'feminine glyph'.<sup>12</sup> 109 therefore shows the egg or sphere — 0 — of the Void, the *ain* of the infinite in its feminine form. The magical significance of this symbolism is subsumed under the number 69: the radiant solar-phallic energy (lightning) of the Angel<sup>13</sup> streaking into the mouth, chalice or womb of the Moon to mingle with the *qoph kala*.<sup>14</sup> The resultant brew is the *vinum sabbati*, the Wine of the Sabbath of the Witches which can be distilled, according to the ancient grimoires, 'when the finial of the Tower is obscured (or veiled) by the wing of the vulture'.

A peculiar cry is said to issue from the mouth of the vulture. In *The Heart of the Master*,<sup>15</sup> Crowley notes that this cry or word is Mu. Its number, 46, is the 'key of the mysteries', for it is the number of Adam (Man). Mu is the male seed,<sup>16</sup> but it is also the water (i.e. blood) from which man was fashioned.<sup>17</sup> The vulture is a bird of blood and its

<sup>9</sup>The *kala* of the Sun, ascribed to the letter Teth, meaning a 'lion-serpent'.

<sup>10</sup>The *kala* of the Moon, ascribed to the letter Qoph, meaning 'the back of the head'.

<sup>11</sup>The number 109 is also that of OGVL, 'circle', 'sphere'; BQZ, 'lightning'; and AHP, 'Air'.

<sup>12</sup>See 777 Revised: Meaning of the Primes from 11-97.

<sup>13</sup>Tiphereth; the Sphere of the Holy Guardian Angel.

<sup>14</sup>See Diagram 1, *Cults of the Shadow*.

<sup>15</sup>Re-published in 1974 by 93 Publishing, Montréal.

<sup>16</sup>Cf. the Egyptian word *mai*.

<sup>17</sup>A-DM or Adam was made from the 'red earth' (i.e. DM, blood).

piercing cry is uttered at the time of *sundering*<sup>18</sup> which accompanies the act of manifestation: 'For I am divided for love's sake, for the chance of union'. (*AL*. I. 29).

The number 46 also connotes the dividing veil (Paroketh), previously explained. MAH, 46, is the Hebrew for 100, the number of *qoph* and therefore of the 'back of the head', the seat of the sexual energies in man. One hundred denotes completion or fulfilment of a cycle of time.<sup>19</sup> The full meaning of the symbolism is therefore that when the vulture opens her wings to receive the phallic stroke in the silence and secrecy of the cloud,<sup>20</sup> her shrill scream of rapture, *hriliu*,<sup>21</sup> is MU (46).<sup>22</sup>

It is at this stage necessary to make an apparently irrelevant digression if the full import of the Tower symbolism is to be understood.

In a dilapidated building formerly situated on the site now occupied by Centre Point<sup>23</sup> there occurred, in 1949, a curious magical rite. It happened at the instigation of Gerald Gardner.<sup>24</sup> The room in which the rite occurred was tenanted at that time by a 'witch' whom I shall call Mrs. South. She was actually a procuress and whore who spiced her activities with an 'occult' flavour calculated to appeal to a certain type of *clientèle*. Accompanied by my wife and Gerald Gardner, the three of us made our way to Mrs. South's apartment after an afternoon spent with Gardner in his flat in Ridgemount Terrace off the Tottenham Court Road. The rite required five people and could commence only upon the arrival of a

<sup>18</sup>HBDLH (sundering) = 46.

<sup>19</sup>Cf. the Egyptian word *meh*, 'fill', 'full', 'complete'.

<sup>20</sup>Paroketh also means 'a cloud'; a reference to the invisibility traditionally assumed by the male god when impregnating the virgin.

<sup>21</sup>In his personal copy of *Liber XV (The Gnostic Mass)*, Crowley explains *hriliu* as the 'metaphysical ecstasy' that accompanies sexual orgasm.

<sup>22</sup>It is of interest to note in connection with the meaning of the word IPSOS, that Frater Achad came very close to a similar interpretation of his own formula of the Aeon of Maat, viz. Ma-Ion. In a letter dated June 7, 1948, he writes: 'Please note that in Sanskrit Ma = Not. In the same language it also means: 'Mouth'.

<sup>23</sup>London WC1.

<sup>24</sup>The author of two books on Witchcraft that attracted some attention at the time of their publication in the 1950s.

young lady whom Mrs. South was expecting for that purpose. The young lady was supposed to be — like Mrs. South herself — well versed in the deeper aspects of witchcraft. I will not deny the fact that her witchery proved genuine, but that she knew even less about the craft than Mrs. South I also will not deny.

Gardner explained that the purpose of the rite was to demonstrate his ability to 'bring down the power'. He intended raising a current of magical energy with the purpose of contacting certain extra-terrestrial intelligences with which I was, at that time,<sup>25</sup> in almost constant *rapport*. The rite was to consist of the circumambulation of the five of us round a large sigil inscribed on parchment which had been specially consecrated. The sigil had been designed for my use by Austin Osman Spare who was, at the time, also engaged in contacting extra-terrestrials. The sigil would later be consumed in the flame of a candle set on an altar in the north quarter of the apartment. Apart from this magical equipment, Mrs. South's room contained only two or three shelves of books on witchcraft and the 'occult' generally; they had no doubt been imported by her to lend an air of authenticity to her more usual pursuits.

Whether or not the rite would have been effective is open to question. It was interrupted before the initial invocation had been concluded. This consisted of a deosil circumambulation of the altar with ever increasing rapidity in ever diminishing circles. The front door-bell rang suddenly in the depths of the otherwise deserted building, at first feebly, then piercingly and persistently. The determined caller proved to be the proprietor of an 'occult' bookshop situated at no great distance from Mrs. South's apartment. On learning that I was upstairs however the visitor decided not to come up.<sup>26</sup> He drifted off into the vague November mist that later

<sup>25</sup>The incident occurred during the formative stage of a lodge of the O.T.O. which I had founded for the purpose of channelling specific magical influences from a transplutonic source symbolized by Nu-Isis.

<sup>26</sup>My association with Aleister Crowley was not unknown to him.

that evening developed into a good old-fashioned London fog. The point of this account is to illustrate a curious fact characteristic of the odd manner in which magick frequently works. The sigil that was to have formed the focus of the Operation that night was that of a particularly potent spirit, which would undoubtedly have been described by Gardner and Mrs. South as essentially 'phallic'. This fact is important, for soon after the abortive ceremony Mrs. South died under mysterious circumstances; the bookshop owner's marriage disintegrated violently and he too died shortly afterwards. Gerald Gardner was himself not long in following suit. But the towering edifice later reared upon the site that these magicians frequented is to my mind a fitting monument to the futility of that evening's Working.

I have been prompted to give this account of a magical rite that misfired by a statement made by Ithell Colquhoun who recognizes in the Post Office Tower a monument to the magic of MacGregor Mathers, some of whose activities were concentrated in that region of London.<sup>27</sup> The premise may be absurd, but it should be remembered that the surrealists, of which Ithell Colquhoun is one, fathomed many magical mysteries that have escaped more prosaic practitioners and investigators. The cases of Centre Point and the Post Office Tower (both forms of the Magical Tower discussed in the present chapter) lead on logically to the Tower symbolism that pervades the Workings of various contemporary occultists operating independently of each other.

During the past few years the present writer has received letters from individuals and magical groups the world over, and it is perhaps not surprising — in view of the common nature of our researches — that certain dominant symbols should recur. For example, *Liber Pennae Praenumbra* which was recently received by Adepts in Ohio, U.S.A., is permeated

<sup>27</sup>See *Sword of Wisdom: MacGregor Mathers and the Golden Dawn*, by Ithell Colquhoun, Nevile Spearman, 1975. Miss Colquhoun observes that W. B. Yeats and others were initiated in Fitzroy Street, and comments: 'Today the Post Office Tower overshadowing the street could, I suppose, be seen as a projection of the power of Hermes, here superseding that of Isis-Urania'. (p. 50).

with the symbols depicted in Allen Holub's vivid delineation of *The Vulture on the Tower of Silence* (see plate 8): The Vulture of Maat, the Bee of Sekhet, the Tower of Silence, and the Serpent whose coilings form the word IPSOS.

Another independent group of Adepts in New York, led by Soror Tanith of the O.T.O., has also received identical symbols, of which the Tower of Silence and the Bee of Sekhet are paramount. The transmission to Soror Tanith issued from an extra-terrestrial entity known as LAM which was previously contacted by Crowley in 1919.<sup>28</sup>

The leader of the Cult of the Black Snake, Michael Bertiaux, also contacted LAM while working with the Tibetan Bön-Pa Current in the nineteen-sixties.<sup>29</sup> In all these invocations and magical workings, the symbolism described above has been dominant, which suggests that at all three places (i.e. Ohio, New York, and Chicago) an identical occult energy, entity, or ray, is beaming vibrations consonant with the symbols of Mu or Maat and may therefore proceed from that future aeon. This tends to confirm Frater Achad's theory that there is an overlap caused by a 'kink in time' which is manifesting its spiral coil according to ancient lore,<sup>30</sup> where it was symbolized by the vulture with the spiral neck and by the wryneck whose physical peculiarities made of it a similarly apt totem or sentient symbol.

Another totem, less easily explicable, is the hyena. Like the vulture, the hyena is a 'beast of blood', but this alone does not account for its use as a zoömorphic glyph in the Draconian Tradition. According to ancient lore the hyena can see right or left only by slewing round its entire body; i.e.

<sup>28</sup>Crowley also was in New York at the time he established contact with this entity. An impression of LAM drawn by Crowley appears in *The Magical Revival*, plate 5. The drawing was originally exhibited in Greenwich Village in 1919 and published in *The Blue Equinox*.

<sup>29</sup>See *Cults of the Shadow*, chapter 10.

<sup>30</sup>Zoroaster (c.1100 B.C.) was well aware of the mysterious bend in time that has exercised the ingenuity of some of the acutest modern thinkers. He described God as having 'a spiral force' and associated the time-lag with the progression of aeons that returned again to its source of origin, thus reactivating the primal atavisms of pre-ëval consciousness.

it cannot turn its head. It is therefore of equal valency, symbolically, as the wryneck. As a totem of the abyss, the attribution to the hyena is self evident in respect of its haunting the crypts and tombs of old Egypt and of feeding upon the dead. The desert symbolism also applies. In India the vulture and the hyena are among the beasts associated with the rites of Kali. The tantric element of the rite is thus implicit.

There are close similarities between the Afro-Egyptian rites of Shaitan celebrated in Sumer and Akkad, and the later Indian tantric rites of Kali. The distinctly Mongolian flavour of these rites noted by scholars<sup>31</sup> is evident in the peculiar ethos that pervades much of the literature connected with the Kaulas, who use the goat, the pig, the vulture, snake, spider, bat, and other typically Typhonian beasts in their sacrificial ceremonies. There is also a secret confraternity in South America at the present time that numbers amongst the votaries of its inner circle those who have passed the Portals of Inbetweeness in the god-form of the bat. This is the zoötype of the vampire beast of blood which is linked to the symbolism of the vulture and the hyena. The bat hangs upside down in sleep after feeding; the hyena is retromingent; and the vulture, whose wry neck suggests a form of backward 'seeing', are occult determinatives of that retroversion of the senses that makes possible the leap over the abyss. This jump is a plummeting backwards through the time-space void of Daäth with the result that the bottom falls out of the world of the Adept who essays it. Sax Rohmer, who was once a member of the Golden Dawn,<sup>32</sup> makes a passing allusion to this cult in his novel *Batwing*, and although he impairs the effect of his story by resorting to the hackneyed literary device of a mechanistic solution, he nonetheless refers to an actual cult when he says:

Whereas snakes and scorpions have always been recognized as

<sup>31</sup> See *Studies in the Tantras*, by Prabodh Chandra Bagchi.

<sup>32</sup> According to Cay Van Ash & Elizabeth Sax Rohmer. See *Master of Villainy*, chapter 4. Ohio Popular Press, 1972.

sacred by Voodoo worshippers, the real emblem of their unclean religion is the bat, especially the *vampire bat of South America*.<sup>33</sup>

Rohmer, like H. P. Lovecraft, had direct and conscious experience of the inner planes, and both established contact with non-spatial entities. Furthermore, both these writers recoiled — in their novels and in their private correspondence respectively — from actual confrontation with entities that are easily recognizable as the envoys of Choronzon-Shugal. The masks of these entities achieved a quality of such compelling clarity that neither Rohmer nor Lovecraft were able to face what lay beneath. Yet the insurmountable abhorrence inspired by such contacts hid magical potential, compressed and explosive, that made both these writers masters in their respective branches of creative occultism.

There is no doubt that writers such as Sax Rohmer, H. P. Lovecraft, Arthur Machen, Algernon Blackwood, Charles Williams, Dion Fortune, etc., brought powerful influences to bear upon the occult scene through their various delineations of the Qliphoth. The formula of the abyss, for instance, has been incomparably allegorized by the symbolism of the psychological somersault described by Charles Williams (in *Descent into Hell*) who uses the haunting lines:

The Magus Zoroaster, my dead child,  
Met his own image walking in the garden.

as a theme for his story.

The turning over or turning backwards is the formula implicit in the ancient symbology of witchcraft.<sup>34</sup>

The familiars of the witches, no less than the god-forms assumed by the Egyptian priests were adopted in order to transform the practitioners, *not into the animals in question*, but into the state of consciousness which they represented in the psychological bestiary of atavistic powers latent in the subconsciousness. The formula is summed up by Austin Spare

<sup>33</sup> *Batwing*, p. 92.

<sup>34</sup> This formula is equivalent to the Hindu *nivritti marga* or 'path of return', or reversion of the senses to their source in pure consciousness. It is typified in the tantras as *viparita maithuna*, symbolized by upside-down sexual congress.

in his system of sexual sorcery and atavistic resurgence which are the themes of *Zos Kia Cultus*.<sup>35</sup> Ithell Colquhoun correctly places this cult in its contemporary setting as an offshoot of the O.T.O. and 'Traditional Witchcraft',<sup>36</sup> but *Zos Kia Cultus* comports another strand which stems from influences older than any that can be attributed to merely 'traditional witchcraft', whatever that term may signify. These influences emanate from cults such as those that Lovecraft contacted in New England *via* Salem Witchcraft which – in turn – had contacts with vastly ancient currents which manifested in the Amerindian astral complex as the 'eldritch' entities described by Lovecraft in his tales of horror.

Such also were the entities which Spare contacted through 'Black Eagle'.<sup>37</sup> Black Eagle induced in Spare the extreme vertigo that initiated some of his finest work. Spare 'visualized' this sensation of creative vertigo in a picture entitled *Trapeze Tragedy* (plate 15) the theme of which he repeated in several paintings. The formula is essential to his sorcery.

The trapeze or swing was the *vahana*<sup>38</sup> of Radha and Krishna, whose love-play is associated with the vertigo induced by the swaying of the emotions and of falling (madly) in love. With Spare, however, the ecstasy achieves its apotheosis through a catastrophic sensation of crushing oppression, of being pushed down and plummeting into the abyss.

The swing is identical with the cradle which plays so prominent a part in the mysteries of the Krishna Gopal Cult.<sup>39</sup> But long ante-dating the rites of the black child, Krishna, were the rites of the black child Set, or Harpocrates, the babe in the black egg of *Akasha*.<sup>40</sup> The Aeon of the Child<sup>41</sup> is the

<sup>35</sup> See *Images & Oracles of Austin Osman Spare*, Part II.

<sup>36</sup> *Sword of Wisdom* (Colquhoun), chapter 16.

<sup>37</sup> For a portrait of this entity, see *The Magical Revival*, plate 12.

<sup>38</sup> This term in Sanskrit denotes a 'vehicle' or focus of force.

<sup>39</sup> Cult of the Child Krishna.

<sup>40</sup> *Akasha*, meaning 'Spirit' or 'Aethyr', is the fifth element.

<sup>41</sup> i.e. the Aeon of Horus. Horus or *Har* means the 'child'.

Aeon of the Babe of the Abyss, one of whose symbols is the cradle which symbolizes the swinging or crossing over to the Aeon of Maat (Mu). Mu, 46, the Key of the Mysteries, is also the number of MV (water, i.e. blood) which is typified by the vulture, the hyena, and other 'beasts of blood'. In magical terms, the sensation induced in the plummeting trapezist is summarized by Spare in a pictorial formula to which he gave no particular name, but which may be described as the Formula of Creative Vertigo. In his picture of the trapezist the performer is feminine for she represents the human embodiment of the awakened Fire Snake. It is the foot,<sup>42</sup> not the hand that is chosen to instigate the *means of falling*.

In *Zos Kia Cultus* Spare exalted the Hand and the Eye as the major instruments of reification. That is to say he exalted a magical formula similar to that which characterizes the eighth degree of the O.T.O.<sup>43</sup> Yet he realized that the supreme formula efficacious in surpassing the abyss is that which involves not the hand, but the 'foot'. The foot is under or beneath the hand and so, symbolically, the 'left' hand typified by the Scarlet Woman, the dust of whose feet is the red powder celebrated by the Tamil Siddhas.<sup>44</sup> The scarlet dust, or fire-dust, is the nuclear emanation of the Fire-Snake in its upward streaking, and it leads to enlightenment in a cosmic sense. But a further process is necessary to admit the Adept to the zones of Non-Being represented by the other side of the Tree of Life which is dreaded by the non-initiate as the Tree of Death.

Beyond the Abyss, sexuality or polarity loses all meaning. This explains why, according to Golden Dawn doctrine, Adepts beyond the Grade of  $7^{\circ} = 4^{\square}$ <sup>45</sup> were no longer incarnate. As there exists no adequate terminology (in the Western Tradition) for this state of affairs we can but refer, by way of

<sup>42</sup> The symbolism of the feet of the goddess is explained in *Aleister Crowley & the Hidden God*, chapter 10.

<sup>43</sup> The formula is applied by means of manual auto-erotism.

<sup>44</sup> See *The Religion and Philosophy of Tevaram*, by D. Rangaswamy.

<sup>45</sup> The Grade immediately preceding the Abyss.

analogy, to the *Mahapurusas* of the Hindu Tradition. *Mahapurusas* are non-human beings that appear to Adepts on the spiritual path. A recent well documented example of such a manifestation occurred in the life of Pagal Haranath.<sup>46</sup> He was considered to be an incarnation of Krishna and a reincarnation of Sri Caitanya, the 15th century *bhakta*<sup>47</sup> who inspired the inhabitants of Bengal by the intensity and fervour of his devotion to Krishna (God). To Pagal Haranath a *Mahapurusa* appeared as a gigantic form radiant with light. The only Western parallel (of recent years) that comes to mind is the oft quoted account of MacGregor Mathers' encounter with the 'Secret Chiefs' which occurred in the Bois de Boulogne.<sup>48</sup>

Aleister Crowley in contradistinction to MacGregor Mathers, maintained that Adepts of supreme attainment do sometimes remain in the flesh; that is to say, the experience known as 'crossing the abyss' does not necessarily comport physical death. This is, of course, well known in the East, where, in our own time, there have been outstanding examples such as Sri Ramakrishna Paramahamsa, Sri Ramana Maharshi, Sri Sai Baba (of Shirdi), Sri Anandamayi Ma and Sri Anusaya Devi,<sup>49</sup> to mention but a few.

It has been objected that Crowley did not successfully cross the Abyss.<sup>50</sup> Be that as it may, certain Western initiates undoubtedly have achieved this crossing and it is evident in their writings. Although a matter of opinion — and it is here stated as such, and no more — the foremost of Western Adepts in this category is he who writes under the pseudonym *Wei Wu Wei*. His books are to be commended as the richest, the subtlest, and most vividly potent excursions into the Void of Formless Consciousness yet reduced to words.

<sup>46</sup> Sri Pagal Haranath, the 'Mad' or 'Crazy', lived in West Bengal from 1865-1927. An account of the visitation is contained in *Shri Haranath: His Play & Precepts*, by Vithaldas Nathabhai Mehta. Bombay, 1954. Such manifestations occurring in primitive times could have given rise to the concept of the NPhLIM or Giants. See chapter 9, *supra*.

<sup>47</sup> Devotee of God.

<sup>48</sup> Quoted in *Aleister Crowley & the Hidden God*, chapter 1.

<sup>49</sup> The latter two Sages are, fortunately, still incarnate and so far as I am aware, available for *darshan*.

<sup>50</sup> Frater Achad. See *Cults of the Shadow*, chapter 8.

## 12

*Typhonian Totems of the Tantras*

THE FORMULA of Creative Vertigo as a method of dream control<sup>1</sup> will not be immediately apparent unless it is understood that Spare used the formula imaginatively — i.e. at the level of dream — in order to effect transformations of consciousness in the *wakeful state*. The sense of oppression generated by the abrupt reversal of the Fire Snake as it attains the crown of the head and sheers over in a shower of fire, is induced by the formula of creative vertigo no less than by traditional yogic techniques. The physiological parallel of the formula as a purely symbolic process is used in an alchemical sense by tantrics of the Vama Marg, and it involves the imbibition of the rain of Fire proceeding from the feet of the Goddess. The effect of such potation on the astral anatomy is visualized by Spare as the foot crushing the woman's head. Why this should be so is not clear, but it is undoubtedly bound up with Spare's personal aesthetic ethos. Its success as a formula, however, seems to prove the validity of traditional systems of correspondence such as those presented in *Liber 777*. Similar considerations apply to subjective and personal systems (provided they are consistent and internally coherent) such as those intuited by Baudelaire and

<sup>1</sup> The technique of dream control is explained in the Typhonian Trilogy, particularly in *Cults of the Shadow*, chapter 11, where the full formula is given.

Rimbaud and those later exponents of dream control, the surrealists.<sup>2</sup>

Working within the limits of a rigorously disciplined art as a means of *visualizing* sensation, Spare was probably the first to explain a magical method of affecting reality (the wakeful state) from the level of pure fantasy (dream state), fantasy that projects through the prism of the dream state a precise adjustment or modification of seemingly disconnected and arbitrary objects, which, in the wakeful state appear disparate and irreconcilable. On the basis of this method Spare claimed that he was the first surrealist. Curiously enough, the proof of this is not so apparent in his graphic work as in his books, where he traces the vital function of the fetish (or obsession) in relation to dream control. His use of the terms 'intrusive familiar', 'elemental automata', 'sentient symbols', 'resurgent atavisms', the total concept, in fact, of his 'alphabet of desire' as a series of glyphs having a pre-eminently sexual connotation, are evidence of his insight into the possibility of controlling the wakeful state *via* the world of dream or fantasy. In a word, through a direct control of the subconsciousness.

This is of interest in view of traditional attitudes to these matters. The Hindus, for instance, seem to doubt the possibility of affecting mundane phenomena through the dream state. They claim, therefore, that *karma* does not accrue as a result of dream activity. They argue that any action performed in the dream state is of an involuntary nature and therefore free of *karmic* consequences, for *karma* is generated by motive alone. But Spare has shown that dream actions are not necessarily involuntary and that from astral levels of consciousness an Adept may mould its substance into causes that appear as effects in the wakeful state (i.e. on the material plane of 'objects').

<sup>2</sup>Salvador Dali, particularly, has demonstrated the efficacy of the personal fetish as a key to magical and mystical attainment. (See *The Unspeakable Confessions of Salvador Dali*, W. H. Allen, 1975.) Compare his system of delirious paranoiac-critical activity with Spare's system of magical obsession by sentient symbols and resurgent atavisms born of the ecstasy of self-love.

Dion Fortune also emphasized the possibility of 'dreaming true' in a magical or creative sense.<sup>3</sup> This Adept's work has been frequently misrepresented. It is not generally known, for example, that Fortune had a strong link with the Current with which Spare and Crowley worked.<sup>4</sup> This Current had received a dream-oriented impulse from Spare's writings and art, both of which Crowley admired at the time<sup>5</sup> that he and Spare were in personal contact. This admiration continued up to the time of Crowley's death, as I learned when I questioned him concerning his attitude to Spare and his work. Crowley regretted that Spare had become 'a Black Brother' by 'shutting himself up in a tower and immersing himself in the Pool of Narcissus', by which Crowley meant that Spare had resorted almost exclusively to the use of the magical formula known in the O.T.O. as the VIII<sup>6</sup>.

Crowley's speculations about Spare raise an interesting point; one that is of immediate relevance to our enquiry. In *Magick* Crowley alludes (a) to the possibility of a fall from the Tree of Life, and (b), to the dog Cerberus:

It is even said that in certain circumstances it is possible to fall altogether from the Tree of Life and attain to the Towers of the Black Brothers . . .<sup>6</sup>

Nothing shall be said here of Cerberus, the great Beast of Hell . . . for this matter is not of Tiphereth without, but Tiphereth within.<sup>7</sup>

According to Greek mythology Cerberus was the monstrous watch-dog of Hades; the offspring of Typhon and Echidna. The latter was sometimes described as half woman, half serpent. Cerberus had three (or fifty) heads and hair composed of snakes; he is thus equivalent to the desert dog Shugal, or the fenekh fox of Ethiopia, the symbol of Set. His

<sup>3</sup>See *The Magical Revival*, chapter 10.

<sup>4</sup>Shortly after her death, Crowley wrote in a letter to Louis Wilkinson dated 19.3.1946: 'Dion Fortune is dead. There was a very secret understanding by which she acknowledged my authority'.

<sup>5</sup>Spare became a member of Crowley's A.'.A.'. at that time (i.e. 1910), taking the motto Yivoahum, a combination of IHVH (Jehovah) and AUM, the Hindu *bija-mantra* symbolising the primordial creative vibration.

<sup>6</sup>*Magick*, p. 480. The quotation is from *Liber Thisharb*.

<sup>7</sup>*Magick*, p. 491. The quotation is from *Liber Jugorum*.

connection is with the nightside of the Tree, as evidenced by the expression of 'Tiphereth within'. This is the sun of the dark, the setting sun or sun of Set which, completing its cycle, dips into the Abyss and illumines the 'Towers of the Black Brothers' that are the shadows of the City of the Pyramids<sup>8</sup> cast from Binah into the Sphere of the Black Sun (Tiphereth within).

The phallic spire or Tower of the black brothers is the 'abomination of desolation' in the desert of the Night of Time. It was the silent witness of the deluge in the abyss, typified in the Draconian Cult by the overflowing of the Nile. The mystery of the Nile's cyclic overflow and its relation to the solar-phallic energy of Tiphereth was represented by the lioness Sekhet, one of whose symbols was the bee. This mystery was expounded by the ancient Egyptians, but the secret keys concerning it were either lost or withdrawn by the Typhonian initiates ages before the commencement of the monumental period of Egyptian history. Certain Adepts down the centuries have attempted to restore them. One of these was Ankh-af-na-Khonsu; a high priest of Amen-Ra in the XXVIth dynasty.<sup>9</sup> Although he failed, these *arcana* persisted and, by devious routes, they manifest today in the yet vital tradition of Asiatic tantras that are believed to have derived from Mongol sources.

In the West today, therefore, we are in the paradoxical position of finding the keys to the Draconian Mysteries, not in Africa but in Oriental traditions that carried on the Typhonian Cult in tantric schools of initiation. It is said that these are open to those who are able to gain access, astrally, to their temples and hidden retreats, not all of which are situated in Asia or its sidereal reflection.

In 1946 a part of the tantric teachings concerning the *Chandrakala*<sup>10</sup> was transmitted to me by an initiate of the

<sup>8</sup>One of the designations of Binah, the cosmic power-zone associated with Saturn, the planetary representative of Set.

<sup>9</sup>Crowley claimed to have been a re-embodiment of the magical current represented by the priesthood to which Ankh-af-na-Khonsu belonged.

<sup>10</sup>Literally 'moon' juice' or moon medicine; the sixteenth and supreme *kala* (*mahakala*) which it is the object of the lunar current to reify.

Vama Marg. This Adept was also a member of the *Ordo Templi Orientis*, having been initiated into the Sovereign Sanctuary of that Order by Crowley in 1945. My Typhonian Trilogy is an attempt to present the arcane science of the *kalas*<sup>11</sup> in terms of the Western Mystery Tradition.

This science was once known to the Western Tradition into which it seeped from Egypt and Sumer, but the keys were lost and the result may be seen in the grotesque and indecipherable manuals of alchemy which, to date, have defied all attempts at reconstituting the science which their cyphers concealed. Nevertheless, several of its exponents were undoubtedly inspired by a knowledge of the genuine mysteries of this most secret of all sciences, which is the missing link in the chain which connects the New Aeon of the Child Horus with the ancient Cult of the Mother (Typhon). The latter was abolished by the Osirians who perverted its doctrines to political ends which required that the male or positive aspect of nature assumed supremacy over the female or negative current, and, as has been shown, the Negative Current is of paramount importance. The tantric tradition alone — in the present age — has preserved the correct formula which is reflected in the celebrated precept; *Shiva is shava without shakti*.<sup>12</sup>

It is because the human female is the natural repository, temple, shrine, or sanctuary, of the alchemical elements of transmutation,<sup>13</sup> that the Cult of *Vama* (i.e. Woman) re-emerges in the present Aeon of the Child as the Shadow of the Vulture, the bird of prey that is the special symbol of Maat (the Mother-Mouth).<sup>14</sup>

The vulture is the typical haunter of the dead, and like the hyena, is known as the 'beast of blood'. The bat is another type of the blood-sucker and its habit of sleeping upside

<sup>11</sup>This science is known as the *Srividya*, Supreme Knowledge (i.e. Gnosis).

<sup>12</sup>Meaning that Shiva (consciousness) is inert (*shava*, a corpse) without *shakti* (power, movement, time, the *kalas*, etc.) The phrase appears in several tantras.

<sup>13</sup>Whether of base metals into gold, or of human consciousness into cosmic consciousness.

<sup>14</sup>The vulture is pre-eminently a symbol of the mother-blood.

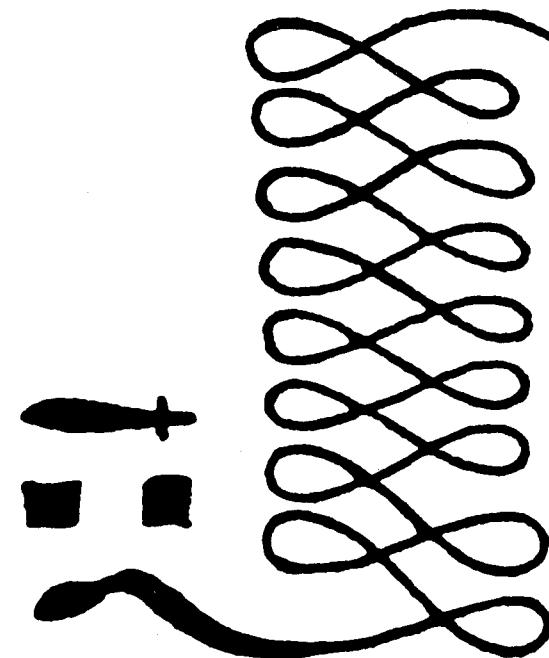
down caused it to be used by initiates as a type denoting the reversion of the senses. Spare's 'death posture' comports the same idea and so does the *viparita maithuna* of the Hindus. It is not so much the death of the senses that is implied, but the total reversion of the life-current contained in the elixirs secreted in the organism of the Initiates, who are then known as the Vultures of Mu. This comports the attainment of cosmic consciousness.

The choice of the Typhonian totems was determined largely by certain physical characteristics such as the trance state of the bat and the retromingency of the hyena. It is, for instance, a little known fact<sup>15</sup> that the women selected or 'marked' as competent in the secret tantric rites of reversion, are those who, apart from exhibiting particular magical aptitudes, possess also the anatomical peculiarity exemplified in such animals as the hyena and certain members of the *felidae* that urinate and copulate *cluniatum*. Gerald Massey has demonstrated the meaning of this symbolism, but he seems to have been unaware of its practical occult import.

The subject is beset with great difficulties from an academic standpoint because of the physical nature of the Mysteries. It began to yield some of its secrets to the West when Sir John Woodroffe translated for the first time, and with initiated assistance, certain tantras which contain — however deeply hidden — the vital current of the Left Hand Path (Vama Marg).

The tantras of the Vama Marg are today the sole repositories of the genuine science of *Srividya* and of the *Chandralakala*. This science, which had its origin in Egypt, was refracted in a distorted form into the Western Tradition where it was known as Al-Khem, or Alchemy.<sup>16</sup> Khem, the black land, was identified with Egypt<sup>17</sup> because the *Kaf-ruti* or black race achieved its apotheosis in that land. The source

of the Draconian Current lay in Africa beyond Egypt, as Massey has amply demonstrated; but the occult significance of Khem is the dark radiation of the human female whose vaginal vibrations deposit the red earth of reification. She is the Black Goddess, Khem-Isis, Nu-Isis, the womb and birth-place of all manifested life.

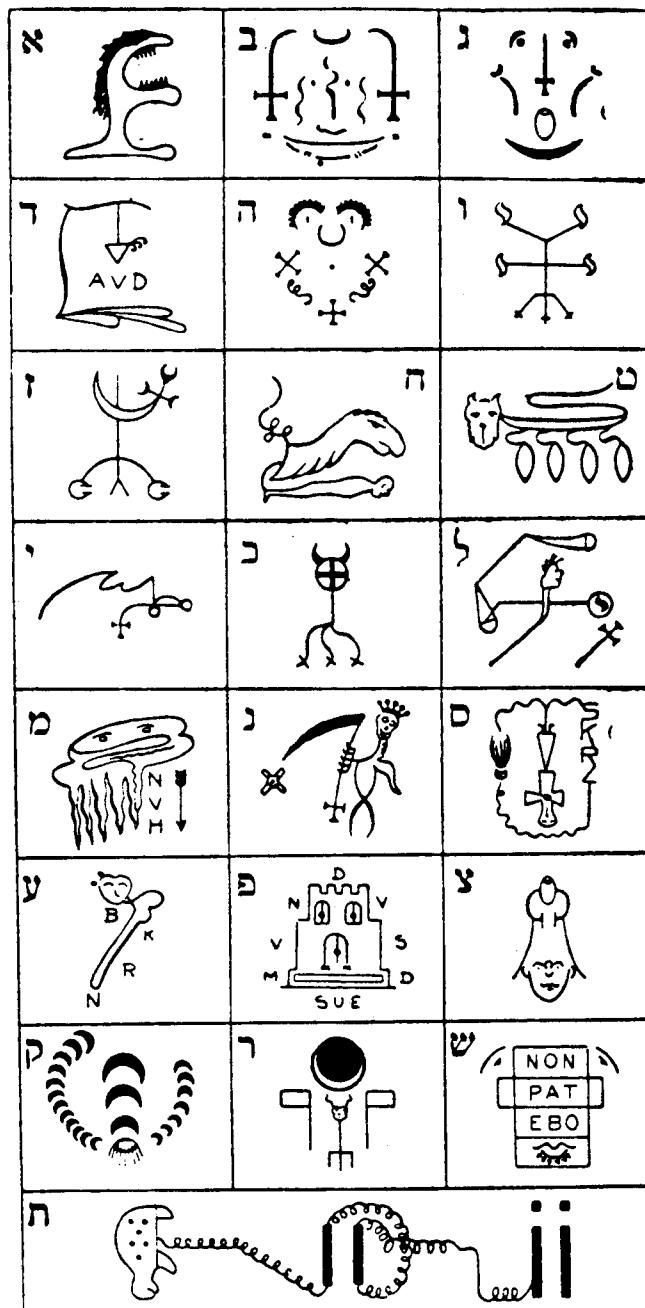


**APOPHIS.**

<sup>15</sup>See *Cults of the Shadow*, chapter 7.

<sup>16</sup>Al-khem-i, literally 'of the black or red land', i.e. Egypt, with Inner Africa implied.

<sup>17</sup>See *Magick*, p. 288.



The Sigils of the 22 Sentinels of the Tunnels of Set

## Part Two: The Tunnels of Set



The Sigil of Set, received by Crowley in 1912.

'As there is a door in the soul which opens on God, so there is another door which opens on the decremental deeps, and there is no doubt that the deeps come in when it is opened effectually'.

A. E. Waite.

And yet:

"Typhon, Juggernaut and Hecate were not less divine than the gods of the over-world, and the offices of Canidia were probably in their way as sacred as the peaceful mysteries of Ceres".

A. E. Waite.

## Introduction

THE THESIS developed in Part II is that the early myth makers, unable properly to comprehend the forces of Non-Being, cast them in a false mould from which they emerged as powers of 'evil'. In consequence, myth and legend are alive with demons, monsters, vampires, incubi, succubi, and a host of malignant entities all of which are symbols that conceal unnameable, appalling gulfs and — to primordial man — unknowable concepts of Nothingness, Inner Space, Anti-Matter, and the ultimate horror of Absolute Absence. This 'other universe' that we cannot know — for we are it, in a sense too intimate to fathom — has been hinted at by Qabalists and Gnostics. Some of their strange doctrines are re-emerging today wearing new masks curiously similar to their ancient ones, yet with an altered facial cast suggesting affinities with even stranger speculations. In some way as yet inadequately understood, Daäth would seem to be a 'black hole' or gateway to the parallel universe represented by the other side of the Tree of Life.

The twenty two cells of the Qliphoth represented by the twenty two scales of the Serpent relate to the Ophidian Gnosis as known to the ancients. It is here interpreted in the light of researches undertaken by such adepts as Aleister Crowley, Austin Osman Spare, Charles Stansfeld Jones, Michael Bertiaux, and others.

The Janus-headed Beast, Choronzon-Shugal (333 + 333), facing inwards and outwards at the Pylon of Daäth, is identical with the Beast 666 of biblical lore and the devil-god worshipped ages earlier by the Yezidi under the name of Teitan.

In his note on 'Satan, Seth & the Yezidis',<sup>1</sup> Richard Cavendish expresses his opinion that this 'Devil-god of the Chaldean Mysteries is a figment' of Alexander Hislop's<sup>2</sup> imagination. But Hislop was preceded by Gerald Massey whose monumental work, *The Natural Genesis*, was published in 1883. On page 367 of that work appears the original of the material later used by Hislop in his book. Massey observes that:

Irenaeus<sup>3</sup> was in a measure right when he gave it as his conclusion that Teitan was by far the most probable name (of the Beast) although he was ignorant of the true reason why.

Massey goes on to say that 'Teitan is the Chaldean form of Sheitan, who is still adored by what are termed the Devil-Worshippers of Kurdistan, Shetain being our Satan'.

Richard Cavendish also maintains that 'Aleister Crowley naturally shared this misconception and approvingly brought the Yezidis into his own system. He wanted to spell the Devil as Shaitan, for one thing because it enabled him to begin the Enemy's name with the Hebrew letter *shin*, which in cabalistic tradition is the letter of the Holy Spirit, and for another because something else beginning with "sh" attracted him'.<sup>4</sup>

This statement shows a misunderstanding of Crowley's reason for espousing Massey's (and through Massey, Hislop's) sentiments concerning Shaitan; it also reflects the opinion of the most deluded of Crowley's detractors, for it confuses the nature of the excrementitious matter to which the formula of Shaitan or Set refers. The matter has already been adequately explained.<sup>5</sup> What has not yet been considered is

<sup>1</sup> *The Powers of Evil* (RKP, 1975), pp. 263, 264.

<sup>2</sup> See *The Two Babylons* (Partridge, 1916).

<sup>3</sup> A gnostic writer of the second century. (Present author's note).

<sup>4</sup> *The Powers of Evil*, p. 264.

<sup>5</sup> See Part I, chapter 7.

Irenaeus' ignorance as to why Teitan was by far the most probable name of the Beast. Massey himself gives a clue to the reason on page 370 of his *Natural Genesis* where he says, *apropos* another aspect of the matter, 'there can be no doubt the riddle is numerical'.

The number 666 resumes the dual nature of the Beast as Choronzon-Shugal, and this explains the apparently contradictory description in *Revelation* of 'the Beast that was, and is not, yet is'. The nature of 'the Beast that was, and is not' has been explained in the first part of this book; it yet remains to explain the Beast that 'yet is'.

The former Beast 'that was, and is not' is the negative side of the Tree; it is as it were the reflection of the *qliphoth* of the obverse side of the Tree which constitutes the domain of the magician. This is why Crowley claimed that *Liber CCXXXI*<sup>6</sup> 'is true up to the Grade of  $7^\circ = 4^{\square}$ ', for beyond the Abyss, magick as a practical mode of being, ceases to obtain.

The scheme that will be adopted here is based upon *Liber CCXXXI* which gives both the sigil and the name of the *qlipah* corresponding to each of the twenty two scales of the Beast that crawls along the twenty two paths, emitting as it goes the *kalas* and the *bindus*, and uniting the nectar of the woman with the venom of the Serpent.

The twenty two paths of the Tree of Life transmit the influences of the eleven macrocosmic power-zones to their corresponding nerve-centres in the human organism.<sup>7</sup> There are thus 33 *kalas* in all, 32 of which<sup>8</sup> are of extra-terrestrial origin. Seven of them<sup>9</sup> are cosmic power-zones, and the remaining three<sup>10</sup> transmit extra-cosmic influences from the three forms of Nothing.<sup>11</sup>

<sup>6</sup>See *The Equinox*, I. vii.

<sup>7</sup>i.e. the microcosm.

<sup>8</sup>Malkuth, being the earth, is excluded.

<sup>9</sup>Yesod to Binah inclusive.

<sup>10</sup>Daäth, Chokmah, Kether, attributed to Uranus, Neptune, Pluto, respectively.

<sup>11</sup>i.e. *Ain Soph Aur*, *Ain Soph*, *Ain*. See *The Kabalah Unveiled*, by S. L. MacGregor Mathers.

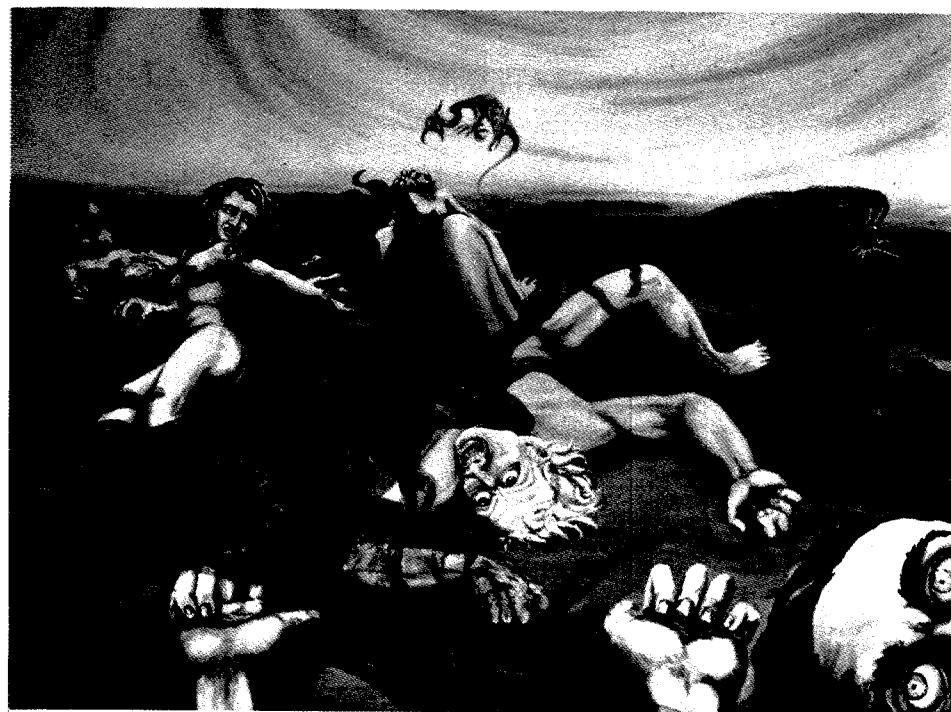


PLATE 2: The Demon Feast Margaret Cook

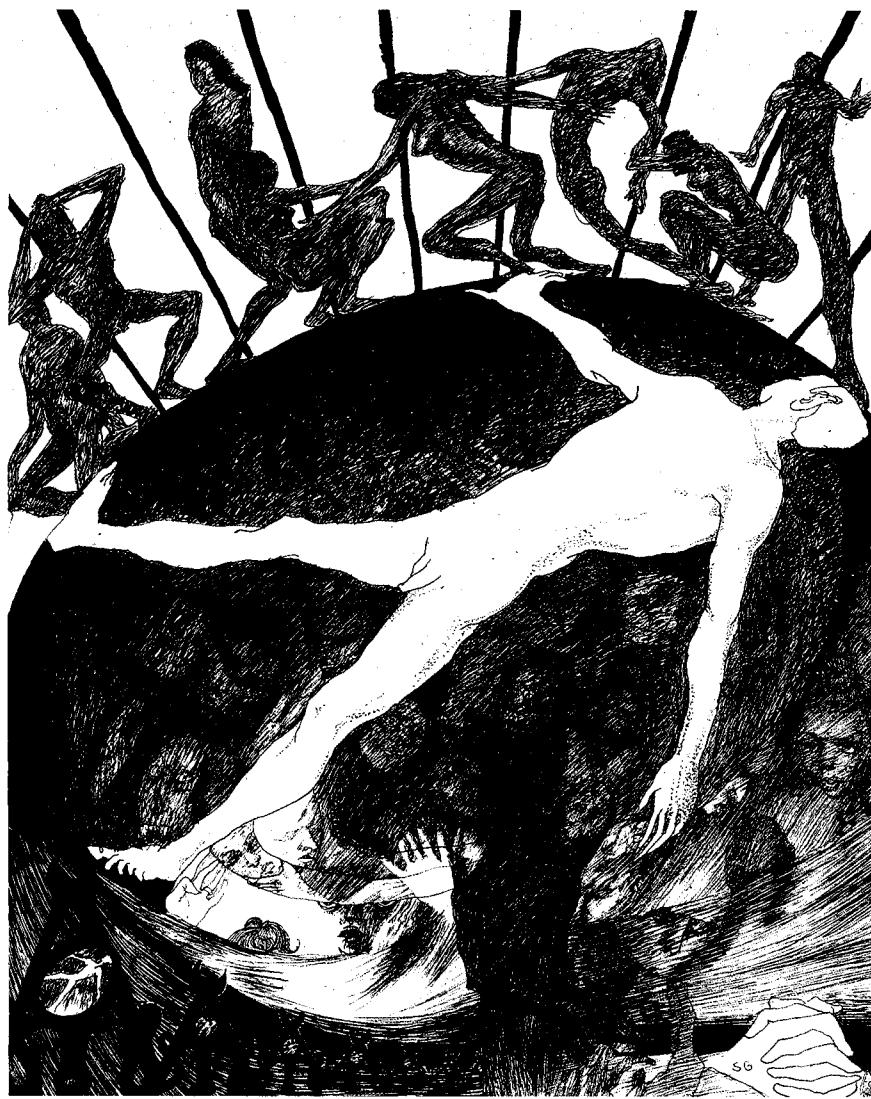


PLATE 3: The Pylon of the Pit *Steffi Grant*



PLATE 4: The Black Goddess of Space *Michael Bertiaux*



PLATE 5: Dwellers Beyond Daäth Janice Ayers (Soror Tanith)



PLATE 6: Moon of Hecate David Smith

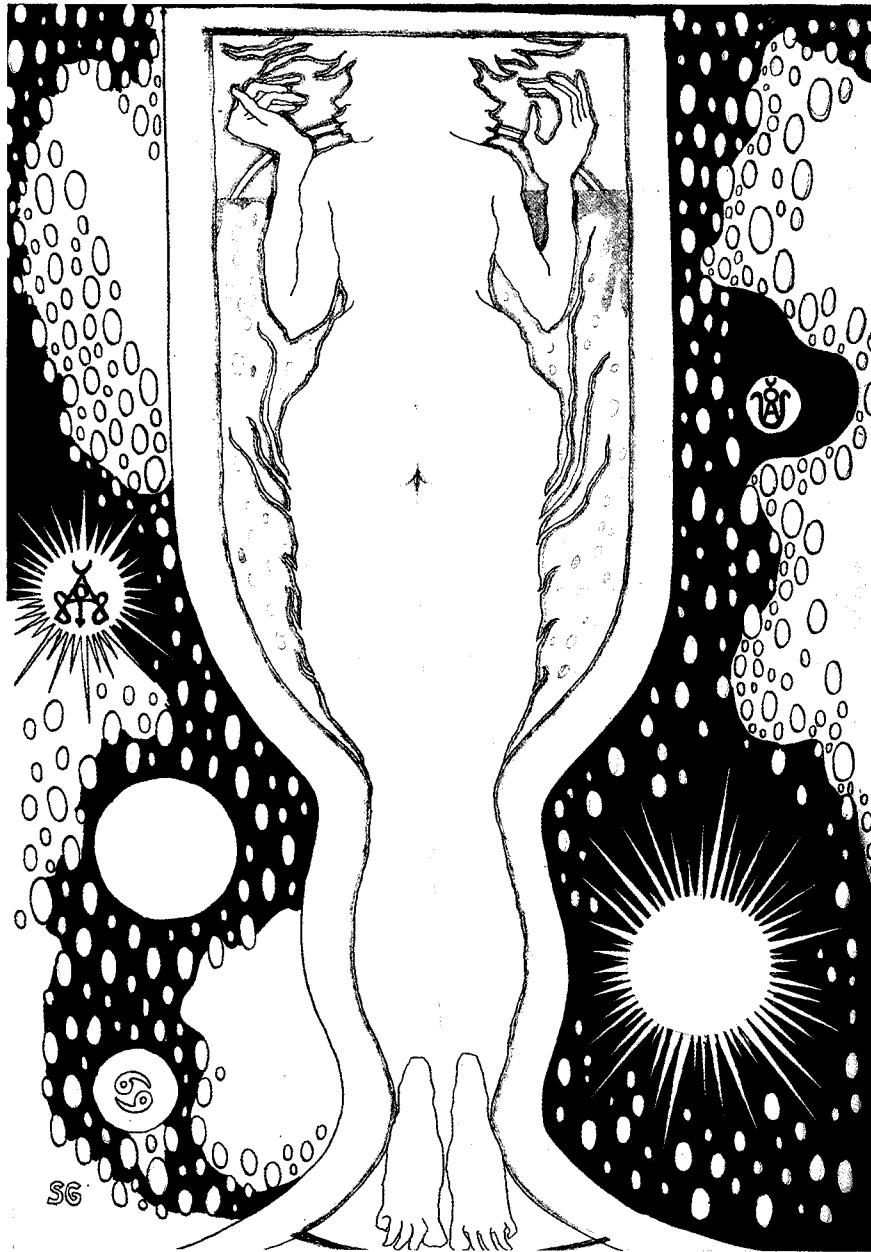


PLATE 7: *Vinum Sabbati* Steffi Grant

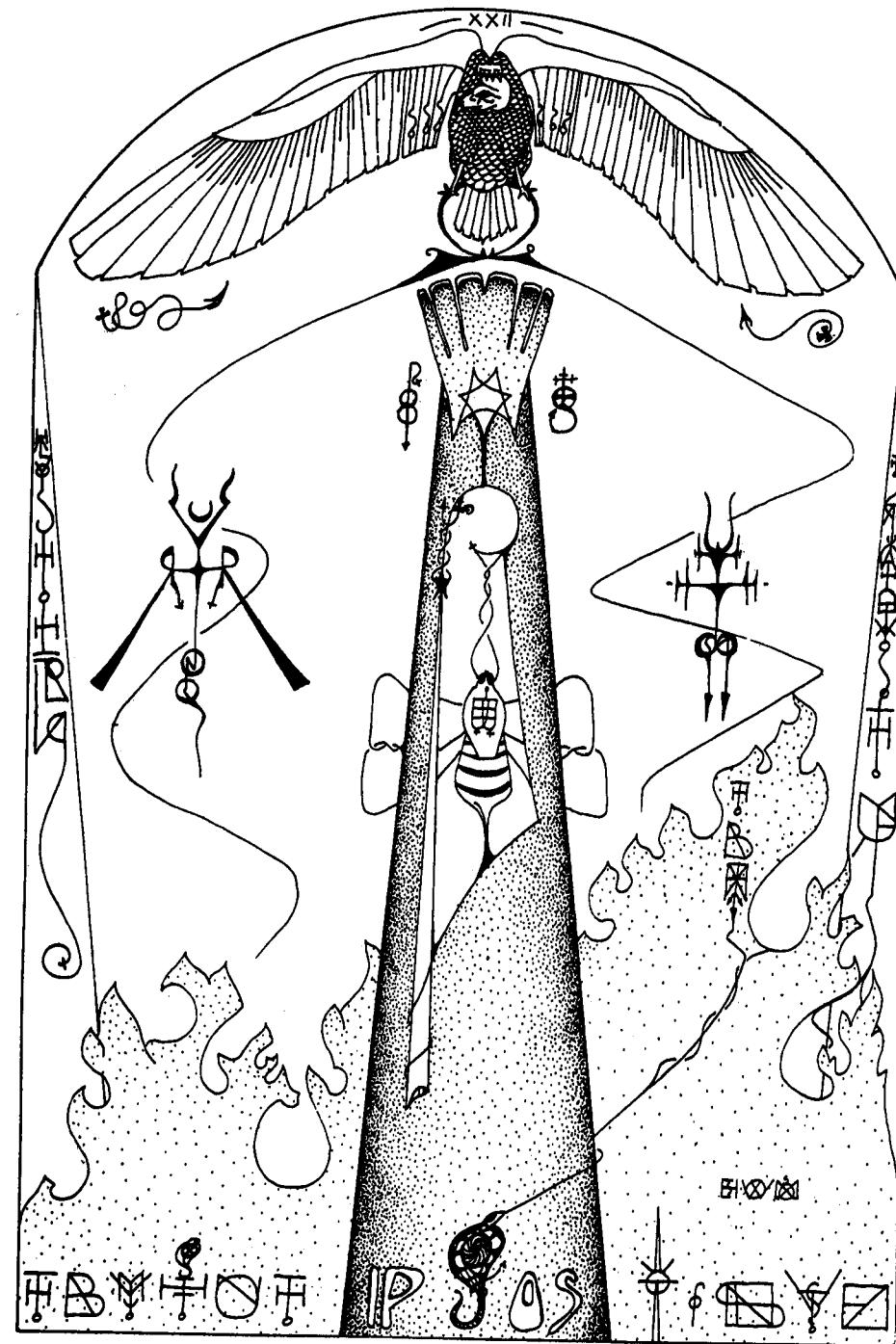


PLATE 8: *The Vulture on the Tower of Silence* Allen Holub

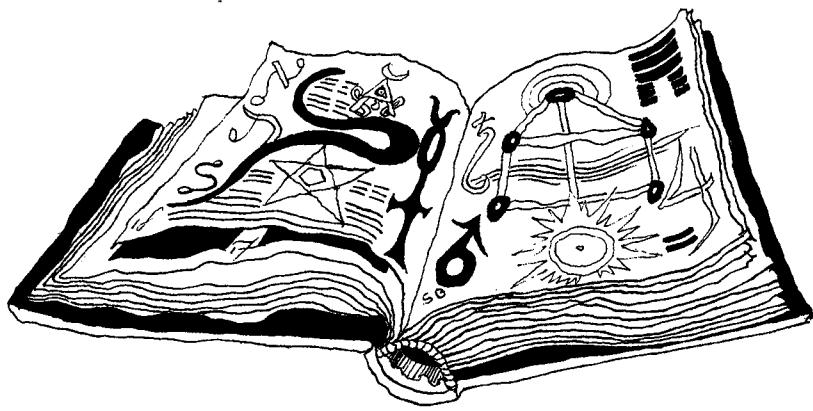


PLATE 9: Grimoire of the Dark Doctrine Steffi Grant

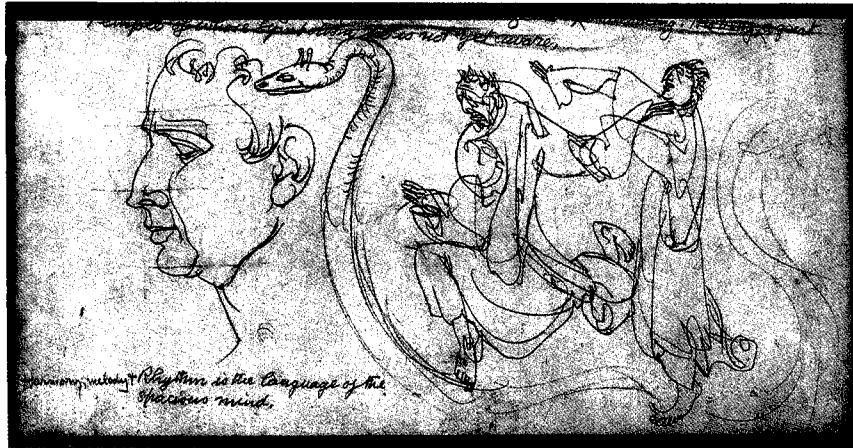


PLATE 10: The Ophidian Mind Austin Osman Spare

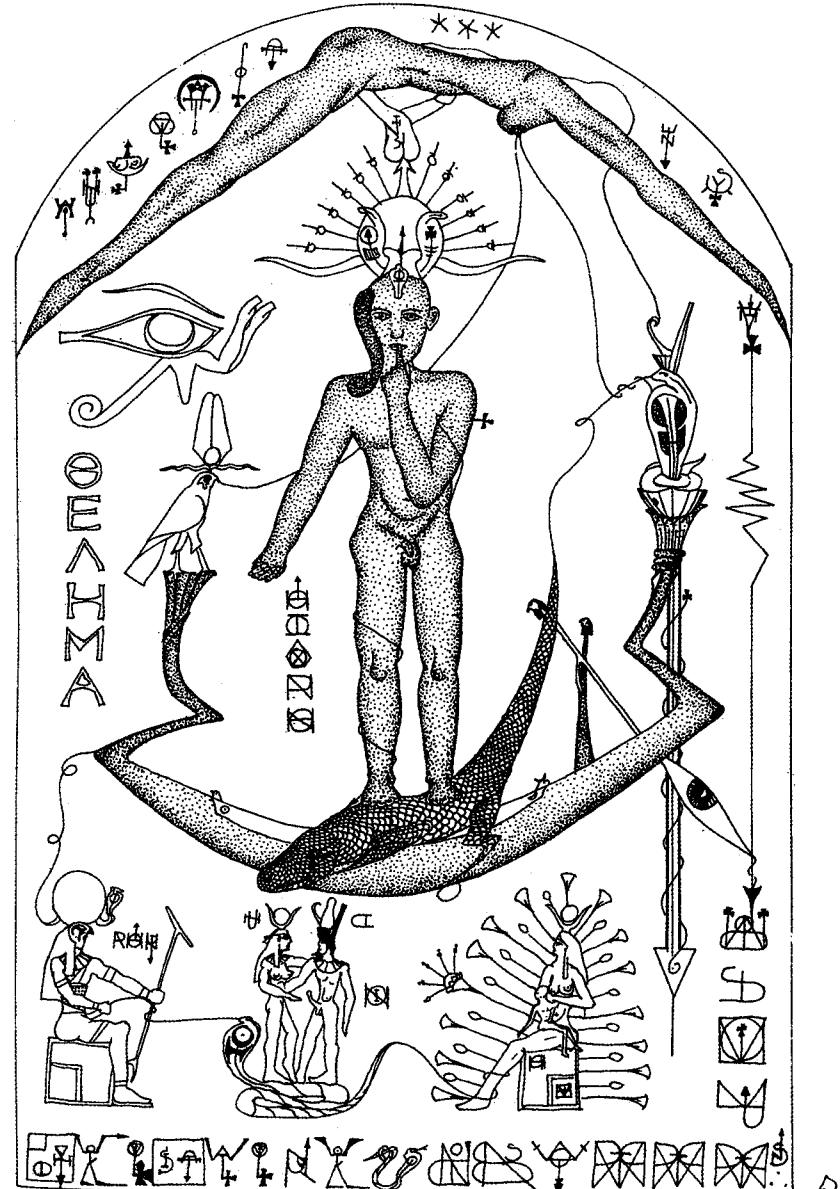


PLATE 11: The Crocodile of Khem Allen Holub



PLATE 12: Black Kundalini. Two Transyuggothian Gods of Magic *Michael Bertiaux*  
(Photo by Nina Miller)

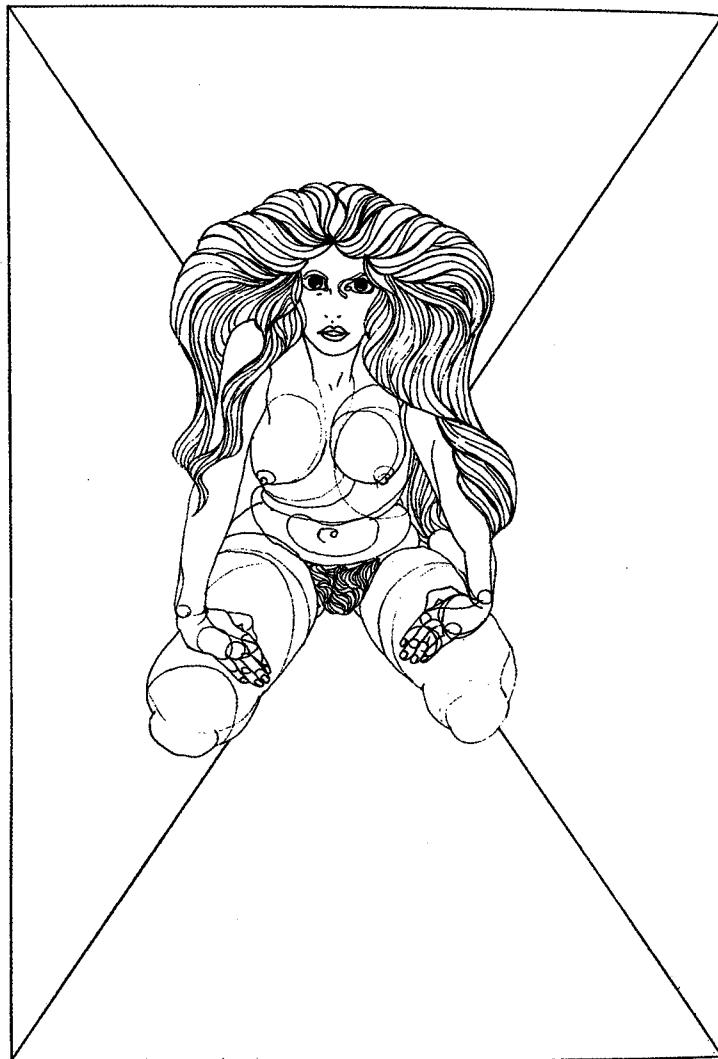


PLATE 13: The Tunnel of Temphioth *Jan Bailey*

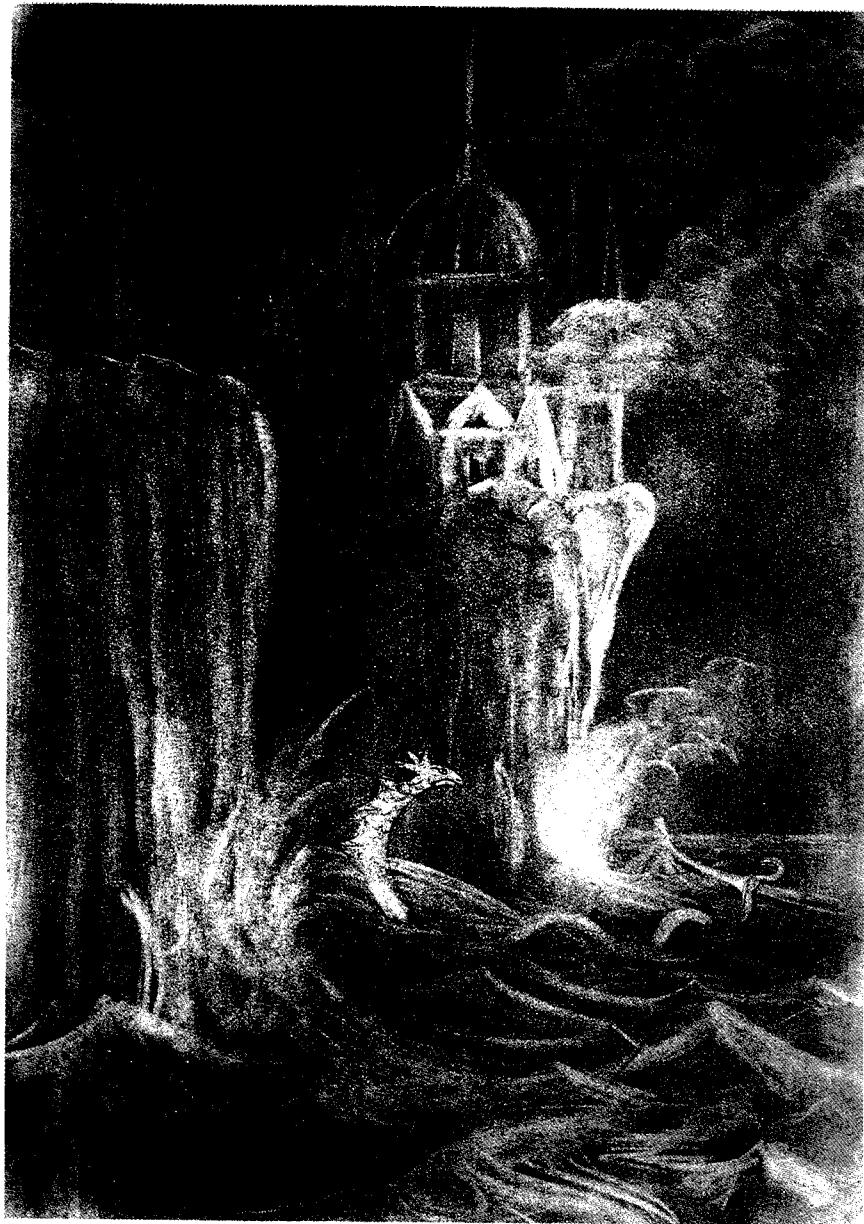


PLATE 14: Lava of Mulkunofat *Frederick Seaton*

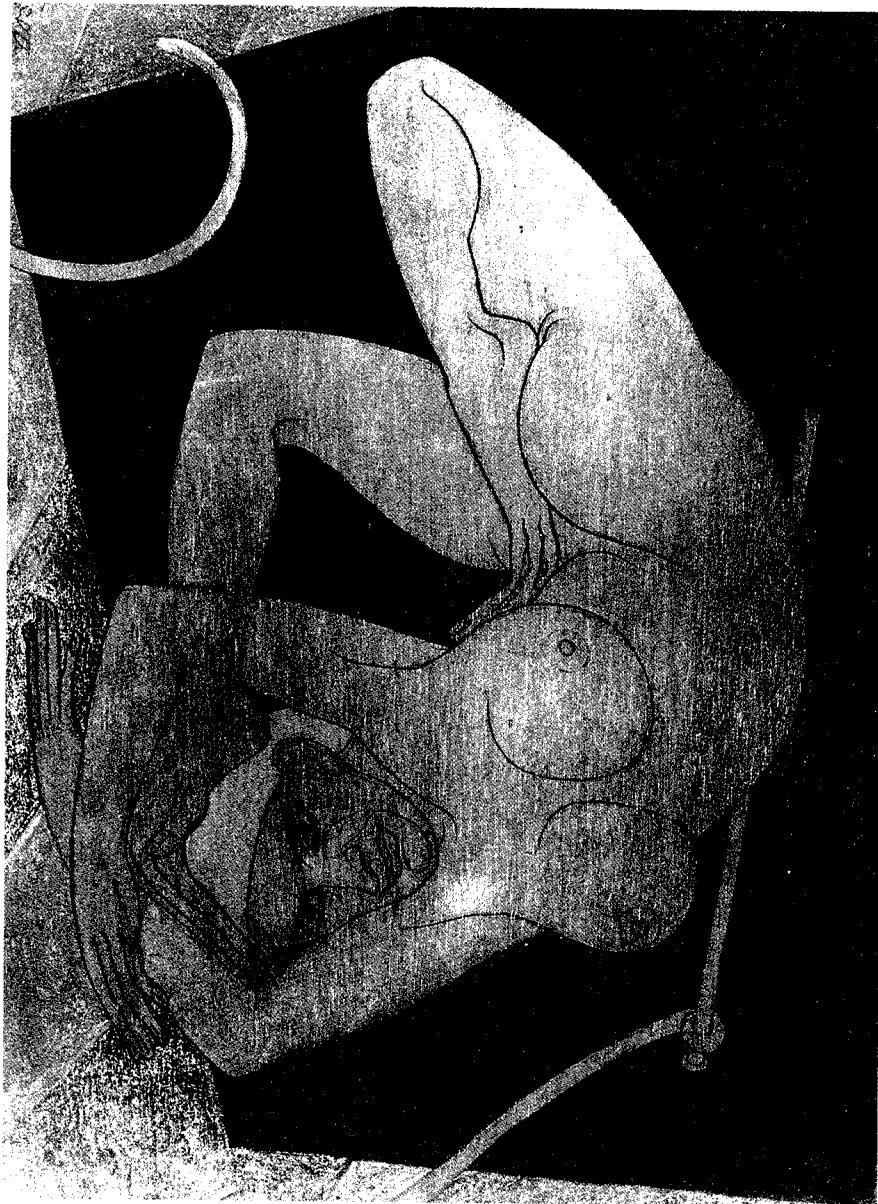


PLATE 15: Trapeze Tragedy *Austin Osman Spare*



PLATE 16: The Goddess of the Future *Michael Bertiaux* (Photo by Nina Miller)

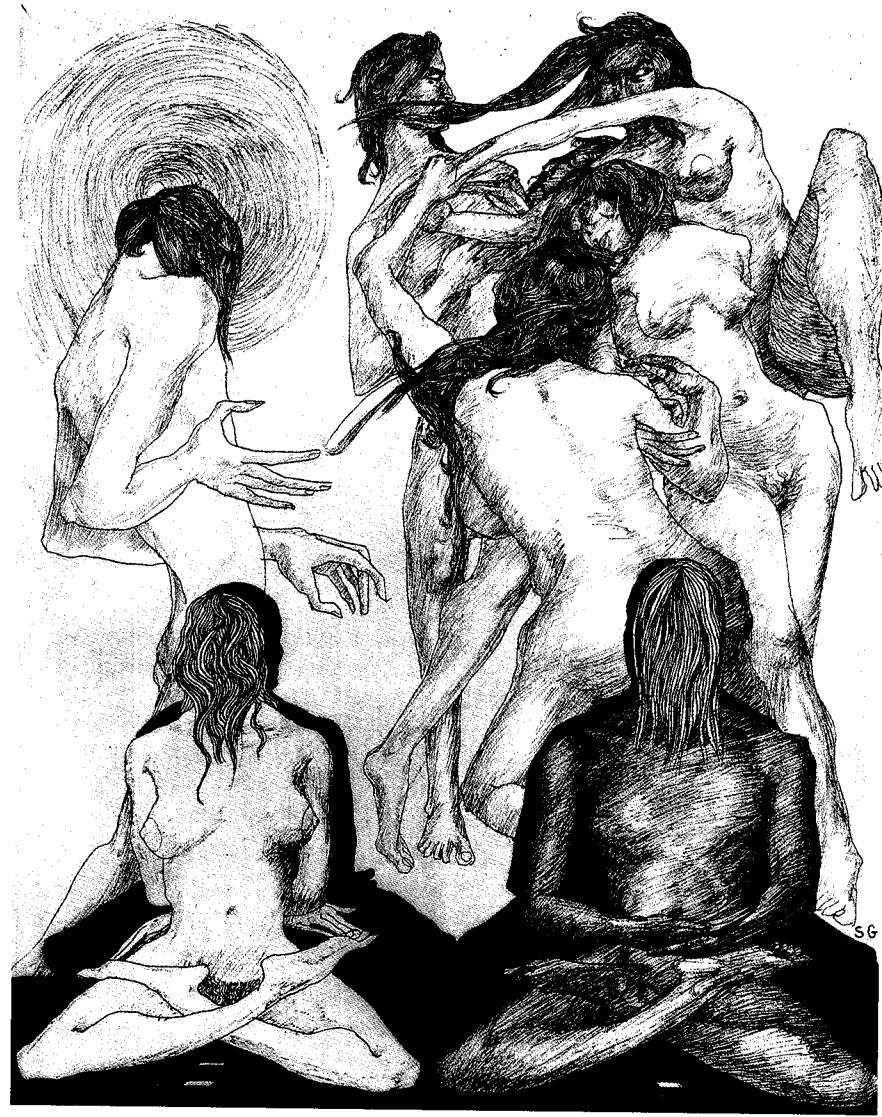


PLATE 17: Creative Vortex *Steffi Grant*



PLATE 18: The Work of the Wand and the Work of The Sword *Allen Holub*

Part II of the present book therefore treats of the *qliphoth* or shadows of these power-zones as given in *Liber CCXXXI*. The secret rubric of this *Liber* is contained in the mysterious table appended to it. The only part of it that concerns us here exhibits the sigils and the names of the *qliphoth* which are given in their apposite places at the head of each of the 22 sections that follow this introduction. The number 231, the number of the *Liber* upon which these considerations are based, is the sum of the numbers from 0 to 21, the extension of 22 and therefore the sum of the key numbers of the Tarot Trumps.

Before describing the widdershins world of the *Meon*, or parallel universe, adumbrated in the *kalas* of the Tree it will perhaps be of assistance to the reader if I give a brief description of the cosmic power-zones and their relationship to one another.

According to the Grade system of the A.'.A.'., Kether ( $10^\circ = 1^{\square}$ ) equates with Pluto, and Malkuth ( $1^\circ = 10^{\square}$ ) with Earth, Chokmah ( $9^\circ = 2^{\square}$ ) equates with Neptune, and Yesod ( $2^\circ = 9^{\square}$ ) with the Moon; Binah ( $8^\circ = 3^{\square}$ ) equates with Saturn, and Hod ( $3^\circ = 8^{\square}$ ) with Mercury; Gedulah ( $7^\circ = 4^{\square}$ ) equates with Jupiter, and Netzach ( $4^\circ = 7^{\square}$ ) with Venus, Geburah ( $6^\circ = 5^{\square}$ ) equates with Mars, and Tiphereth ( $5^\circ = 6^{\square}$ ) with the Sun.

The eleventh power-zone, Daāth, is attributed to Uranus and is the Abode of the Black Brothers, when viewed from the Sphere of Malkuth (Earth). The Black Brothers are represented phenomenally by those who view the universe as an objective reality. The scientists are their prototypes. Daāth being the Gate of the Abyss is the point both of ingress into noumenon and of egress into phenomena; in other words it is the gateway of the manifestation of non-manifestation.

Choronzon (333) is Chaos in the sense of No-Word, typified by the Beast whose explosive union with Babalon<sup>12</sup> opens the Gates of the Abyss and admits the forces of Universe 'B' (the *Meon*). The formula of Choronzon therefore has specific reference to the Wordless or Silent Aeon rep-

<sup>12</sup>The prototype of manifestation.

resented in the Aeon of Horus by the speechless babe or *Khart*, Harpocrates (Hoor-paar-Kraat).<sup>13</sup> To this Aeon Crowley attributed the letter Zain (Z-Ayin) the Twin Forces of duality symbolising — the the ape of Thoth — the no-word of pre-human or ‘monstrous speech’. It is the silence of the Black Brothers, those who typify the atavisms of the Beast separated from their natural vehicle of manifestation:<sup>14</sup> the ‘wrong kind of silence’.<sup>15</sup>

Zain is the sword referred to in AL. II. 37, concerning ‘the work of the wand and the work of the sword’, the wand being symbolized by the letter *Beth*. Hence the blasphemy of the homosexual formula, for it denies Babalon and breeds devils in chaos. The twin towers of the abyss therefore represent unpolarised duality. They are the abode of the black brothers or twins — Set and his double Horus — *Le Diable*, the Devil in its positive phase, corrupt and perverse. Hence the typical formula of sodomy as applied to the rear of the Tree.

The atavisms of the Black Brothers are the sterile stars born of the speechless or lisping<sup>16</sup> Aeon, for the Word may be vibrated without distortion only via the menstruum of the female. The entire machinery of the Roman Church, which is an inversion of the true ‘pre-Christian’ Gnosis, is powered on the inner planes by this formula of sodomy, as exemplified by some of their highest initiates. On the other side of the Tree, this formula is identical with that which Crowley designated *Per Vas Nefandum*.<sup>17</sup>

The Pylon of Choronzon is guarded in the form of Shugal, the ideograph of Set as the howler in the desert.<sup>18</sup> It is not

<sup>13</sup> *Khart* (Egyptian) also means the dwarf or crippled god, the speechless one, denoting non-manifestation, as if to balance the Aeon of the Nephilim or Giants who fell through the abyss into manifestation in the primal aeon.

<sup>14</sup> i.e. Babalon.

<sup>15</sup> Crowley, in 777 Revised, p. xxv.

<sup>16</sup> ‘Lisp’ means ‘imperfect in utterance’ (Skeat). Middle English lispen, lipsen. Cf. lapse.

<sup>17</sup> See Aleister Crowley & the Hidden God, chapter 7.

<sup>18</sup> The word *Goetia* also means ‘howling’ and suggests therefore a grimoire of pre-human atavisms.

without interest that the name *Al Azif* which Lovecraft chose as a title for his celebrated *Necronomicon* was, as he observes ‘the word used by the Arabs to designate that nocturnal sound (made by insects) supposed to be the howling of demons’.<sup>19</sup>

Working downward from the Pylon of Daäth, represented by the Word,<sup>20</sup> Tiphereth appears below the horizon of the Abyss as the Black Sun, the symbol of which — the *Couleuvre Noire* — conceals the ecstasy of the ‘hideous god’<sup>21</sup> whose image is the reverse of the Beauty typified by Tiphereth in the world of phenomenal existence.

The explosion of orgasm in Daäth vibrates the Word of the Black Snake and of the Goddess whose inner symbol is the *Couleuvre Rouge*. These are the twin serpents Ob and Od, of the Kalonian Current. Tiphereth thus represents the solar-phallic Will: the Firesnake at the acme of its phenomenal, and perhaps human, apotheosis.

Flashing yet further down the Tree we reach Netzach, which typifies the creative imagination inspired by sensual love which is mirrored in reverse by the ‘fantasy of the flesh’.<sup>22</sup> The Hod aspect of the Tree represents the power-zone of the mind, which vitalizes the mechanism of mental magick. Hod is under the aegis of Mercury and functions through the formula of Narcissus; hence the VIII° O.T.O. praxis. Its reverse formula is veiled by the image of Azathoth, the Idiot God featured in Lovecraft’s Cthulhu mythos. Netzach (Venus) and Hod (Mercury) are balanced by the moon in the sphere of Yesod, the Place of the Secret-ion.<sup>23</sup> This is the sphere of astro-etheric, or IX° magick. Its reverse is the formula of sorcery involving the black atavisms of

<sup>19</sup> See Lovecraft at Last, by Willis Conover, page 104.

<sup>20</sup> The *visuddha chakra* in man. Note that this chakra has 16 petals or *kalas* and is therefore the height or eighth kala in both male and female organisms when it blossoms in *mathuna*.

<sup>21</sup> *Liber A'ash vel Capricorni Pneumatici* (Crowley), verse 23.

<sup>22</sup> The phrase is Austin Spare’s. The averse aspect of Netzach combined with a certain lunar admixture motivated his art which was a celebration of such fantasy.

<sup>23</sup> See *Cults of the Shadow*, chapter 8, for one of the most important discoveries concerning the meaning of AL. III, 39.

Gamaliel, the Obscene Woman whose symbol is the ass. The Foundation or Fundament is a name of Yesod and it is the source of the secret ion, for it conceals the Eye of Set, one of whose titles is 'The Eater of the Ass'. This is the 'eater of dung, the afflicted in the Day of Be-With-Us'.<sup>24</sup> This resumes the most secret formulae of the magical paths of Kali. These forces are finally earthed in Malkuth, the zone of reification and of Matter's 'earthing' or incarnating. The mirror-meaning of Malkuth is implicit in the formula of the Death Posture<sup>25</sup> as a mechanism of disintegration and dissolution, which once more releases Matter from  $1^\circ = 10^\square$  to become  $10^\circ = 1^\square$  again. The formula of Malkuth, as of the Death Posture, is the averse of the X°.<sup>26</sup>

The Throne (Malkuth) is the complement and opposite of the Crown (Kether). Kether transmits the Plutonian Current that leads — *via* the tunnels of Set — through the triple Veil of the Void to the depths of inner space. It is this transmission that is followed here through the tunnels of Set. The web-like network of the Tree with respect to these tunnels and power-zones resembles a 'worm hole' that begins at Malkuth and ends at Kether.<sup>27</sup> This is the jump through super-space typified by the *voltigeurs*, or vaulters, and by the voodoo vibrations of 'jump' rhythm as exemplified in the music of Count Basie. The vaulters are typified by the frog-headed goddess Hekt, so named because the ancients — observing the peculiar action of the leap-frog — attributed this creature to the leapers in the waters (of space). Hekt, meaning a 'frog' was the Egyptian original of the Greek Hecate, the goddess of the *trivia* (three ways): the Ways of

<sup>24</sup>'Dung' and 'affliction' in this context are connected with the lunar current as explained previously.

<sup>25</sup>See *Images and Oracles of Austin Osman Spare*, Part II. Also *The Book of Pleasure*, by A. O. Spare, reprinted in 1975 by 93 Publishing, Montréal, Canada.

<sup>26</sup>i.e. the X° O.T.O., which represents the Throne of Administration of the Order. See *Cults of the Shadow*, p. 138.

<sup>27</sup>The physicist Taylor uses the simile of worm holes and a doughnut to describe super-space. The paragraph quoted on page 90 (*supra*) implies with equal aptness to the voids behind the Tree.

the VIII°, IX°, and XI°, which resume the secret formulae of psycho-sexual magick.

Pluto, the outermost Pylon, is also — by analogy — the Innermost, for outer and inner space become identical at that point in subjectivity where subject and object, noumenon and phenomenon, negate each other. Similarly, the *Couleuvre Noire*, or Snake of the Dark, is identical with the *Couleuvre Rouge* when tinged with the fire of the risen Kundalini. Again, by analogy, the Death Posture is that of backward or upside down birth<sup>28</sup> which symbolizes rebirth in and through the nightside of the Tree.

To recapitulate: Daäth, the Gateway of the Abyss, contains the Double Tower or Devil Tower that is the Pylon of Choronzon. Tiphereth is the Phallus of Fire (the Fire Snake) reflected as the Black Sun or Snake of the Dark (*Couleuvre Noire*). Venus or Netzach symbolizes the eye and its light, the 'fantasy of the flesh'. Mercury is the god of mental magick whose *qliphotic* reflex is the Idiot God or the lunar *qliphoth*; and Malkuth is the zone of the atavisms of Zos.<sup>29</sup>

It should be remembered that Daäth, the eleventh cosmic *kala* is in a recondite sense identical with, and overlaps in time-space, the 31st *kala* which is the *kala* of *The Aeon*, ascribed to both Fire and Spirit. The remaining 22 *kalas* are of the Paths and will be treated in due course. The attributions of the *chakras* to the cosmic *kalas* — as concentrated through the Sephiroth — are as follows:

Pluto channels the influence of Nu-Isis from Outside.<sup>30</sup> The influence permeates the power-zones from Chokmah, the Sphere of the Stars, to Geburah, the Sphere of transcosmic energies connected with the blood of Isis. The complex Chokmah-Binah-Chesed-Geburah is the womb that receives the extra-terrestrial influences which include those from Inner Space upwelling from Daäth. These influences condense

<sup>28</sup>Hence the tradition that a wizard or witch is born in this fashion.

<sup>29</sup>See *Images and Oracles of Austin Osman Spare*, Part II.

<sup>30</sup>i.e. from spaces beyond the system comprehended by the glyph of the Tree of Life.

to form the Veil of the Abyss streaked with the lightnings of Uranus that illuminate the Pylons of Choronzon. In that flash of lurid luminosity the Pylons and the Gateway are seen as one with the network of tunnels fleetingly revealed. This entire magnetic field comprehends the Sahasrara-Brahmarandhra-Ajna complex.

Daäth, on the other hand, equates with the *Visuddha chakra* and represents the Word, and therefore MAN, the Speaking One. This is reflected in the waters of the abyss backwards, and is symbolized by those retromingent beasts that typify Choronzon and Shugal, the howler in the icy wastes of Nothingness. This is the Chaos of Creation and Annihilation.

Tiphereth equates with the *Anahata chakra* and the heart of the Tree. It represents the solar-phallic Will (93) embodied in the Fire Snake. Its shadow is the Black Sun typified by the *Couleuvre Noire*.

Netzach equates with the *Manipura chakra*, the creative imagination of which the animal representative is woman. She is the Eye of Zos that weaves the fantasy of flesh by reproducing its image as a reflection in the waters of the abyss.

Hod equates with the *Svadisthana chakra*, the mind that organizes the fantasy but which, as in the myth of Narcissus, is obsessed with its own beauty and is bound to the formula of self-love through masturbatory techniques such as those of the VIII°. The Idiot God is its reflex; also the Drooler.<sup>31</sup> This formula becomes creative only when allied to that of Netzach, the lotus of the *Manipura* in the lake of the mind.<sup>32</sup> The magical weapon of Narcissus is the Hand which balances the Eye of the Woman, in *Zos Kia Cultus*.<sup>33</sup> Mercury rules the sphere of mental magick; his image is the dog and the ape, both notorious masturbators.

<sup>31</sup> See the description of the Guardian in *A Separate Reality*, by Carlos Castaneda, Part Two, The Task of 'Seeing'.

<sup>32</sup>i.e. the inner woman aroused from sleep by intense integral yoga.

<sup>33</sup>See *Images & Oracles of Austin Osman Spare*, Part II.

Yesod equates with the *Muladhara chakra* and represents the astro-etheric fluid that is the menstruum of sexual magick utilized by Adepts of the IX°. Its reflex constitutes the sorceries of the XI° (the reversal of the IX°), symbolised by the Ass of the Obscene Woman, Gamaliel. Its application to the mercurial god is an abomination, as Crowley expresses it in *Magick* (p. 165).

Malkuth is below the *chakras* in the sense that the *qliphoth* are below the *sephiroth*. Malkuth represents reification, earthing, the incarnating of spirits, daemons, or intelligences inferior to or superior to man. The reflex of Malkuth is disintegration and the incarnation of unstable forms of existence such as elementals, demons, etc. It is the antipode of Pluto (Kether), and represents the slime of Satan spawning in the outer spaces beyond the far-flung rim of the known universe. In this sense Malkuth is the anti-pole of the starspate of space beyond Pluto.

In order to bring the information contained in this Part II within the comprehension of human terms the reader may find it useful to consider the Tunnels of Set as a network of dream cells in the subconscious mind. Each tunnel relates to the path under which it runs, much as the neural ganglia may be said to underlie the skeletal structure of the human organism, and it functions in several dimensions simultaneously. There are thus unavoidable, even necessary, inter-relations and interlockings of the paths and the tunnels which they conceal, but it should be understood that the influences permeating the paths have their origin, not in the tunnels themselves (which are merely conduits or passages of transit) but from beyond the Gate of Daäth.

Although having no actual position on the Tree, Daäth is yet the power-zone or event-act that makes possible the entire scheme of Sephiroth, Paths and Tunnels, with all their ramifying complexities. If this is understood there should be little difficulty in following the allocation of ideas and concepts to each of the dream cells.

Being as it were a commentary on the left hand paths of

the Tree of Life, this book concerns itself more especially with the back or reverse side of the Tree. My sources of information are the Qliphoth, the names and sigils of which are given in Crowley's *Liber CCXXXI*. The sound and colour scales used in the evocations of the sentinels of each tunnel or cell are given in each case, and the colours assigned to the sigils have been drawn from the Earth or 'Daughter' Scale of Colour as given in *Liber 777*, column xviii. The sound-keys are derived from the researches of an Adept whose marginal annotations in Crowley's personal copy of 777 enabled me to allocate the correct vibration to the pertinent demon or *qlipha*. These keys have not heretofore been published. Also unpublished in the posthumous edition of *Liber 777*<sup>34</sup> is the material forming an additional column entitled Typical Diseases, which also appeared in manuscript in Crowley's personal copy. As these diseases pertain essentially to the *qliphoth*, I have included them, although Crowley's list is known to have been tentative.

Another important item that was omitted from the first and the later editions of 777 are the magical formulae relevant to the Paths, which, in their application to the *qliphoth*, should be considered as an extension in depth, and in a negative dimension, of the psychosomatic complex relevant to the path in question. Here again the list was tentative and Crowley omitted to ascribe formulae to all of the Paths, probably because he had not worked out a satisfactory scheme. I have not presumed to finish the work he left undone but have included the attributions that he did work out, more as a matter of academic interest and by way of completeness than for any practical value they may or may not possess.

The actual method of magical evocation has not been given explicitly because of the obvious dangers involved, and because its abuse, either through accident or design, is only too likely to occur. The proper technique will however be evident to those who have read my Typhonian Trilogy. It will

<sup>34</sup> Known as 777 Revised, Neptune Press, London, 1959.

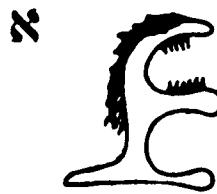
consequently also be plain to such readers that the use of a crystal is not advisable, for in the event of such use the *qliphoth* would inevitably be constrained to manifest on the hither side of the Tree, and the imbalance thus generated by the vacuum created on the other side of the Tree could cause havoc in the subjective universe of the skryer. It is because the operator must launch him- or herself into the tunnels themselves that the dangers of mishap are ever present, the greatest being that he will be overwhelmed by the conditions existing in the alien dimensions he has entered; the least being that he may lose himself in the intricate maze of tunnels, cells, and tubes, with which the other side of the Tree is honeycombed.

It is of the utmost importance, therefore, not to imagine this network as precisely following the pattern of the obverse side of the Tree, although the major tunnels of the left hand paths do underlie those of the right. However, as a main vein or nerve in the human body has a multitude of auxiliary and capillary vessels ramifying from it, so do the cells of the *qliphoth* contain tunnels and tubes that are not only easy of access — once the main gate has been opened — but positively create their own swirling vortices into which are sucked any stray entities that are in the unfortunate position of not 'knowing the sacred alignments'.<sup>35</sup>

Assuming that the foregoing remarks will be heeded, the twenty two scales of the Serpent of the Qliphoth that writhes through the tunnels of the Left Hand Paths of the Tree will now be described in sequence from eleven to thirty-two, the first ten infernal power-zones having been comprehended in the first part of this book.

<sup>35</sup> The phrase is Austin Spare's.

## *Amprodias*



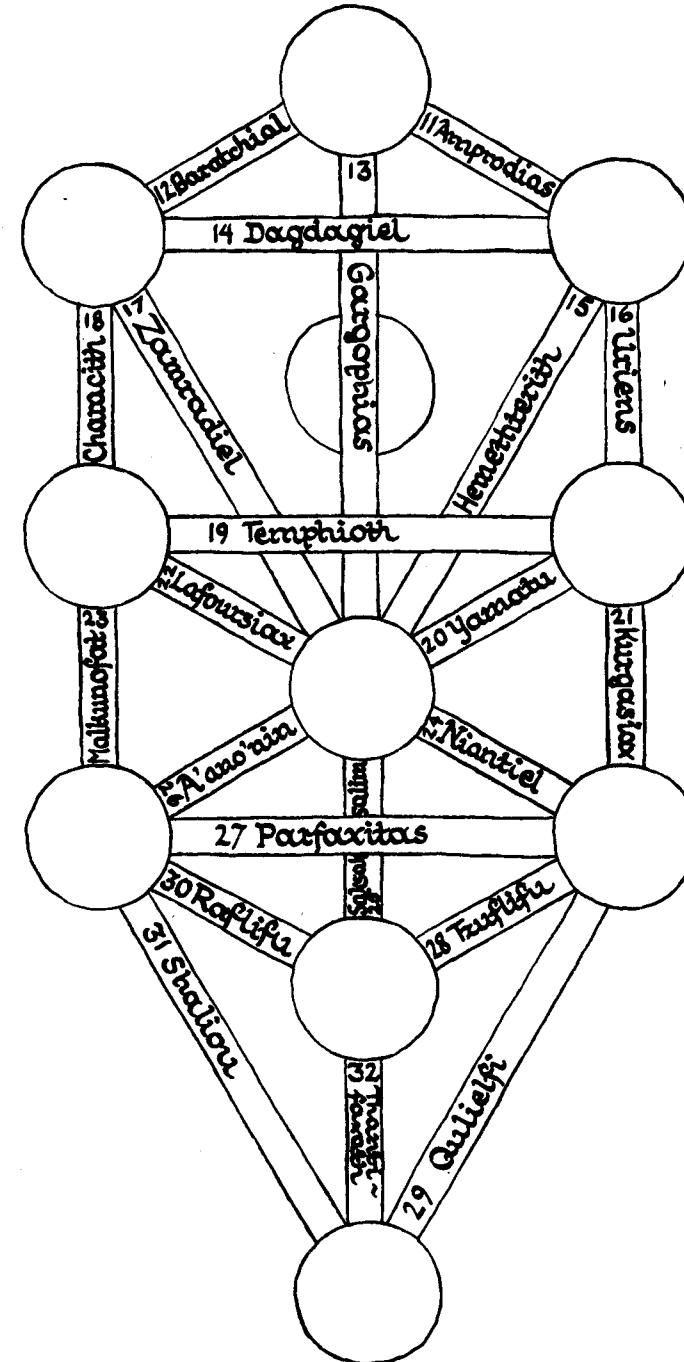
THE ELEVENTH path or *kala* is attributed to the element Air and its negative aspect is the demon or shadow known as Amprodias whose sigil is here given and whose number is 401. This shadow may be evoked by vibrating the name Amprodias in the key of 'E'.<sup>1</sup> The sigil should be painted in luminous pale yellow on a square ground of emerald flecked with gold.

401 is the number of Azoth which signifies the 'sum and essence of all, conceived as One'. In its negative phase this essence is conceived as None and is the Void from which manifestation proceeds.<sup>2</sup> The nature of this void is also 401 as ATh, the Hebrew word meaning 'out of'; its root is the Egyptian Ut, whence uterus, the gate of outrance. It is out of the womb of the *Ain*, via Kether, that manifestation issues.

The sigil of Amprodias exhibits a gaping mouth typical of the uterus which utters the Word. This Word is the Hidden Light, the symbol of which is the whirling cross or swastika. It is identical with the letter A or *aleph*, the letter attributed to the eleventh path. In the magical grimoire *CCXXXI*, the following verse pertains to this *kala*:

<sup>1</sup>This should rise from a barely audible sussuration to a piercing whistle as of air being forced along a narrow pipe.

<sup>2</sup>Manifestation can proceed only from non-manifestation. This truism should be realized; it is the profoundest truth of the mystical path and full understanding of it confers the key of ultimate Initiation.



A, the heart of IAO, dwelleth in ecstasy in the secret place of the thunders. Between Asar and Asi he abideth in joy.

The thunderbolt, or *dorje*, is the lightning-borne weapon of the Hidden Light that streaks downward from the void, reifying as it does so earth or matter. The number 401 is also that of the word ARR which means 'cursing'. It is the primal curse of the Fire of the Spirit imprisoned in bodily form, described in the Holy Books as 'the Wrong of the Beginning',<sup>3</sup> the beginning being considered as Kether, through which flash the lightnings of the *Ain* or Eye of the Void.

The animals ascribed to this *kala* are the Eagle and the Man. Man represents the highest embodied form of the god-head; the eagle is that cherub of Air that pervades the highest aethyrs in the form of intelligence: i.e. consciousness directed by extra-terrestrial or 'divine' will. But the inmost significance of this path is summed up in the magical power of the eleventh *kala* which is that of divination. This depends upon the divine or supra-mundane aspect of spirit that rays into the womb and fecundates the virgin earth with Light (intelligence) from beyond the ultimate Pylon (Kether). Divinatory power is the intuitive aspect of intelligence and as such its course is as unpredictable as the forked lightning which cleaves the womb of space and manifests as the thunderbolt — the A between the I and the O.<sup>4</sup> The mystery of the thunderbolt is explained in *CCXXXI*. Therein, the swastika of the eleventh path is compared with the fulguration of path 28 (q.v.) which contains the mystery of the transformation of the holy virgin. She appears 'as a fluidic fire, making her beauty into a thunderbolt' (i.e. a swastika). This symbolizes the 'Force that restores the world ruined by evil', i.e. by the primal curse or Wrong of the Beginning.

On the magical plane the divinatory power manifests in the irrational, thus the greatest masters of Magick traffic constantly with the energies of the eleventh *kala*. The irrational

element appears so strongly in magicians using this *kala* that their work has often not been taken seriously or has been altogether overlooked. A recent example is H. P. Blavatsky, whose antics cast such doubt upon the authenticity of her work that few in her time were able to estimate her at her true worth. Similarly, Crowley's clowning placed him in an even more dubious category. Few indeed understand that the eleventh path is that of the Fool who dances on the brink of the abyss, as depicted in tarot trumps ascribed to this path. Salvador Dali, whose practical jokes are notorious, has also, at times, brought discredit upon his artistry, although many people are impressed by the wealth which his artistry has amassed. The occultist Gurdjieff also falls into this category.<sup>5</sup> His book *Letters to Beelzebub* has been described as a complicated practical joke, thus, again, deliberately obscuring the vital import of a teaching that is meant only for the few. Did not Christ also speak in parables so that he would *not* be understood?<sup>6</sup>

The key note of the musical scale ascribed to Amprodias — 'E' — is, as Hé, the letter of the womb of the virgin impregnated by the Fool.<sup>7</sup> In accordance therewith, the River of the Underworld ascribed to the eleventh *kala* is Acheron, which receives spirits as the womb receives the creative lightning. The arch-devil of this path is Satan himself, Lord of the Powers of the Air (*aleph*) through which the thunderbolt streaks.

Eleven is the number ascribed to the power-zone (Daäth) within the abyss. The colour attributed to Daäth is Lavender, or Pure Violet, which typifies the colour beyond space that vibrates in unison with the *kala* activated by the evocation of Amprodias. It is the colour of the Madman; he that is without the range of normal intelligence. The negation of reason that typifies his state of consciousness is consonant with the positive side of this path which is ascribed to that

<sup>3</sup>See *Liber VII*, v. 42; *Liber LXV*, iv. 56, and elsewhere.

<sup>4</sup>The formula of IAO has been analyzed in *Aleister Crowley & the Hidden God* (chapter 7).

<sup>5</sup>See David Hall's excellent study of Crowley and Gurdjieff.

<sup>6</sup>Luke 8, 10.

<sup>7</sup>See *The Book of Thoth*, by Aleister Crowley.

part of the soul known as the *Ruach*, or Reason. More correctly, the *ruach* is the breath of spirit, the whirling seed that impregnates the virgin of space and brings to birth innumerable worlds.

The bodily organ corresponding to this symbolism is the nose, the organ of breath and the vehicle of the olfactory sense. This attribution helps to explain the solid phenomena connected with 'satanic' operations. The stench of the incense employed in medieval rites was the gross and outer veil of an interior spiritual fact. Hence, one of the magical weapons associated with this *kala* is the fan, which disperses the fetid vapours that envelop the magician as he evokes the demon of this *kala*. But the prime instrument is the dagger of air, that is to say the weapon that ruptures the hymen of the virgin aethyr (represented by the Black Egg of Spirit) and exhibits the awful deity beyond the rim of the 'universe'; he who sits at the Centre of All, the mad god celebrated by Lovecraft under the name of Nyarlathotep,<sup>8</sup> the god surrounded by 'idiot flute players'.

The flute is the Pipe of Pan, and he who lifts this veil and peers beyond is bereft of reason and of sense. In other words, he sees the truth of things in its naked brilliance and he realizes that that again is but a veil of the primal sacrament attainable only by the supreme formula of annihilation, for this is the ultimate path, which leads — *via* Kether — to the Great Inane (*Ain*).

Eleven, being the 'general number of Magick, or Energy tending to change',<sup>9</sup> the eleventh path represents particularly the path of reversal and the point of turning back from the hither to the other side of the Tree.

The disease typical of the eleventh path is the 'flux', which in magical terms is expressed as unbalanced or 'untimely' discharges of lunar energy. It is therefore the *kala* of the Black Moon-Blood. It warns of a leakage of vital fluid

<sup>8</sup>The 'faceless' god. Cf. the 'headless' one of the Graeco-Egyptian text used by Mathers in his translation of the *Goetia*.

<sup>9</sup>777 Revised (Crowley).

which, on overflowing, forms a residue of unbalanced magical energy. This breeds phantoms that appear in the form of sylphs; elementals associated with air or aethyr. Like the fairies and sprites of childrens' tales they are, more often than not, depicted as diaphanous and beguiling creatures. But in the aspect in which they manifest on the negative side of the Tree, they haunt the awful chasms of inner space where they appear in semblances of utmost horror which obsess the magician and sometimes drive him literally out of his mind. They then invade the vacated space and, like leeches, drain the blood of the mind<sup>10</sup> into their own organisms. This is the origin of the myths concerning magicians imprisoned in outer space,<sup>11</sup> their minds secreted in transparent cells that float through the gulfs of the void like immense bubbles, increasing in size and luminosity as the invading sylphs draw more and more vital energy from the fluxes that have attacked the unwary intruder on this path.

These creatures were dimly sensed by Lovecraft.<sup>12</sup> He describes them as 'shapeless entities composed of a viscous jelly which looked like an agglutination of bubbles'.<sup>13</sup> A similar description is applied to the semi-entity Yog-Sothoth. The passage is quoted in *The Magical Revival* (p. 116) where attention is drawn to the close similarity between the phenomenon described and the sphere of iridescent globes incorporated by Crowley in the design of his personal magical pantacle where they appear behind the inverted Pentagram of Set.<sup>14</sup>

The highest initiations alone can confer immunity from these vampires that sail on scintillant wings. Fairy lore has disguised these creatures with charming veils that conceal the horror of their pursuits and contacts with the denizens of

<sup>10</sup>Mind-stuff or *chittam*.

<sup>11</sup>See page 255.

<sup>12</sup>Lovecraft called these bubbles *shoggoths*. A similar word exists in the Chaldean language, viz: *shaggathai*. The *Beth Shaggathai* was the House of Fornication, and this suggests the sexual undertones contained in the name of the 'viscous jelly', or slime, that is the primal vehicle of the creative seed.

<sup>13</sup>At the Mountains of Madness, Lovecraft, p. 63.

<sup>14</sup>This pantacle is reproduced in *The Magical Revival* at p. 52.

alien systems of consciousness in the nethermost regions of the cosmos. Arthur Machen, the Welsh writer who knew more of these matters than he cared to admit, notes this penchant of the faeryologist for whitewashing these airy beings and depicting them as fair entities.<sup>15</sup>

The title of the tarot trump ascribed to the eleventh *kala* is the 'Spirit of Aethyr'. On the hither side of the Tree this spirit is more resplendently beautiful and luminous than words can describe, but its reverse or reflex is as described above; so also are the bubbles blown by the Fool of the Tarot in his mad career on the edge of the pit.

The number of Amprodias concentrates into 5, the most mysterious and mystical of numbers in the cosmos, and beyond it. Lovecraft hints at the influences it denotes when he alludes to the 'quintile mathematical tradition of the Old Ones'<sup>16</sup> and their cyclopean structures and dwellings based upon the shape of the five pointed star. In *AL*, I. 60, Nuit describes her symbol as 'The Five Pointed Star, with a Circle in the Middle, & the circle is Red. My colour is black to the blind . . .' All these ideas pertain to the eleventh path.<sup>17</sup> The red circle is the 'black' moon or moon of blood, the five points or star rays are the vaginal vibrations of the female during the five day flood. The five pointed star is also the glyph of the transcosmic Old Ones; and the Egg of Spirit<sup>18</sup> is 'black to the blind', or those whose spiritual eyes are not open and who are, therefore, like the virgin who later assumes the form of 'fluid fire' as the thunderbolt.

The African concept Afefe has been attributed to the eleventh *kala*.<sup>19</sup> Afefe is 'the wind', and it is precisely here in the most primal symbolism known that we discover the identity of the serpent as a symbol of creative potency, the *ruach* or spirit. Afefe became the Apes or Apap snake of the Draconian Mysteries in Egypt. The Afefe-Apophis is also the

<sup>15</sup> See *The White People* (Machen), Introduction.

<sup>16</sup> *At the Mountains of Madness* (Lovecraft), p. 86.

<sup>17</sup> 'My number is 11, as all their numbers who are of us.'

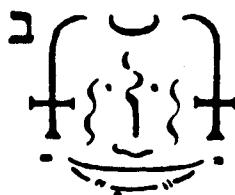
<sup>18</sup> The symbol of *Akash* or Space is a Black Egg; it also typifies Spirit.

<sup>19</sup> See *Cults of the Shadow*, p. 30.

origin of the Fafnir Worm of Norse myth, and, as Massey has shown, a modern derivative is our word 'puff', 'to blow out' in the sense of becoming big, swollen, tumescent or pregnant. The African Afefe therefore reveals the 'bellying' or billowing force of the wind that is the gust or ghost which became — in a later recension of the Mysteries — the Holy Ghost that impregnates the virgin in the form of the Dove, the typical bird of the air. This is further corroborated by the fact that the genius of the wind, of which Afefe is the 'messenger', dwells in the grand temple of Legba, the African phallic deity that in the later cults was equated with evil owing to his connection with the mysteries of sex.

The letter 'A' in the formula IAO is identical with Apophis and is the field of operation in which the magical energies of the I and the O (the phallus and the kteis) polarise and perform their creative function.

## 2

*Baratchial*

THE TWELFTH path or *kala* is attributed to the planet Mercury and its shadow masses in the form of Baratchial whose sigil this is, and whose number is 260. The sigil should be painted in a yellow deeper than that used for the sigil of Amprodias, upon a vesica-shaped plaque of indigo rayed with violet. The name Baratchial should be vibrated in the key of 'E', as with the previous sentinel, but there should be a suggestion of 'chattering' or 'tittering' accompanying the vibration, which should not be even.

260 is the sum of the series  $\sum 1 - (8 \times 8) \div 8$ , 8 being the number of Mercury as a cosmic power-zone. 260 is the number of Tiriel, the Intelligence of Mercury, so we shall expect to find a very precise reflection and inversion of this entity in the depths of the abyss where the path becomes a tunnel transmitting infernal influences. And this we do in fact find, for 260 is also the number of TMIRA, the 'concealed' or 'hidden', and of KMR, 'a priest', not of the Light but of the Dark, for KMR means 'blackness', its root being the Egyptian *Kam*, 'black'. Yet although the 12th path is that of the Magician or Magus, the black or hidden priest should not be identified with the black magician, but with the Black Brother.

This is the *kala* of the Sorcerers, the *Monnim* (also equal to 260) who transmit the light direct from beyond Kether to Saturn via the formula of duality.<sup>1</sup> Duality is expressed zoömorphically by the twin serpents Od and Ob,<sup>2</sup> and by the ape — the shadow of the Magus who, according to tradition, distorts and perverts the Word of the Magus thus making a mockery of his work, as do the Black Brothers with their formula of duality.<sup>3</sup>

This is evidenced by the symbols of Baratchial: two swords with inturned blades, suggesting intense concentration on the ego as opposed to the Self of All, flanking a ghostly face (mask) surmounted by a crescent moon. The sigil is a glyph of falsity and illusion reflected in the current of duality that reveals the Shadow of Thoth in the image of his ape or cynocephalus.

This doctrine is expressed in the second verse of CCXXXI:

The lightnings increased and the Lord Tahuti (i.e. Thoth) stood forth. The Voice came from the Silence. Then the One ran and returned.

The One is Kether, and it returned to its own power-zone because the vibration of this *kala* is illusory and cannot transmit truth. Its vibration duplicates that of the previous *kala*, thus creating a mere simulacrum of the creative spirit.

The Black Brother is double tongued, as the serpent, which is significant, for the magical power ascribed to the obverse aspect of which this path is the tunnel, is the Gift of Tongues, the Gift of Healing, and a Knowledge of Sciences. The healing here however is the healing of the ego, which merely aggravates with illusion the disease of false identity creating thereby a chain of endless suffering. Likewise, the Sciences of which knowledge is given are the sciences of darkness. Yet it must not be supposed that these are necessarily evil, it is merely that in the hands of a Black Brother they necessarily

<sup>1</sup> The letter *beth* which is ascribed to the 12th *kala*, is synonymous with our word *both*, implying duality.

<sup>2</sup> But not in their balanced form as on the obverse of the Tree.

<sup>3</sup> i.e. illusion. It is the 1 reflected that becomes 2. Likewise 11, eleven, is the number of those 'who are of us'.

tend to sterility because directed towards the fulfilment of wholly personal ambitions. The dark sciences of this path contain the secrets of the *kalas* of the void, and of that Kalinian Current which obtains in the widdershins world of anti-light.

The witches and wizards of this tunnel speak with 'voices' that are reflected into the aura of the Adept by the mechanism of unnatural acoustics associated with the mysterious ventriloquism of *Bath Kol*, the Voice of the Oracle. The *bath* or *beth* is the house or womb of the supreme *kala*, and of the source of that ventriloquism that was primal in the myths of man, for the Word was endowed with flesh and issued from the belly of the mother. Here again the number of Baratchial, 260, corroborates the doctrine of this path of *beth* for it is the number of MINMON, 'pleasures', 'delights', and of IRKIK, 'thy thighs', which reveals the sexual nature of these pleasures.

The disease typical of this path is Ataxaphasia which here refers specifically to disorders of the faculty of speech, typified by the bestial howlings or cachinnations of the pre-human creation and by that 'monstrous speech' (mentioned in *Liber VII*<sup>4</sup>) that thrills beyond the veil of the void.

The dangers attendant upon the use of this *kala* are extreme, yet the advantages that may be gained would seem to outweigh them in that the Adept is able to transcend the merely conceptual transmission of imagery. He is thus able to manoeuvre specific atavisms at a level deeper than those he could penetrate as a Magus. This is because the silence of the outer spaces, like the music of the spheres, may be apprehended only when the ape-like chattering of the Magician's vehicle<sup>5</sup> has been subdued by contact with the transcosmic forces that sweep through this tunnel from the pathways of the Great Inane. The latter is the *Ain*, or Void, the unwinking eye which emits invisible rays that reify within the innermost sanctuaries of the Adept's non-being. He then

<sup>4</sup>*Prologue of the Unborn*, verse 10.

<sup>5</sup>His senses.

becomes *The Magus of Power*<sup>6</sup> in a true and totally different sense to that in which this power has been understood in any previous aeon. For that power (*shakti*) is primal and *does not exist* apart from the shadow, the solidification of which is the entified Magus whose Word is but falsehood and glamour.

This particular *kala* shows clearly how the face of the Tree is — and can only be — a facade. This is so because a reified and therefore dualistic interpretation of the hidden currents of energy, that pulse through the tunnels on the other side of the Tree, transmit the energies of Non-being. It is in this sense that the 'One ran and returned'. To *where* did it return? The manifested Word returned to the silence of non-manifestation.

<sup>6</sup>The title of the tarot trump equated with the obverse path.

## 3

## Gargophias



THE THIRTEENTH path is charged with the lunar *kala*. The name of its shadow-guardian is Gargophias which should be vibrated or 'howled' in regular repetitions in the key of 'G' sharp.<sup>1</sup> Her sigil should be painted in silver on a black circle. Her number is 393, Draconian Cult in its Thelemic phase. The number 393 contains the numbers 39<sup>2</sup> and 93<sup>3</sup>. The obverse path is concerned with AL, while the tunnel here treated is concerned with LA. Furthermore,  $3 + 9 + 3 = 15$  = Atu XV, *The Devil*; and 393 is thrice 131, the number of Pan and of Samael<sup>4</sup> whose wife is the elder Lilith, the Lady of Night, or Not, the Great Negative. 393 is also the number of ShPhChH, the typical concubine or whore who later became Sefekh, the consort of Thoth. Sefekh means the number seven; she is therefore an image of Typhon.

According to Gerald Massey, Sefekh is a survival of Khefekh or Khephsh of the Seven Stars, once worshipped at Ombos as the 'Living Word'. By the later, solar cults she was abhorred as the Great Harlot. The word *khephsh* means,

<sup>1</sup>The liquid nature of this entity suggests that the evocation be accompanied by some stringed instrument such as the vina, the zither or harp.

<sup>2</sup>Thrice times 18, the number of this tunnel.

<sup>3</sup>Thrice times 31, the number of AL, God, and of LA, Not.

<sup>4</sup>The pivot or Centre of the Zodiacaal Qliphoth.

literally, the hinder thigh, a symbol of the vagina which is itself an image of the Primeval Typhon, the Mother of Set. She typified the first parent known at a time when the rôle of the male in procreation was unsuspected. Because she had no consort she was considered to be a goddess without a god, and her son — Set — being fatherless was also godless and was therefore the first 'devil',<sup>5</sup> the prototype of the Satan of later legends.

One of the totems of Typhon was the Dove. This was continued by the solar cults where it typified the male bearer of the *ruach* or creative spirit, attributed to the element air. The dove depicted on the Great Seal of the *Ordo Templi Orientis* (O.T.O.) is the Typhonian bird of blood, and it can be shown by gematria that the emblems contained in that seal are qabalistically equivalent to the number 393.



The all-enclosing vesica is the Venusian Door<sup>6</sup> — *Daleth* — which is the number 4. The eye<sup>7</sup> in the triangle or pyramid of Spirit<sup>8</sup> is 370. The Dove, Holy Ghost, Geist or Gust<sup>9</sup> denotes the element air and the letter *Aleph*, 1. The Graal or Chalice into which the dove dives is represented by the letter *Cheth*, 8; and the *Yod* within it, the secret seed or *bindu* at the heart of the yantra, is 10. The total numeration is thus 393.

Further, 393 is the number of Aossic.<sup>10</sup> The 'missing' or

<sup>5</sup>See *Cults of the Shadow*, p. 51.

<sup>6</sup>See description of Tunnel 14.

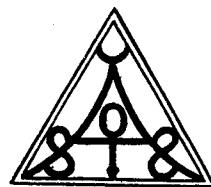
<sup>7</sup>*Ayin* = 70.

<sup>8</sup>*Shin* = 300.

<sup>9</sup>Cf. Guest as the visitor or one who 'blows in'.

<sup>10</sup>The name of a Great Old One whose influence is transmitted by the present Head in the Outer of the O.T.O., viz: Kenneth Grant.

hidden 4 is the Venusian Circle at the heart of the sigil of Aossic:



In this sigil the Goddess is concealed because she abides above the Abyss on the path joining Chokmah and Binah.<sup>11</sup> The integers of 393 ( $3 + 9 + 3$ ) total 15;  $1 + 5 = 6$ , the number of the sun. The integers  $3 \times 9 \times 3$  multiply to  $81 = 9$  = the number of the moon.<sup>12</sup> 393 multiplied by itself produces the number 154449. Notice the persistence of the number 15 (Atu XV) which is attributed to Baphomet, the Devil, and therefore to the God Set. The number 444 is that of the Brazen Serpent and of TzPRDO, meaning 'frog', from the Egyptian Khepr-ta, the frog-headed god of the earth.<sup>13</sup> The number 9 is that of the moon and of Yesod, the place of the secret-ion of the Yezidi.<sup>14</sup>

Astro-symbolically, 393 is Saturn-Luna-Saturn, the Moon warded on either side by the God Set. A remarkable property of the number 393 is that it reduces to Unity, viz: 3 into 9 is 3; 3 into 3 is 1, which is *AChD*, 13, 'Unity'. Applying the full formula of the Pentagram (i.e.  $5 \times 5 = 25$ ) to 393, the Key Number of the Great Work is obtained:  $393 + 25 = 418$ .<sup>15</sup>

393 is less 666<sup>16</sup> by 273, which is the number of AVR GNVZ, the 'Hidden Light', and of ABN MASU HBVNIM, the 'stone which the builders rejected'; also of ARBO, meaning

<sup>11</sup>See next section, 4.

<sup>12</sup>81 is the mystic number of the moon which rules the 13th *kala*; it is also the number of ALIM, the formula of witch-craft. Note that  $15 + 81 = 96$ , and  $9 + 6 = 15$ . Also,  $6 + 9 = 15$ , which denotes, again, Atu XV!

<sup>13</sup>The symbolism of the frog is of major importance in all formulae associated with the other side of the Tree. See remarks *infra*, pp. 172, 173.

<sup>14</sup>See *Cults of the Shadow*, Glossary, under head 'Yesod'.

<sup>15</sup>For considerations of this all important number, see Crowley's *Liber 418*, and the Commentaries to *AL*.

<sup>16</sup>The number of Shugal-Choronzon, the Great Beast of the Abyss.

'four', in this case the 'hidden light' of the door (*daleth*) at the heart of the sigil of Aossic.

393 is less 718<sup>17</sup> by 325, which is the mystic number of Mars, the planetary vehicle of Ra-Hoor-Khuit, and of NORH, the virgin or damsel equating with the Goddess Kali in her lunar aspect. The persistence of the number 9 is also remarkable.

393 multiplied by 3, the number of units of which it is composed, equals 45, and  $4 + 5 = 9$ . 45 = ADM, 'man', 'species', composed of 'A', breath or spirit, and DM, blood, the mystical lunar liquid. 45 is the mystic number of Yesod; it is also the number of MAD, the Enochian word for God, while the series of numbers from 1-9 (i.e. 45) is the number of AGIAL, the Intelligence of Saturn or Set, and of AMD, the Fool.<sup>18</sup>

The sigil of Gargophias shows an upright sword, with an eye each side of the blade, set over an egg and crescent. The sword is typical of the Woman as the first cutter in two. The haunch or thigh constellation of sickle shape was the celestial symbol of Typhon which, in terrestrial terms is the vagina of the woman that divides and becomes two; the slit or bifurcating One. The two eyes represent the dual lunation, celestially, and the two phases of the feminine cycle with emphasis on the periodic eclipse. The egg is three-quarters full, which indicates the nine months of gestation, the dry phase immediately preceding the deluge characterized by the outgush of the amniotic fluid. This aspect of the formula is latent in the egg and does not manifest until the 15th path, the Path of the Mother. The animal sacred to this *kala* is the stork (traditionally associated with childbirth), the dog, companion of the virgin huntress,<sup>19</sup> and the camel. The camel<sup>20</sup> is the chief totem of this path for it traverses the desert of the Abyss; it is the traditional ark or ship of the

<sup>17</sup>The Abomination of Desolation, and of the number of the Stèle of Revealing. (See the Typhonian Trilogy).

<sup>18</sup>ADM, or Adam, derives from the Egyptian Atem, the Mother Goddess of Time and Periodicity identified as Typhon.

<sup>19</sup>Artemis in her lunar phase.

<sup>20</sup>The letter attributed to this path is *gimel*, which means a 'camel'; it is in fact very similar to the English word.

desert. Its humps contain the vital liquid of life that sustains the Adept during his crossing.

The 13th path is thus the path of the Virgin who contains within herself the unawakened potential of the wife who is ascribed to the next path. The position of these two paths — 13 and 14 — constitutes the Sign of the Cross. The Abyss is the place of crossing over from the world of appearance (phenomenon) represented by the obverse of the Tree, to that of dis-appearance (noumenon) represented by the hind side.

The magical powers of the *kala* of the moon include clairvoyance and divination. Not the kind of divination associated with the eleventh *kala* (q.v.) which issues ventriloquilly *via* the open womb, but divination by dreams emanating from the 'sealed womb at night',<sup>21</sup> i.e. when the lunar light is eclipsed.

The 13th, 14th and 15th *kalas*, resuming as they do the full formula of the female, form the Primal Cross or place of crossing over from the material world into the world of ghosts or spirits. The virgin menstruates and is sealed, dark, unillumined, unawakened; the wife or whore is open, awakened, her formula is love; the mother again is sealed, but after a different fashion for she brings forth what is shut in her womb.

The menstrual incense of the 13th *kala* assumes the forms of lemures. Although most lexicons derive this word 'from the Latin *lemures*, pl. spirits of the dead'<sup>22</sup> the term connotes more than the ghosts of the departed, for the 13th tunnel is haunted by the ape-like teratomas spawned upon the 12th path which seep into the lunar miasma *via* the sleep of the virgin. Thus, the description given (in lexicons) of the terrestrial lemur provides a more exact definition: 'kinds of nocturnal mammal . . . allied to monkeys'.

According to an initiated tradition from which Blavatsky

<sup>21</sup> See *The Magical Revival*, p. 132.

<sup>22</sup> *The Concise Oxford Dictionary*.

drew much information, the atavisms of Lemuria<sup>23</sup> swarm upon this path 13 in monstrous shapes reminiscent of, yet vastly more hideous than, the natural lemur. Lovecraft hinted at them more than once and the idea of them prompted him to observe that

. . . there is about certain outlines and entities a power of symbolism and suggestion which acts frightfully on a sensitive thinker's perspective and whispers terrible hints of obscure cosmic relationships and unnameable realities behind the protective illusions of common vision.<sup>24</sup>

The unnameable realities are denizens of the tunnels of Set which swarm with the shells and shadows of things that have not yet been entified but which *tend to become*. Their subtle stresses in the ether are the mirrored — yet unmanifest — latencies of the magician himself.

The fluid plasma of the astral light that permeates the tunnels is alive with potential that becomes manifest only when it comes to the surface of the Tree, splits into myriad forms, and swarms through the black hole in space represented by Daäth, the Gateway to the Abyss. The manifestation of the non-manifest is effected, magically speaking, *via* the lunar current which characterizes the High Priestess of this *kala* in her virginal, unawakened, or 'dreaming' phase.

The verse in the grimoire applicable to this *kala* reads:

Now hath Nuit veiled herself, that she may open the gate of her sister.

Not two women, but one only is implied by this statement. Nuit veils herself in sleep, i.e. she becomes virginal, menstruous, in order to open the gate of her sister — the gate of dreams. In a naturalistic sense the veil is the clothing assumed by primitive woman at the onset of puberty. In a physiological sense it is the unruptured hymen. When Nuit opens the gate she veils herself and is therefore able to divine by dreams seen in the mirror of magical sleep or trance. This is

<sup>23</sup> A stratum of larval and pre-human consciousness long ante-dating even the epoch of Atlantis.

<sup>24</sup> *The Case of Charles Dexter Ward* (Lovecraft), p. 195.

the sense in which virginity, or the state of 'sleeping', is here intended. In yet another sense, the opening of the gate refers to the gate of the mother of Path 15 (q.v.) wherein the unmanifest is made manifest as the birth of the child through the gateway of matter. But this is a later formula and belongs properly below the Abyss, whereas the Gate here intended is the Gate of the Abyss itself.

The disease typical of this path is not surprisingly subsumed under the general label 'menstrual disorders', but it should be understood that whereas this disease is applicable to the path, the corresponding disorders obtaining in the tunnel beneath the path comport disorders of the lunar current itself, and the consequent spawning of lemurian horrors. This is substantiated by the magical weapon of the path, the Bow and Arrow. In the Tarot Trump attributed to this *kala*, the High Priestess is shown with the bow and arrow across her thighs. The bow is also a glyph of the rainbow which has a direct mystical connection with the lunar formula.<sup>25</sup>

The symbolism of the bow, as the emblem of Sothis, the Star of Set, and of the rainbow, has been treated in detail in the seventh chapter of *Aleister Crowley and the Hidden God*. Here it is necessary merely to note that in ancient Hebrew the name of the rainbow — *gesheth* or *qashed* is a qabalistic synonym of *qadosh*, a method of sexual magick involving the use of the lunar current. This form of occultism is sometimes confused with homosexual techniques that are in no way cognate.

The specific magical formula of *kala* 13 is ALIM,<sup>26</sup> the number of which — 81 — is the number of witchcraft presided over by Hecate, or Hekt, the frog-headed goddess. It is necessary to guard against interpreting the term witchcraft in its usually accepted sense, which does not pertain to these higher levels of the Tree. The real meaning of witchcraft is to be sought in the image of the frog which has a secret signifi-

<sup>25</sup>See *The Lost Light* (Kuhn), p. 281.

<sup>26</sup>A term signifying the 'Elemental Gods'.

cance for initiates that is far closer to the concept of Lovecraft's batrachian fantasies than is the puerile assessment of the subject by mediaeval churchmen, witch-hunters and present day 'revivalists'.

The Frog or Hekt was an early symbol of the transformer from aquatic to terrestrial life. It was chosen by the initiates of the Draconian Mysteries as a symbol of that which transformed in the waters of the abyss and came upon dry land. In other words, it was a glyph of the invader from the 'waters of space', i.e. from the other side of the Tree. Furthermore, the frog's curious leapings suggested the formulae whereby certain paths of the Tree could be crossed or vaulted<sup>27</sup> by Adepts of the 'other side'.

In Egypt the transformer as the Hekt was incorporated in the Ur-Hekau, the 'Mighty One of Enchantments'<sup>28</sup> which was the prototype of the magical wand whereby the priest opened the mouth of the dead and *transformed* the mummy into a living spirit. Thus the 'dead' this side of the Tree became the *khus* or 'living spirits' the other side.<sup>29</sup>

The number of the Frog is 353 which is also that of NGSh, meaning 'sexual intercourse', from the Egyptian *nak*, 'to fornicate'. The name Hecate means 'one hundred', which is the number of *qoph*, 'the back of the head', or cerebellum, where, as Crowley notes 'the creative or reproductive force is primarily situated'.<sup>30</sup> 353 is also the number of the initials of the two magical instruments — the P(hallus) and the K(teis) — which in conjunction engender the illusion of the universe.<sup>31</sup> The Frog, Hekt or Hekate is therefore the leaper or jumper in the sexual sense as well as in the mystical sense wherein the Adept uses the formula of the Voltigeurs at the back of the Tree.

The bow appears in connection with the earliest (i.e. the

<sup>27</sup>Cf. The *Voltigeurs* of the Cult of the Black Snake discussed in *Cults of the Shadow*, chapter 9.

<sup>28</sup>See *The Book of the Dead*.

<sup>29</sup>See *Cults of the Shadow*, chapter 3.

<sup>30</sup>*Magick* (Crowley), p. 183.

<sup>31</sup>Qoph is the letter attributed to the Tarot Trump entitled The Moon.

African) symbolism of the 13th *kala* where it is associated with the hunter in moonlight, Ochosé. The reference is to the lunar current. The two sacred lagoons, Togo and Once, are also symbolic of this *kala*. Togo, which means literally the 'red water' formed the basis of the Egyptian Pool of Punt or 'Red Sea'. The lagoons played an important part in the administration of law in Africa. The earliest laws or tabus were connected with physiology and the phenomena of menstruation and the rite connected with its onset and subsidence. The 'rite' time thus became the right time (for sexual coupling), and infringements of tabu were visited with severe punishment. It is at this primordial level that the idea of guilt became associated with sexual intercourse. It should be understood, however, that the birth of 'sin' which occurred at such an early period in the evolution of sociology was the actual beginning of 'time' itself, in the sense that menstruation was one of the first signs of a period, or cycle of time, noted by primitive man; the earliest probably being light and dark, day and night. It was after these observations, not before, that the division of the year into periods became increasingly more detailed and complex. The recurrence of physiological phenomena was primary and it drew man's attention to the recurrence of celestial phenomena. Firstly, the stellar appearances and disappearances, risings and settings; then the lunar phases; and finally the solar cycle, when time became fully evolved and the year as we know it was calculated.

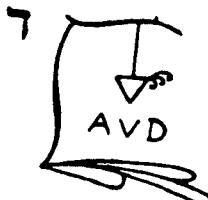
Prior to the earliest observation of physiological phenomena, that is when time was not known, much less registered, Chaos reigned. But, inevitably, the forces of chaos were drawn into the vortex of time, and mythology contains accounts of the conflicts that raged between the giants of the abyss which occurred *outside time* and which had elemental types as their vehicles<sup>32</sup> and the new types that were established in the form of stellar, lunar, and finally solar deities. The latter were the kronotypes, the gods of time or chrono-

<sup>32</sup>Such as wind, rain, earth-quake, thunder and lightning, etc.

logy. All these were anthropomorphized and became the various gods and goddesses that were finally attributed to the planets, which were considered as the vehicles of their powers. Hence the first ten paths of the Tree are attributed to Earth, Luna, Mercury, Venus, Sol, Jupiter, Mars, Uranus, Neptune, Pluto. The 13th *kala* is thus essentially and very peculiarly the *kala* of Kali (time), and of Chronos or Kronos and the Kronotypes.

## 4

## Dagdagiel



THE FOURTEENTH tunnel is suffused with the *kala* of Venus represented by the Whore. Her qabalistic attribution is *Daleth*, meaning 'a door'; the door that permits of access to her house or womb, and egress from it. Her cosmic power-zone is Venus.

This tunnel backs the first Reciprocal Path on the Tree of Life; its infernal counterpart is the base of the pyramid which, when inverted, is balanced upon the point of the *Ain* in the void of the Abyss. The name of its sentinel is Dagdagiel. She may be evoked by vibrating her name in the key of 'F' sharp accompanied by a crooning or lilting sound. Her sigil should be painted in vivid sky blue on a circle of bright rose rayed with pale green. Her number is 55, which is a mystic number of Malkuth, the power-zone of Earth. Fifty-five, as  $5 \times 11$ , resumes the formula of magick (11), set in motion or powered by *shakti* (5). It is also the number of DVMH, 'silence', which is the formula of woman (*shakti*) when she becomes pregnant with the child of light produced by the next *kala*. The word HIM, 'to swell', is indicative of this condition; and IHM (a metathesis of HIM) means to 'conceive', 'to have sexual intercourse', and 'to create', 55 is also the number of KLH, 'the bride', 'the daughter-in-law', which suggests the cosmic bride Malkuth, the daughter of IHVH, she that is the final term (*Hé*) of manifestation.

The daughter is the symbol of imminent return; of the incipient reversion of manifestation to its primal state of non-manifestation; of being re-becoming non-being. In the present Aeon the *Son* is the Child, but in the coming Aeon of Maat the Child will be the *Daughter*, for at the end of that Aeon Malkuth will once more return to its sleep of dissolution (*pralaya*) prior to a new manifestation.

The idea of matter coming to an end recalls the statement in *AL* (I. 66): 'The Manifestation of Nuit is at an end'.<sup>1</sup> The title of the Atu of this Path is The Daughter of the Mighty Ones. The theme is repeated by the word MUT (a form of Maat) which also adds to 55 and which signifies to 'shake', 'waver', 'totter', 'fail', 'decay', 'die'. It derives from the Egyptian word *mut*, meaning to 'end' or 'die'.

The sigil of Dagdagiel shows the letter *Daleth* reversed and in the form of a gallows from which hangs an inverted triangle above the letters AVD. AVD (Od) is the magick light. The triangle is the inverted pyramid set in the Abyss with its apex in the Void (*Ain*), for this reciprocal tunnel is reflected into the gulfs beyond Kether.

The implication is that the pyramid is the magick light or Fire Snake suspended from a gallows in the form of the Woman of Night<sup>2</sup> whose vagina (*daleth* = door) is here reversed. This peculiarity shows that she is an initiate of the highest sexual mysteries and that she possesses the special mark<sup>3</sup> of a Scarlet Woman. Her totems are the dove (the Typhonian bird), the sparrow,<sup>4</sup> and the sow. In a holograph note in his personal copy of *Liber 777*, Crowley notes against this path (column xxxvii): 'The Sow = type of Venus which matches Mars (opposed to romantic and other higher types). Mars = boar'. By this he means that as the virgin basks in the idyllic light of romantic or unrealized love, the sow wallows in the sty of sensuality. But the comparison of the

<sup>1</sup> See *Cults of the Shadow*, chapter 8, for the meaning of this verse and its relation to the *secret ion* implied by the formula of the daughter.

<sup>2</sup> i.e. Lilith, the whore.

<sup>3</sup> The retromingent vulva. See *Cults of the Shadow*, chapter 7.

<sup>4</sup> Noted for its lubricity.

Sow of Venus with the Boar of Mars comports another mystery which may be fathomed only in terms of the Draconian Current. The sow (Babalon = whore) is the *qlipha*<sup>5</sup> or outer shell of the Goddess. Her inner mystery involves the *kalas* or Kali Herself, for She is the ultimate Mother. In New Aeon terms, therefore, Mars is the cosmic power-zone assigned to Ra-Hoor-Khuit as the child (*Har*) of the present Aeon, because the blood associated with this zone (of Mars) is not the blood of the male shed in battle, but the blood of the female that embodies the child.<sup>6</sup>

The dove also is attributed to the 14th *kala*.<sup>7</sup> The dove was the bird of blood (feminine source) before it became the bird of air (masculine spirit). First was Mars-Kali-Typhon, then came Venus-Nephthys-Nu-Isis.

The magical power corresponding to this *kala* is, traditionally, the ability to distil love philtres. The phrase is an euphemism for the vaginal vibrations emanating from the virgin in the form of sexual magnetism that attracts the Creative Light into her womb.

In the verse of the grimoire pertaining to this *kala*, it is written:

The Virgin of God is enthroned upon an oyster-shell; she is like a pearl, and seeketh 70 to her 4. In her heart is Hadit the invisible glory.

The oyster is the typical aphrodisiac; the virgin is drunk upon its shell and seeketh 70<sup>8</sup> to her 4.<sup>9</sup> In her heart is Hadit (i.e. Set, the Devil Himself), the invisible glory that motivates her desire. The virgin thus becomes the whore, or, in the language of magical symbolism, the entranced priestess becomes enlightened or awakened; the pythoness becomes oracular, being inspired with the divine spirit. Hence the magical formula of this *kala* is *Agapé*, the number of which

<sup>5</sup>Qlipphah, 'an harlot'.

<sup>6</sup>See chapter 10, *Aleister Crowley and the Hidden God*, for the rôle of the Martian Current in the New Aeon.

<sup>7</sup>See remarks on the previous *kala*, 13.

<sup>8</sup>i.e. the erect phallus symbolized by the Eye (*Ayin* = Eye = 70) of the Devil.

<sup>9</sup>Daleth, 4, = door (i.e. vagina).

is 93, which is the number of desire or will (*Thelema*) and of the Devil (Aiwass) Himself.

All aphrodisiacs and 'all soft voluptuous odours' are ascribed to this *kala*, the presiding deities of which are Hathor, Aphrodite, Kapris Cottyto, and, in the tantric systems, Lalita,<sup>10</sup> the sexual aspect of *shakti* (power).

It is, however, upon the African Tree that the most significant attributions are to be found. In the primordial magic of Equatoria this 14th *kala* is ascribed to the goddess Odudua, the goddess whose secret temple at Ado, near Badagry, swarmed with the consecrated priestesses of her cult. They earned it the name of the City of Whoredom, of which Babylon was a later type. To the Ogboni<sup>11</sup> she was known as Ile, the Earth.

The 14th ray or *kala* unites the cosmic power-zone of Odudua (Binah) with that of Once or Anansi (Chokmah), symbolized by the Spider which later became the supreme symbol of the Cult of the Obi (Obeah). These two power-zones are the field of activity of the Obeah and the Wanga, the 'work of the wand and the work of the sword'.<sup>12</sup> The symbolism of this verse (from *AL*) has been explained at some length in *Aleister Crowley and the Hidden God*; here it is necessary to draw attention to the symmetry of the spider's web. In the tunnel underlying the 14th path the web is not structured upon a plane surface but occupies various planes so that — from the point of view of an observer working upon this path — the criss-cross filaments produce a crazy geometry. From within the tunnel, and viewed from behind the Tree, however, the web is seen to form with infinitely tenuous threads of gossamer light the curious apertures of darkness that admit to gulfs of space between the back and front of the Tree. At the midmost depth of this

<sup>10</sup>The Lilith of rabbinical lore. It is interesting to note that *Lalit* was the earlier *Rerit* (the Sow). See remarks on page 177. The letter 'r' became, by a process of elision, the letter 'l'.

<sup>11</sup>An African secret society. In its esoteric aspect it is a body of doctrine comprising all the *kalas* and the formulae of their magical use.

<sup>12</sup>*AL*. II. 37.

tunnel the primal magical spell was cast and the first of all magical circles (webs) was formed. It is here that the Snake and the Spider meet in one symbol. The snake is OB, the lunar current from which Once weaves his web. Serk,<sup>13</sup> symbolized by the scorpion, thus unites the spider and the serpent in one glyph. The 'work of the wand'<sup>14</sup> and the work of the sword<sup>15</sup> are identical. Their fusion is the work of the Obeah and the Wanga which is accomplished *via* the 14th *kala*.

The word *Aud* (*Od*) which appears in the sigil of Dagdagiel is the magical light which flows from the yoni of Odudua. In this tunnel of Odudua, therefore, this appears as the pyramid; it is the triangle (yoni) in a further dimension and surrounded by the web of filaments, or by the ring of fire, with which the spider and the scorpion are respectively associated.

In his *Magical Record*, Crowley speaks of the tunnels or caverns of fire through which he was guided by a spirit fox during his higher initiations. The fox or jackal, as already shown, is a zootype of Shugal, the god-form of Shaitan-Aiwass. Its complement is the amorphous entity Choronzon, the Guardian of the Pylon of Daäth which forms the apex of the pyramid and is the gateway to the network of tunnels that slope down the back of the Tree.

The spider's web is the network of tunnels that leads to other dimensions, for what appear as mere interstices on a flat plane when the spider has emerged from its hole are — in the depths of Ile (the earth) — intra-spatial voids and dream-spanning gulfs of cosmic immensity. The Obeah and the Wanga are therefore the dual modes of transformation whereby the human entity is translated into further dimensions *via* the vortices of the void.

Diseases typical of the 14th *kala* are syphilis, gonorrhoea, and nymphomania. These are glossed by the attribution to this *kala* of the most abhorrent of African fetishes, Champana,

<sup>13</sup>Goddess of the Circle. Serk and Circle are synonymous in later language.

<sup>14</sup>The wand is that of the Magus, Chokmah, ruled by Chozzar (Neptune). See remarks concerning Chozzar and Choronzon on page 191.

<sup>15</sup>The sword is the woman, or divider in two. She is typified on the Tree as Binah whose planetary representative is Saturn (i.e. Set).

the deformed deity whose symbol is a gnarled club leprous with red and white spots. The element of nymphomania is evident in the succubi or shadow-women generated from the yoni of the Goddess whose magical weapon is the girdle. The connection with the dream mechanism is obvious although there is a more esoteric explanation. The shadow-woman is the means of dream control for it is through her cincture or magical circle that the dreamer enters dimensions that lie on the nightside of the inverted pyramid which is a projection of the *yantra* of the Goddess. The formula has a sexual basis and all that can be divulged<sup>16</sup> has already appeared in my Typhonian Trilogy.

It is interesting to see how nearly H. P. Lovecraft approached the frontiers of these alien dimensions. In *The Case of Charles Dexter Ward* he alludes to the 'sign of Koth, that dreamers see fixed above the archway of a certain black tower standing alone in twilight . . .'. The black tower is the Phallus of Set, the standing stone set in the twilight of the Abyss, i.e. in the crepuscular state between dream and the 'dark abyss of sleep'. The word Koth or Kotha appears among the barbarous names of evocation which the Gnostics used in their *Agapoi*, some of which Crowley restored qabalistically and used in *Liber Samekh*, the central grimoire of the New Aeon that contains the ritual known as *Congressus cum Daemone*. This is one of the most potent rituals extant, according to Crowley; it contains the formulae of congress with the double or shadow-self.<sup>17</sup> In the elemental section ascribed to the element Earth, Kotha appears as the name of Hathor, the voluptuous Goddess of Sexual Pleasure 'whom Satan, beholding, desireth!'. Kotha is there translated as 'Thou hollow one', the final 'a' being evocative. Koth therefore signifies the hollow one, the tunnel that is symbolized

<sup>16</sup>Not for reasons of secrecy (see \*General Introduction) but because the formula may not be communicated in dualistic language but only in the depths of the dream itself.

<sup>17</sup>It was 'the Ritual employed by the Beast 666 for the Attainment of the Knowledge and Conversation of his Holy Guardian Angel'. See *Magick* p. 355 et seq.

by the vagina of the female which emits the tenuous plasma responsive to the slightest impress of the magically directed will. Concerning this elemental section of the grimoire Crowley observes that the 'conception is of Earth, glowing, inhabited by a Solar-Phallic Hippopotamus<sup>18</sup> of a Venereal nature'.

The word ChVTh, a form of Koth meaning 'the beast of the reeds'<sup>19</sup> has the number 414 which is that of the Limitless Light (*Ain Soph Aur*), one of the triple veils of the void beyond Kether. It is also the number of AZVTh (Azoth), *the fluid*, i.e. the supreme secretion or *kala* that dissolves all molecular structure with its infinitely corroding light. Lovecraft has conceptualized this notion in terms of his own scientific materialism as Azathoth, the blind and idiot chaos at the centre of Infinity.<sup>20</sup> The name Azathoth is composed of two distinct concepts, *Aza* and *Thoth*. According to W. Henning<sup>21</sup> *Az* is 'the evil mother of all demons'. Coupled with Thoth, one of whose types is the dog-headed ape or cynocephalus, she resumes the feminine side of the guardian of the Abyss.<sup>22</sup> Azoth comprises the initial and final letters of the alphabets of three ancient languages: *Aleph* and *Tau* (*Ath*) in Hebrew; *Alpha* and *Omega*, in Greek; A and Z, in Latin.

The word Koth as Cheth (*ChITH*), 418, is of vital importance in the New Aeon for it is the number of the Great Work in its highest alchemical phase, viz: the dissolution of all molecular structure,<sup>23</sup> as adumbrated in Al. II. 44.<sup>24</sup>

<sup>18</sup>The hippopotamus is sacred to Hathor. As Crowley observes: 'The idea is that of the Female conceived as invulnerable, reposeful, of enormous swallowing capacity etc.' In other words an apt symbol of the engulfing jaws of the abyss.

<sup>19</sup>ChVTh (Koth) 'the beast of the reeds' (Psalm. Ixviii) was an image of Egypt. The word derives from *Khebt*, the hippopotamus, a zootype of Egypt in the North, i.e. Lower Egypt, the Typhonian region.

<sup>20</sup>In Crowley's system Hadit is Chaos at the heart of Infinity (Nuit).

<sup>21</sup>See 'The Birth and Origin of Primal Man according to the Manichaeans' quoted in *The Gnostic Religion*, by Hans Jonas, p. 341.

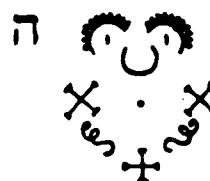
<sup>22</sup>See Part I, where the identity Thoth = Daäth has been demonstrated.

<sup>23</sup>Cf. 'the dissolution, and eternal ecstasy in the kisses of Nu'.

<sup>24</sup>The number of this verse, 44, is the number of DM (blood) which is the magical image of the Scarlet Woman whose *kala* forms the subject of the present chapter and whose 'tunnel' is the abode of Dagdagiel.

# 5

## Hemethterith



THE FIFTEENTH tunnel is illumined by the *kala* of the Star, known in the Book of Thoth as the 'Daughter of the Firmament; the Dweller between the waters'. She is also the Mother-aspect of *kala* 13, the Virgin, and of *kala* 14, the Whore. The letter assigned to both Mother and Daughter is Hé, the number 5, and the Pentagram is her seal. The two waters are respectively the blood of the virgin daughter and the milk of the *enceinte* mother.<sup>1</sup>

The Guardian of this Pylon is Hemethterith who may be evoked by vibrating her name in the key of 'A' sharp, whisperingly, almost inaudibly. Her number is 1054 which is that of the Greek word *Naos*, meaning a 'ship' or 'ark', also the 'navel' and hence the womb. Her sigil should be inscribed in lurid red on a glowing red inverted triangle. It suggests a face above three equal-armed crosses arranged in the form of a descending triangle with two serpentine forms dividing the crosses.

The relevant versicle of CCXXXI reads:

Now riseth Ra-Hoor-Khuit, and dominion is established in the Star of Flame.

<sup>1</sup>Hence the attribution to this *kala* of the coconut. See *Liber 777*, column xxxix.

This is a reference to the child Horus manifesting in the form of Ra-Hoor-Khuit as the son of the Mother. The animal sacred to this *kala* is the peacock, one of the sacred symbols of the Yezidi who worship Shaitan under this form. The peacock is also the *vahana* of Kartikeya, the Hindu Mars, born of the element fire.

In alchemical terms, the 15th *kala* is that of Sulphur purifying by fire; in other words, the Mother is redeemed by the birth of the son. Note that Path 15 links Chokmah, the Sphere of the Magus, with Tiphereth, the Sphere of the Son.

The other vehicle sacred to this *kala* is the Eagle, the Kerub of Aquarius presiding over the 15th Path. Aquarius plays a vital rôle in the symbolism of the New Aeon. It is the place of the North attributed to Nuith who brings forth the two waters depicted in the sign of Aquarius as two undulating lines. In the Tarot Trump attributed to this sign a woman is seen pouring the waters from two jars.<sup>2</sup> The seven-pointed Star of Venus above her is identical with the seven-rayed Star of Babalon, the Seal of Set which comprises the Mother and Child in one glyph. This is also the Star of Sothis, the planetary representative of which is Venus. *Seven*, or *Sevekh*, was the primal goddess of the seven stars (*Ursa Major*) of the planisphere, and these stars or rays were the seven heads of the Dragon of the Deep that later appeared in the Christian myth as the Beast of the Apocalypse. The Star of the 15th *kala* is therefore the Star of Sothis or Shaitan, and it is concealed in the feminine generative essence known as the soul or blood of Isis.

In *The Magical Revival* it has been shown how Shaitan may be invoked by the magical use of this current. Set was the first male child born of the Mother and the *eighth* after the seven stars or souls. He was considered by the ancients therefore as the height or fulfilment of the Mother. This explains the cryptic utterance that 'Venus is transcended in Sothis', for the child (Set) transcends the mother in the sense here indicated.

<sup>2</sup>See *The Book of Thoth* (Crowley). This Atu has been reproduced in *Aleister Crowley & the Hidden God*, Plate 9.

Chokmah, the Sphere of the Stars, thus pours down its *kalas* along the 15th Path into the power-zone of the Sun-Son, Ra-Hoor-Khuit (i.e. Tiphereth).

The magical *siddhi* associated with this *kala* is Astrology which — on the other side of the Tree — has a very different connotation to that which it usually obtains, for it is there the genuine science of the stars, or *kalas*, and differs as much from the popular conception of astrology as does the Tarot from the vulgar playing-card game.

The stellar energy that flashes its light through this tunnel is symbolized by the Dog Star, Sothis, and the nature of the child born in this cell of Hemethterith is satanic in the sense that it is procreated by a magical method involving the use of the Eye of Set.<sup>3</sup>

The *Behemiron*, meaning the 'bestial', are the qliphoth of this *kala*, and their name refers to this magical formula.<sup>4</sup>

In the African mythos the goddess Odudua reappears on this Path in the form of the mother or wet nurse, hence the connection with Aquarius and the two waters. The goddess Iyemoja also belongs to this path. Her name means the 'mother of fish'. She was raped by her son, Orungan,<sup>5</sup> and during her flight from him she fell *backwards*, her breasts burst open and became two streams.

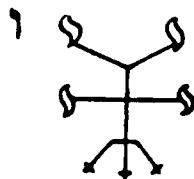
<sup>3</sup>The formula pertains to the XI<sup>o</sup> O.T.O.

<sup>4</sup>See previous note.

<sup>5</sup>Orungan is a type of the element Air, and therefore a form of the Holy Ghost.

## 6

## Uriens



THE 16th Path Transmits the influence of the Hierophant, and its tunnel is sentinelled by the demon Uriens who is evoked by vibrating his name in the key of 'C' sharp. The name should be roared or, more properly bellowed. His sigil should be inscribed in lines of flame<sup>1</sup> on a brown triangle. It shows a seven-armed figure; the upper four arms terminate in *yods*; the lower three, in crosses. The seven-armed figure is a glyph of the Tree of Life.<sup>2</sup> It has relevance to the worlds below the abyss. The seven also refers to the original Light in Heaven represented by the stars of Ursa Major (see previous section). This interpretation is confirmed by the fact that 395 — the number of Uriens — is also that of HShMIM, the 'heavens'. The seven arms, the four *yods*, the three crosses, make a total of 59 in all ( $7 + 40 + 12$ ) and this number furnishes a wealth of clues relevant to the meaning of the sigil.

According to the *Kabbalah Denudata*,<sup>3</sup> 59 is AChIM, meaning 'brethren'; it refers particularly to Samael who is stationed in the midst of the Zodiacaal Qliphoth accompanied by his *shakti*, the Elder Lilith. She guards the South East

<sup>1</sup>i.e. in flame-coloured lines.

<sup>2</sup>The upper three *sephiroth* (the Supernals) are not always included in diagrams of the Tree.

<sup>3</sup>Translated by S. Liddell MacGregor Mathers (*Kabbalah Unveiled*).

Corner and her companions are the Serpent and the Man. The serpent is a glyph of menstruation and 59, as NDH, means precisely this. It derives from the Egyptian word *neti*, meaning 'being', 'existence', 'negative', 'froth', 'the sign of bleeding', 'female source'. This number therefore explains why the *Adimiron* (The Bloody) are the *qliphoth* attributed to the Tunnel of Uriens. In the list of Primes,<sup>4</sup> Crowley describes 59 as 'The Yoni calling for the Lingam, as ovum, menstruum, or alkali'. Furthermore, and to endorse the interpretation, the word ZNB (59) signifies 'tail' or 'extremities'.

The name Uriens suggests Oriens who, as Atlas, supported the universe on his shoulders. The idea of support or *bearing* is borne out by the general symbolism associated with this *kala* which endows the Adept with the magical *siddhi* of physical strength.

The magical instrument ascribed to the 16th Path is the Seat, Throne, or Altar, which are curiously feminine symbols for a *kala* associated with the *Hierophant*<sup>5</sup> until it is remembered that, in the New Aeon, the 'Lord initiating' (i.e. the hierophant) is the god Set,<sup>6</sup> who is identical with his Mother, Typhon, and therefore the continuation — as has been shown — of her *kala*, 15. She is in fact the Goddess 15, a name given to the Woman Fulfilled whose symbol, the full moon, occurred on the 15th day. The 16th *kala* was therefore her child, i.e. Set, and Set-Typhon under a single image was typified by the Dog Star, Sothis. According to Wilkinson,<sup>7</sup> Set-Typhon was known as 'The Giant' and this symbolism equates it with the pre-eval *Nephilim*.<sup>8</sup>

The name of the seat in Egyptian is *Hes*, or Isis. The throne bears the God, as the woman bears the child, as the altar bears the priest. The part of the body associated with

<sup>4</sup>In 777 Revised, page xxv.

<sup>5</sup>The title of the Tarot Trump attributed to the 16th Path.

<sup>6</sup>This vitally important fact was pointed out by Frater Achad. See *Cults of the Shadow* chapter 8, note 32.

<sup>7</sup>The Ancient Egyptians.

<sup>8</sup>See Part I, chapter 7, and elsewhere.

the 16th *kala* is the shoulder, an euphemism for that which bears or supports the world, i.e. the Mother. Hence the association with Atlas (Oriens) who bears the world on his shoulders.

Uriens or Oriens, as the name implies, is also attributable to the Orient, the place of the rising sun or solar-phallic power. This phenomenon, both in its cosmic (celestial) and in its microcosmic (biological) aspect lies behind the name of the *Ordo Templi Orientis*, O.T.O, which being interpreted means the Order of the Temple of the Exalted or Risen Phallus.

The verse of CCXXXI relating to this Path declares:

Also is the Star of Flame (i.e. the Phallus) exalted, bringing benediction to the Universe.

A glance at the columns of *Liber 777* shows that Uriens is attributed to the eleventh *kala* which is ruled by air and whose tunnel is presided over by Satan, Prince of the Powers of the Air.

The number corresponding to the astral dimension of this *kala* is 45, the number of ADM (Man). He is one of the entities accompanying Lilith in the spaces between the south and east cardinal points of the zodiacal *qliphoth*, at the centre of which is the 'evil' angel Samael.<sup>9</sup> Within the inverted dimensions of these spaces stands the Throne of Samael. Before this stands the altar on which is stretched the nocturnal Lilith, Mother of Abortions.<sup>10</sup> The concept is explicit in the number of Uriens, for 395 is MShKLH *Abortiens*. Furthermore, the reflection of the Hierophant is refracted into the depths of the Abyss in the form of Set or Pan (Samael), the devil or double being the 'opposite' image.<sup>11</sup> Likewise, this concept is explicit in the number of Uriens, for 395 is MShNH, meaning 'twofold', 'duplex'. It derives from the Egyptian *shen*, 'two', 'twofold circle', and

<sup>9</sup>The number of Samael is 131, which is the number of Pan and of Mako, the son of Typhon.

<sup>10</sup>Another reference to the *Nephilim*; see note 8 *supra*.

<sup>11</sup>Satan means the 'opposer'.

'the other', the *alter ego*. Thus are the Heavens (HShMIM = 395) reflected into the hells, and the Hierophant or Magus of the Eternal<sup>12</sup> becomes the Judge of the 'dead',<sup>13</sup> whose symbol is the jackal, the howler in the haunts of the dead, and 'the eater of dung in the day of Be With Us'.<sup>14</sup> At the termination of this abominable repast the *Adimiron* (The Bloody) swarm across the desolate places of the void leaving the 'rich brown juice'<sup>15</sup> of annihilation in their wake.

Other denizens of the cell of Uriens are the gorgons and minotaurs which are linked with the sun-son symbolic of Taurus and the Hierophant, and with the magical force that turns to stone.<sup>16</sup> The minotaur was the monstrous offspring of Pasiphae, daughter of the Sun, who copulated with a sacred bull. In *The Magical Revival* I have given Crowley's description of the rite associated with the begetting of the Minotaur. When it was obtained it was imprisoned in a maze into which youths and maidens were introduced for sacrificial purposes. They strayed to the depths of the labyrinth and were devoured by the beast. The serpent-haired Gorgon is a form of Lilith; she is girdled with snakes and her glaring eyes turn to stone all who meet her gaze.

Another animal associated with this path is the hippopotamus, a primordial image of Typhon. In the African cultus the goddess Ife typifies the 16th *kala* and she is represented by the gaping vulva of Iyemoja, the source of the manifested universe borne upon the shoulders of Atlas (Orien/Uriens). The hippopotamus, or water-cow, is the great bearer in the waters, the equivalent of Taurus, the Bull of Earth, on dry land, hence the connection with the goddess (Venus rules Taurus) and the waters of the abyss. Iyemoja means literally 'Mother of Fish', which shows the specifically sexual nature of her function.

<sup>12</sup>An alternative title of the tarot trump known as The Hierophant.

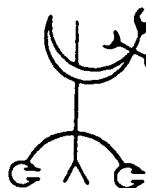
<sup>13</sup>ShVPT, 'judge' = 359.

<sup>14</sup>See *Liber Cheth vel Vallum Abiegni* (*Magick*, p. 494). In the present context, the excremental refuse of the abortions of Lilith.

<sup>15</sup>This is the colour attributed to Path 16.

<sup>16</sup>The name Set means 'a standing stone'; and Isis means literally 'the Seat of Stone'.

## Zamradiel



THE 17th Path transmits the influence of the *Lovers*. Its tunnel is sentinelled by Zamradiel who is evoked by vibrating his name in the key of 'D'. The sound should be accompanied by a hoarse cachinnation. His sigil should be painted in a tint approximating new leather yellow upon a vesica of mauve.

His number is 292, that of TzRB, 'the raven', the black bird of Set. TzRB also means 'evening'; at sunset the raven commences its predatory flight. BTzR, a metathesis of TzRB, signifies 'gold', the metal associated with the twins Set-Horus, Set's totem being the black bird and that of Horus the golden falcon. The earlier twins, however, were Set and Anubis, the golden jackal who, with his dark shade, haunted the desert of mummies, i.e. the astral shells left by those who had made the crossing and transcended the abyss.

The sigil of Zamradiel is composed of a lunar crescent pierced by an arrow shot from a bow, both ends of which terminate in the letter G. The transfixed moon is the crucified flesh. The 'crucified' are those who have made the crossing of the Abyss. The letter G (*gimel*) signifies the 'camel', the ship of the desert, the vehicle by which the crossing is achieved. It is the letter of the High Priestess.

This tunnel concentrates the influence of Set via the Black

power-zone (Binah) that receives its light from the Stellar Sphere (Chokmah) and rays it downward through the abyss. The 17th *kala* is thus strongly charged with the atmosphere of Daäth and of Death, both of which have close affinity with the *Lovers*.

The number 292 is also that of Chozzar which, as suggested in *Cults of the Shadow*, is probably connected with the name Choronzon, a corrupt form of it. The symbol of Chozzar resembles the astrological sign of Neptune and according to Blavatsky (*Secret Doctrine*, II, 356) Chozzar is called Neptune by the uninitiated. It is the symbol of Atlantean Magic and its attribution to the second power-zone, Chokmah, is highly significant because Chokmah receives an influx direct from Pluto (Kether).

Michael Bertiau observes that 'Pluto being correlated to Neptune is pure sexuality' which in the Plutonic Sphere 'is psychic and magical. This energy, which is called "libido" is the most powerful force in the world and cannot be isolated with magical methods ... It is also the foundation of the various natural fields of force, such as light, gravitation, electro-magnetism, and it is a fact that the basic sub-atomic particle, being a functional photon, is in reality libido in an elementary form'.<sup>1</sup>

This is the energy that powers the *Lovers* of the 17th Path, but, in the tunnel beneath it, it has been transformed into the RPVAH<sup>2</sup> or 'drug of death' that is represented by the black bird of Set and the black pig of Typhon. Chozzar means 'a pig'. This creature was adopted as a symbol of the Great Work by the Typhonians because it was the only animal known to devour human excrement. The pig is symbolic and so is the excrement, for it is not anal refuse that is veiled by this totem, but the blood of the moon, the human female flux in its dark phase. The symbolism was carried over into the

<sup>1</sup>See Michael Bertiau 2nd. Year Grade Papers of the Monastery of the Seven Rays. See also *Cults of the Shadow* chapter 11.

<sup>2</sup>RPVAH = 292, means 'a drug'. APRVH, also 292, and a metathesis of RPVAH, means 'a young bird'.

solar cults of later ages, and at the time of the vernal equinox the god Khunsu is depicted in the orb of the full moon bearing in his arms the sacrificial pig.<sup>3</sup> The imbibition of the black wine of the moon prepared the initiate for the disintegration, or crucifixion, at Easter time, and this made possible the crossing over into the world of spirit or Non-being.

The Gnostics depicted Chozzar in the form of a Serpent whose stellar representative was Draco. The undulation of the serpent was an image of the periodic feminine flow.

The mystery of this tunnel is glyphed by the sigil of its sentinel with the lunar crescent transfixied by the arrow. As Massey has shown, 'the first bow was drawn by the Genetrix' and it 'came full circle in the cycle of Gestation, hence the bow of Neith, and the arrow of the Goddess Seti'.

In Zamradiel's sigil the moon is young and has not yet attained the fulness of gestation which occurs after the lovers have emerged from the City of the Pyramids (Binah) into the desert of Set.

The relevant verse from CCXXXI reads:

Here then beneath the winged Eros is youth, delighting in the one and the other. He is Asar [Osiris] between Asi [Isis] and Nephthi [Nephthys].

Osiris is the mummy, the dead one who is reborn in the spirit world, having been conceived by Isis and brought to birth by Nephthys.

The magical *siddhi* of this *kala* is — understandably — bilocation, here symbolized by the mummy (Osiris) and the risen youth (Asi). This dual deity sometimes appears as *The Brothers* and sometimes as *The Lovers*.

It is from this tunnel that dark forces emerge and seep from the abysses of non-being, permeating the power-zones of manifestation with the shadows of their absence. This doubling or dappling with light and shade is typified by symbolic hybrids such as the magpie, the penguin, the pie-bald, the parrot, the zebra; in fact, all dappled and chameleon-

<sup>3</sup>See the planisphere of Denderah.

like creatures that have the apparent power of transformation.

The Order of Qliphoth ascribed to this realm is the *Tzalalimiron*, 'The Changers'. The supreme totem of this tunnel is the hyena and this realm is haunted by votaries of the *Bultu*, or Spectral Hyena. Its cult is known to have existed in the paleolithic age. It brought its totem out of Africa and spread it secretly, all over the earth.<sup>4</sup> It had its astral source in the tunnel beneath the Path of the Twins (*The Lovers*) and was reflected on to the earth plane at a place in Africa named *Kabultiloa*. The name means literally 'the shadow (*Ka*) of the spectre or spirit (*loa*) of the hyena (*bultu*)'. The magical vibration of the Cult was concentrated in the *mantram* 'Bultungin', a verb meaning 'I transform myself into a hyena'. This was the atavism assumed by the spectral shape that formed itself of the elements of the 17th *kala*, when the twin powers of Love and Death<sup>5</sup> were fused into one image. Its qliphotic reflex was sucked out of space in the form of this creature by an Adept who 'knew the sacred alignments'<sup>6</sup> and who vibrated the *mantram* that evoked it. This was achieved by fusing the twin serpents, Ob and Od, within the body of a priestess dedicated to the dark god of this *kala* whose name is now lost.

This Cult of the Spectral Hyena persisted when all other forms of its god had perished, and certain magicians and dreamers have received intimations of its existence through the centuries. Dr. John Dee (1527-1608), who first called it down from the spaces of Daäth in historic times, named it Choronzon. Aleister Crowley, who contacted it in our own times, also called it Choronzon, while H. P. Lovecraft sensed it as the monstrous and amorphous slime known as Yog-Sothoth.<sup>7</sup>

According to a secret grimoire 'the Beast was called down

<sup>4</sup> Remains of hyena and various cult objects found in *Tir Iarl* (modern Glamorgan) suggest that the Cult spread even to Britain.

<sup>5</sup>Eros = Libido, and Daäth = Death.

<sup>6</sup>The phrase is Austin Spare's.

<sup>7</sup>An amalgam of the god-names Set and Thoth.

not from known spaces but from *cells between them*,<sup>8</sup> while the *Bultu* drums beat off-beat rhythms.' Similarly, in the later Petro rites of Voodoo — in which the Cult survived under another name — 'the alignments of the secret *vevers* flowed between the cardinal points, not through them. An entity appeared in answer to the Call and crystallized about itself the spectral anatomy peculiar to the *Bultu* totem. It presided at a Sabbat *within the tunnels of the earth*, and then it vanished. Nor did the Beast appear again, even during the dark dynasties of *Khem* when traffic with non-human entities was secretly undertaken in the Cults of Taurt and Set.

'Having concentrated the essence of the *Bultu* within its *eidolon*, or spectre, it secreted a subtle sperm that combined with the life-blood of its consort to produce a magnetic salve, thus sealing the fire of the woman with that of the Beast in a single substance.'

The "times being right" and the "space marks" being established, a violent magical storm raged in the region of *Kabultiloa* where this monstrous rite was enacted. Ceaseless rains are said to have fallen in places that were rarely rained upon, and violent electrical disturbances in the atmosphere obliterated all traces of the event. During the deluge constant lightnings flashed and, penetrating to the caverns beneath the earth, struck the bride of the Beast as she writhed in its embrace. Her body was instantly burnt to a cinder and a small black stone slipped from her thighs. The two vital oils, fused at incredible heat, produced a talisman of incalculable power. The fire that blent the twin serpents of life, the bestial and the divine,<sup>9</sup> set its seal upon the stone in the shape of a curious device not unlike the sigil of Zamradiel and a certain secret symbol known to have been used in the times of Atlantis in connection with the worship of Chozzar'.<sup>10</sup>

This mystical keraunograph thereafter became the sigil of

<sup>8</sup>i.e. the Cells of the Qliphoth.

<sup>9</sup>The woman was a priestess of Choronzon.

<sup>10</sup>It has been suggested (page 9) that Chozzar was the original form of the name Choronzon.

the *Bultu*, the seal adopted by the Cult through succeeding aeons, and it is said to exist at the present time in a secret sanctuary of Voodoo known as Ville-aux-champs.<sup>11</sup>

The tunnel of Zamradiel is under the aegis of the forces of Shugal-Choronzon in their voodoo forms of Baron Samedhi and Guéde-Nibho. The Baron represents the Saturnine<sup>12</sup> aspect. Another of his names is Cimitière, the place of the dead or of those who make the crossing into non-being. Hence, Baron Samedhi is also known as Maitre Carrefour or Carfax, Master of the Crossroads, for at the junction of the four ways<sup>13</sup> the spirits of the living cross over into the realm of non-being, and vice versa.<sup>14</sup> Guéde, on the other hand, concentrates the Eros-Libido element of the current represented by *The Lovers*. Their stellar vehicle is Gemini, their planetary seat, Mercury, the god who guides the dead in the underworld in the form of Shugal, whether as fox, dog, jackal or wolf, according to the appropriate local faunal types.

Guéde Nibho represents the dual polarities Ob and Od in the forms of the life-giving Odic force, and the Obeah or Ophidian current\* manifest through death and typified by the abhorrent Ganin-Gub.<sup>15</sup> Guéde approximates to the Egyptian Khonsu who is associated with the black pig or boar of Set, as previously mentioned. The name Nibho, meaning 'lord', derives from the Egyptian Neb (our Nib or Nob). Lord Guéde is ascribed to the Northern quarter which, in the present context, is above Saturn and the stellar sphere<sup>16</sup> in the place of Daäth, buried deeply in the desert gulfs inhabited by the jackal of Set and the pig of Khonsu.

<sup>11</sup>Seat of the Order of the Shadow, and cite of the true Shamballah. See Bertaux, Grade Papers, MSR.

<sup>12</sup>Saturn is ascribed to Binah.

<sup>13</sup>The centre of the cross represents the intersection of the plane of being by that other dimension we can only name non-being.

<sup>14</sup>According to Plutarch (*Of Isis and Osiris*, ch. 49) among the meanings of the name Set-Typhon are 'turning back' and 'overpassing' (i.e. passing or crossing over.)

<sup>15</sup>See *The Natural Genesis* (Vol. 1, p. 300).

<sup>16</sup>Binah and Chokmah respectively.

The *Bultu* is neither human nor animal but an astral manifestation that feeds like a vampire upon the essential oils of its victims. As the spectral hyena it fascinates by its glance and then slakes its lust for blood. As the Ganin-Gub,<sup>17</sup> or Serpent of Ob, it drinks the actual plasma of its victim's vitality, mingled with the menstruum of the priestess who has drained it into her chalice.<sup>18</sup> Similarly, Baron Samedhi draws sustenance from his victims in many forms, thus perpetuating a lingering half-life in dimensions outside the range of normal consciousness, but accessible to those who 'know the sacred alignments' and who know how to vivify the sigil of the *Bultu*, the sound of whose *mantram* can open the Pylons of Shugal.

The dual nature of the symbolism associated with Zamradiel accords with the nature of the *Bultu* which, being of another dimension, is neither flesh nor spectre, white nor black, human nor beast, but a combination of hybrid entities far surpassing in horror those described by the ancients as the products of unnatural congress. In the off-beat rhythm of the *Bultu* drums the sensitive ear may detect the *mantram* of ultimate abomination, the hideous symbol of which resembles the hyena fabled to have sprung from the union of the ravening desert jackal and the lioness of Ethiopia.

The hyena is symbolic of all half lives, all twilight and crepuscular states of consciousness, all crossed breeds inter-weaving, coiling, worming their ambiguous images into flesh and branding with the mark of the *Bultu* the myriad forms it chooses as its vehicles. Primordial atavisms are unsealed by the beat of the *Bultu* drums and, if used in connection with the tunnel of Zamradiel,<sup>19</sup> in the key of 'D', will snare the mind in the dark web of its rhythms. Whether heard from near or far, those that hear it are compelled to attend the Sabbath over which Choronzon presides.

This accounts, in a phenomenal sense, for the 'ominous

<sup>17</sup>One of its later forms, when the Cult had reached its Voodoo phase.

<sup>18</sup>i.e. the vulva.

<sup>19</sup>i.e. after Zamradiel has been invoked.

appearances' and 'banshees', the legendary beings ascribed to this path in *Liber 777*.

In the earliest African myths, Oro, the tempest, has affinities with the 17th *kala*. On his feast day he appears in the shape of a 'monster in human form' with face and lips smeared with blood. He bellows and screams like a fierce wind; the priests celebrate his mass in sacred groves where, concealed from the eyes of the unintiated, they simulate his banshee-howlings by the rapid twirling of a wooden clapper attached to a string.<sup>20</sup>

In the Voodoo system the Marassas, or Twins, are symbolized by a *vever* which incorporates the three pillars of the Tree of Life. In *Cults of the Shadow* I have reproduced an illustration of this *vever* by Michael Bertiaux who has added 'the crossed baton of the magical Saturn, or Guéde Nibho, so as to produce the model for the pathways of the *voltigeurs*, as well as pathways for the secret schools of Voudou initiation'.<sup>21</sup> This is of vital importance for it demonstrates the points at which the leapers behind the Tree traverse the gulfs of space without using the tunnels of Set, thus jumping the interstices as they leave one dimension and enter another.

The special colour of this path is reddish grey inclined to mauve. Grey tinged with red suggests the Sphere of the Stars<sup>22</sup> suffused with the blood of Isis (Kali/Mars); the inclination to mauve or lavender shows the movement of the feminine stellar current in the direction of Daäth. According to Crowley, lavender is attributed to Daäth.

<sup>20</sup>The primitive bull-roarer that appeared later, in Egypt, as the sistrum in the Mysteries of Isis.

<sup>21</sup>*Cults*, page 171.

<sup>22</sup>Chokmah, the cosmic power-zone of the Magus associated with Neptune.

## 8

## Characith



THE 18th Path is under the aegis of Cancer. Its tunnel is sentinelled by Characith whose number is 640. Cancer is the astro-glyph of the Holy Graal and 640 is the number of KVS ThNChVMIM, the Cup of Consolation; and that which consoles the Adept on the Path of Cheth is the Graal of Our Lady. Such is the nature of this Chalice which yields both ecstasy and magical immortality that its *kalas* are highly addictive. Should the Adept linger over long in this tunnel the addiction becomes obsessive and he runs the risk of becoming a vampire, draining cup after cup of the hellbroth distilled by the Great Harlot, the Mother of Abominations, who yields eagerly to the dark desires of those who are drunk on the wine of her fornications.

The magical formula of this *kala* is cunnilinctus which, if it exceeds the proper limits leads not only to the death<sup>1</sup> of the partner but also of the magician himself. The Order of Qliphoth inhabiting the tunnel of Characith is therefore known as the *Shichiririon*, 'the Black'.

In the Arcana of Thoth the letter *cheth* (8) is ascribed to path 18 and it is significant that the positive reflection of the negative *qliphoth* assumes the form of Krishna the

<sup>1</sup>By depletion.

Charioteer.<sup>2</sup> Apollo the Charioteer is also attributed to this path, and the 'Lord of the Triumph of Light' (a title of this Atu) is reflected into the tunnel as the Black Sun of Tiphereth, the Child of the Waters of the Abyss that swirl in the Graal of Babalon.

When the sun reddens or sets he is said to be drinking the blood of the goddess or 'performing the higher form of cunnilinctus', an expression used in a certain secret comment on the Kaula rite of the Vama Marg.<sup>3</sup>

The number of Characith, 640, is also that of ShMSH, the Sphere of the Sun, which equates with MMSK (640), meaning 'a drink offering', and ThMR the 'palm of the hand' and a 'palm tree'. The dates of the palm tree are connected with the phenomena of menstruation.<sup>4</sup>

The sigil of Characith should be painted in dark greenish brown on an amber-hued circle. It shows a downward facing mummy overshadowed by a camel-headed entity that issues from its feet. This image is as it were concealed in the name Characith, for 640 is the number of MPLTzTh, a 'horrible idol' (*simulacrum horrendum*). The camel is the ship of the desert. Its symbolism has been explained in connection with the 13th tunnel which crosses the abyss via the path of the Priestess of the Silver Star. The camel is also attributed to the 18th path where it functions as a beast of burden. The crab, turtle, and whale, are also included because this path is under the aegis of Cancer, a watery influence that represents the most vital element in astro-magical workings.

The *siddhis* associated with this *kala* are Bewitchments and the Power of Casting Enchantments.

The name of Characith should be vibrated in the key of 'D' sharp accompanied by the plashings peculiar to magical fountains or waterfalls.

The Cup and the Furnace are the appropriate magical

<sup>2</sup>'Krishna' means literally the Black One.

<sup>3</sup>See the *Typhonian Trilogy*.

<sup>4</sup>See *Cults of the Shadow*, chapter 2.

weapons, and in the symbolism of the vegetable kingdom the watercress is attributed to this *kala* because the combination of heat and moisture, fire and water, typifies the contents of the Cup that contains the fiery dew of the goddess.

The appropriate verse from *Liber CCXXXI* declares:

He rideth upon the chariot of eternity; the white and the black are harnessed to his car. Therefore he reflecteth the Fool and the sevenfold veil is revealed.

This implies the orderly ruling of diverse forces. The white and the black are the two suns of the upper and lower horizon, or the height and the depth, the infernal Furnace of Amenta and the supernal Sun of the frontal Tree (*Tiphereth*). The solar force (*Heru-Ra-Ha*) is here implied, for the white and the black are *Ra-Hoor-Khuit* and *Hoor-Paar-Kraat* and it is not by chance that the initials of these gods total 640, the number of Characith.<sup>5</sup> The sevenfold veil is that of the Goddess of the Seven Stars who is diaphanous in her luminosity. ‘He’<sup>6</sup> reflects the Fool, that is the Hidden Light that is ‘A’ between I and O (*Isis* and *Osiris*). ‘A’ is *Apophis*, the God Set in his Ophidian form. He is the Light that imbues the graal of the goddess drained by the Adept.

The Magical Formula of the 18th *kala* is *Abrahadabra*, the ‘key of the rituals’ mentioned in *AL*.<sup>7</sup> These rituals include that of the eighth degree O.T.O. which unlocks both this path and the 13th path, the tunnel of which is unsealed by the rite of the XI°.<sup>8</sup> Had is the heart of *Abrahadabra*, as *Apophis* is the heart of *IAO*, the Heart Girt with the Serpent (Set) that pulses with the ophidian vibrations swirling in the Cup of Babalon. The VIII° has thus a positive link with the XI° the lunar current. This is balanced by the IX° which is the key to Path 19.<sup>9</sup>

The African god Loco is a denizen of the tunnel of

<sup>5</sup>HRH + RHK + HPK = 640.

<sup>6</sup>i.e. Asar (*Osiris*), the ‘dead’.

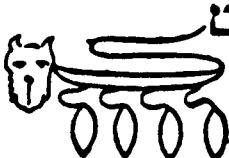
<sup>7</sup>L 20.

<sup>8</sup>See remarks on page 205 *infra*.

<sup>9</sup>See remarks concerning the relation between tunnels and the formulae of sexual magick, *infra*, p. 205.

Characith. He is a god of forests who, together with Elere, Ojehun and Abiku, evil spirits of jungle and desert, contrives to enter the wombs of women in order to be born into the human life-wave.

## 9

*Temphioth*

TUNNEL 19 is sentinelled by the demon Temphioth whose number is 610. His sigil should be etched in a sharp greenish yellow hue upon a grey arrow-shaped ground. The predominant influence is that of the lion-serpent, Teth, a glyph of the spermatozoon, which is shown in the sigil in the shape of four vesicas depending from a serpentine form attached to a beast's head.

The number 610 is that of AThRVG, meaning 'lust' and 'desire'. This is in accord with the Tarot Trump entitled *Lust* relevant to the Path above this tunnel. The trump shows a woman mounted upon a leonine beast with seven heads: 'The head of an Angel: the head of a Saint: the head of a Poet: the head of an Adulterous Woman: the head of a Man of Valour: the head of a Satyr: and the head of a Lion-Serpent'.<sup>1</sup>

Another form of 610 is ChBRTh which means 'coupling point', 'place of junction', and it is in the tunnel of Temphioth that the magical coupling of the woman and the beast occurs. This is confirmed by the image of KPhRTh (610), the 'mercy seat', and 'place of the two cherubs', originally known as the

place or house of the two beetles, such being the sign of Khepra.<sup>2</sup>

On the 19th path the lioness Sekhet is the vehicle of the force of Leo, which she represents as the torrid summer sun at its zenith, this being typical of sexual heat.

*Liber CCXXXI* declares:

Also came forth mother Earth [Isis] with her lion, even Sekhet, the lady of Asi.

This means that Sekhet is the sexual heat of Isis, the force that overcomes 'evil'. It is shown by her bridling the Beast whereon she rides.

The magical *siddhi* pertaining to this path is that of Training Wild Beasts, which is a direct reference to the mechanism of the IX<sup>o</sup> O.T.O., but with the woman dominant, bridling and directing the insensate passions. The magical formula of this *kala* is thus *Io Mega Therion* (the Great Wild Beast). In the tunnel of Temphioth this formula is reflected as unbridled lust symbolised by the Black Cat of the Sabbatic Mysteries.

The name of Temphioth should be vibrated in the key of 'E' with a roaring, hissing explosive force behind it. This is the root vibration (*bija mantra*) of the female.

Whereas the 19th path is the place of the lion, the tunnel thereof is that of the serpent. The serpents that writhe in the cauldron of the witches at the sabbath of Set are depicted in Frieda Harris's design of the Atu entitled *Lust*.<sup>3</sup> Its number is 11, the number of magick or 'energy tending to change'.

In the African and Voodoo systems this is the place of the serpent deities, Dangbe, Idagba, and the python-god Selwanga. Dangbe or Damballah is consecrated to Aidowedo, the goddess of the rainbow. Her symbolism has been explained particularly in *Cults of the Shadow*, ch. 2. It is connected with the lunar phase of the female and indicates the shadow-side of the IX<sup>o</sup> in contrast to the 'coupling in

<sup>2</sup>Later applied to the constellation of the Crab (Cancer) which denotes the summer solstice and the time of the deluge. The Akkadian Su Kul-na — 'the seizer of seed' was attributed to the month ruled by Cancer.

<sup>3</sup>See *The Book of Thoth*, Atu XI.

<sup>1</sup>See the description of Atu XI in *The Book of Thoth* (Crowley).

the dry season' indicated by the same formula applied to the path of this 19th *kala*. It is, in effect, the IX° enacted during the deluge of which the rainbow is the glyph.

The phenomenon of lightning, symbolic of the serpent's flickering tongue also pertains to the tunnel of Temphioth, and the sudden spasm of orgasm that it represents is the *mudra* or 'magical gesture' of the Cult of the Spermatozoon. A stroke (syncope) is the typical disease of this path.

The Order of Qliphoth ascribed to this tunnel is the *Shalchbiron* or The Flaming; the flames that lick the cauldron of the Sabbath in which the lion-serpents are seethed.

The supreme symbol of the tunnel is the goddess Qatesh who is seen in vision (by its Adepts) as a radiantly beautiful, naked, woman mounted upon a lion. In her right hand she holds flowers, in her left a serpent. A full moon resting in a crescent is the form of her head-dress. These symbols indicate the lunar current in its active phase. The occult use of the serpent's tongue was well known to the ancients and is still applied<sup>4</sup> to the genitals of the priestess to induce trance.

Research on the Paths of the Tree and in the corresponding tunnels of Set has enabled the present writer to establish an exact system of sexo-magical references pertaining to the Ophidian Current as expounded in the Sovereign Sanctuary of the Gnosis of the O.T.O. It is, at this juncture, necessary to explain these procedures in some detail.

The Sovereign Sanctuary contains three active degrees, viz. the VIII°, the IX°, and the XI°.<sup>5</sup> Of these three active degrees, the VIII° has three divisions, the IX° has two divisions, and the XI° has one division. These are main divisions. There are also several sub-divisions, depending upon the skill and/or the preferences of the practitioners involved.

Broadly speaking, the VIII° is of a masturbatory nature, the IX° involves *coitus* proper, and the XI° comports the use of the lunar current. The following tables will clarify the

<sup>4</sup>In the secret Temples of Voodoo.

<sup>5</sup>The X° is of an administrative nature and its esoteric aspect does not concern the present study. The reader is however referred to *Cults of the Shadow*, p. 138 for an esoteric explanation of the X°.

nature of these three degrees and their six major divisions:

VIII°

Priest (Solitary): For rites involving Consecration. 15th *kala*.  
Priestess (Solitary): For rites involving Consecration.

(For the consecration of actual talismans and for materialising new partners — by attraction — as opposed to the consecration of ideas and/or projects, the lunar current is employed. Such Workings are performed with the 13th and 18th *kalas*).

VIII° of Priestess by Priest:

(VIII°<sup>-</sup>)      *via* tongue for Induction of Trance. Vision.  
                      *via* hand for Induction of Ecstasy. Oracles.

VIII° of Priest by Priestess:

(VIII°<sup>2</sup>)      *via* mouth for her magical nourishment  
                      and renewed sexual vigour. 16th *kala*.  
                      *via* hand for rendering her own body an  
                      engine of sex-magical glamour and attraction. 14th *kala*.

VIII°<sup>+</sup>

Priest (Solitary): with were-masks for operations of lycanthropy etc., performed with the 27th *kala* in the Tunnel of Parfaxitas. Atavisms.  
(Terrestrial Beasts).

VIII°<sup>-</sup>

Priestess (Solitary): with mer-masks for operations of bewitchment and the casting of illusions etc., performed with the 29th *kala* in the Tunnel of Qulielfi. Atavisms.  
(Oceanic Sorcery)

IX°: OPERATIONS OF THE SUN, RA and KHEP-RA  
(Supernal & Infernal).

Priest and Priestess (IX°<sup>+</sup>, Supernal): Natural Congress for Works of Creation, Intuition and Inspiration. Performed with the 19th *kala* in the Tunnel of Temphioth. Day.

Priest and Priestess ( $IX^{\circ}$ , Infernal): Unnatural Congress for Works of Zombeism, Death-Posture, Dream Control. Night. Performed with the 24th *kala* in the Tunnel of Niantiel.

#### *XI<sup>o</sup> OPERATIONS OF THE MOON.*

Priestess and Priest: During eclipse of the moon for Works of materialization and reification. Performed with the 26th *kala* in the Tunnel of A'ano'nin.

It will be observed that ten *kalas* are employed for these major sex-magical Workings in the Tunnels of Set: the 13th., 14th., 16th., and 18th., for Works involving the Chalice; the 19th., for Works involving the Sun in the Heavens (Ra); the 24th., for Works involving the Sun in Amenta (Khep-Ra); the 26th for Works involving the lunar current such as materialisation of objects, reification of dreams etc.; the 27th for Works involving atavistic resurgence on dry land (male); the 29th., for Works involving atavistic resurgence *via* oceanic sorcery (female).

It will also be observed that, broadly speaking, these Workings may be divided into Works of Consecration ( $VIII^{\circ}$ ); Works of Inspiration ( $IX^{+}$ ); Works of Desecration ( $IX^{\circ}$ ); and Works of Reification ( $XI^{\circ}$ ).

To the particular *kala* under consideration here (i.e. the 19th) is ascribed the sex magick of the  $IX^{+}$ , hence the magical formula of Path 19 is *Io Mega Therion*, the Great Wild Beast. That of the previous *kala*, the 18th., to which is ascribed the  $VIII^{\circ}$ , is Abrahadabra, the formula of the Great Work and of the Holy Graal. The 18th *kala*, the Cult of the Cup, is thus balanced by the 19th *kala*, the Cult of the Spermatozoon.<sup>6</sup>

<sup>6</sup>It is interesting to note that the word ZOON (197) means 'Beast'. See *Equinox*, I x., p. 55.

10

## *Yamatu*



THE 20th Tunnel is under the aegis of Yamatu whose name should be intoned in the key of 'F', in lower register and with sighing or murmuring undertones. His sigil should be painted in yellowish green on a sliver of (grey) slate. His number, 131, is the number of Samael, a name of Satan or Set as Guardian of the Threshold. It is also the number of Pan and of Baphomet, the idol adored of the Templars. MKVNIH, meaning 'her foundation or fundament', a symbol of the *kteis*, also adds to 131.

Note that  $131 + 535$  (the number of *kteis*) = 666, the number of the Beast. This is confirmed by the fact that MAKO, the son<sup>1</sup> of Typhon, also adds up to 131.

The sigil of Yamatu is a secret cypher of Set. It exhibits the inverted cross which signifies the downward passage or crossing into Amenta.

The astro-glyph of the 20th Path is Virgo, and its threshold is the *kteis* of the Virgin guarded by Samael. Its magical formula is that of 'virile force reserved'<sup>2</sup> i.e. Karezza, which comports a build-up of sexual energy for magical purposes but without final release. This is a perfectly legitimate magical formula and one which may be used in connection with the

<sup>1</sup>i.e. Set.

<sup>2</sup>See *Liber 777*.

formula described in connection with the previous *kala*. It is also a formula of the Black Brothers and was used by a curious cult having its headquarters at Harvard (New England) in the 18th century. Andrew Rothovius writes<sup>3</sup> of this Cult:

Led by Shadrach Ireland, who had come from Charlestown with the woman he called his 'soul mate', Abigail Lougeem it was a reaction to the aridities of the prevailing Calvinism, but with overtones suggesting that it drew on some survivals of the witch-cult that had gone underground after Salem, a century previously. Calling itself the 'Brethren of the New Light', it advocated celibacy, mutual confession of sins, and a withdrawal from the 'people of the world', who were soon to be done away with anyway, by the 'powers from outside'. The 'elect', however, — i.e. the members of the cult — would then attain bodily immortality in the flesh. Those who died before, needed to have their bodies preserved on *platforms of stone*,<sup>4</sup> from whence they would arise, living and breathing, when the hour struck.

Immortality in the flesh is one of the aims of the Black Brothers. The idea arose not only from the natural urge to protect the ego from the impact of death, with its consequent disruption of conscious identity, but also from a misinterpretation of the doctrine of the Death Posture exemplified by the Cult of the Mummy in ancient Khem. In this connection, Michael Bertiau — writing on Astral Machines — refers to magicians who endeavoured to achieve immortality on the astral plane. He observes:

Instruments like this<sup>5</sup> insulate against the changes of time, and it has been known that such instruments have been used by occultists to preserve themselves, or hold themselves on the astral plane against the onward tide of evolution.<sup>6</sup>

The Theosophist Leadbeater deplored this practice as a form of black magic. It is, in fact, a typical example of the

<sup>3</sup> Andrew Rothovius in an article entitled 'Lovecraft and the New England Megaliths', published in *The Dark Brotherhood*, Arkham House, Wisconsin, 1966.

<sup>4</sup> The platforms of stone (the italics are by Rothovius) may have been suggested by the name of Set, one of its meanings being a 'standing stone'. The Stone Seat is a symbol of Isis, originally Typhon, the Mother of Mako (i.e. Set). This accords with the gemetric equivalent of 181, MKVNIH, meaning 'her seat, or foundation'.

<sup>5</sup> Bertiau is referring to a machine which he calls 'the Astral Condenser'.

<sup>6</sup> Grade Papers of the *Monastery of the Seven Rays* (Third Year's Course), by Michael Bertiau.

magic favoured by occultists who habitually haunt the Tunnel of Yamatu.

Narcissus, the flower ascribed to this tunnel, yields a key to the nature of the formula of sexual magick associated with it, which, in its dark aspect reflects Karezza as a sterile spending of magical force.<sup>7</sup> This is confirmed by the letter *Yod* being regarded as sacred to Yamatu. *Yod* means a 'hand' and to this tunnel qabalists ascribe the Order of Qliphoth known as the *Tzaphiriron*, meaning 'The Scratches'.

The Light, or secret seed, concealed within the body suggests the idea of invisibility and this is the magical *siddhi* attributed to this ray, as also is parthenogenesis.<sup>8</sup> The work of the Black Brothers thus belongs naturally in the Tunnel of Yamatu where the seed, spilt in a sterile act, renders the body bereft of light and therefore 'invisible'. It was the object of the New Light Sect to retain the light within, thus defying death and achieving immortality in the flesh.

The deity ascribed to this ray is Hoor-paar-Kraat, the Egyptian original of the Greek god of Silence and Strength,<sup>9</sup> Harpocrates. He was frequently depicted on the monuments as a child squatting upon a lotus with thumb or forefinger (both emblems of the phallus) pressed against its lips in the mudra of 'not uttering a word'.<sup>10</sup>

The relevant verse in *Liber CCXXXI* repeats the above ideas:

Also the Priest veiled himself, lest his glory be profaned, *lest his word be lost* in the multitude.<sup>11</sup>

The Tarot Trump attributed to this ray is that of the Hermit who carries the lamp and staff symbolic of the hidden light, or the light expressed in darkness. He is the Magus of the Voice of Power, but in his qliphotic reflex he becomes the utterer of the Word of Death imprisoned in the corpse

<sup>7</sup>i.e. via the VIII<sup>th</sup>.

<sup>8</sup>Cf. the Virgo-Virgin symbolism.

<sup>9</sup>i.e. latent sexuality.

<sup>10</sup>See *Cults of the Shadow*, chapter 8, for a full explanation of this phrase.

<sup>11</sup> Italics by present author.

and not permitted to realize its identity with Space (cosmic consciousness).

To be trapped in this tunnel is to suffer the death in life of petrification. The typical disease is paralysis, and the inclusion of 'all anaphrodisiacs' among the list of Vegetable Drugs ascribed to this ray again suggests the anti-vital nature of its sterilizing influences.

## 11

*Kurgasiaz*

2



THE 21st *Kala* is dominated by Jupiter and is refracted into a Tunnel sentinelled by Kurgasiaz whose name should be intoned imperiously in the key of 'A' sharp. His sigil should be painted in rich purple on a bright blue ground rayed with yellow.

The number of Kurgasiaz is 315 which is that of IShH, 'to stand', 'stand out', 'stand up'. It is derived from the Egyptian *As*, which indicates the 'secreting part of the body'; also *ash*, 'emission', and *asut*, 'the testicles'.

The sigil of Kurgasiaz shows a horned (or crescented) sphere containing an equal armed cross mounted on a pole terminating in three caudiform appendages. The cross within the circle is the Mark of Set which denotes the place of the crossing indicated by the northern pole or axis, i.e. Daäth, the Gateway of the Abyss. The triple tail suggests three modes of entry via the backward or caudal tunnels that connect Daäth hindwardly with the power-zones of Pluto, Jupiter, and Venus. These modes are glossed by the number 315 which is also that of OMRH, 'Gomorrah', a secret formula of Pluto; IShH, 'the phallus'; and IQRH, meaning 'her precious thing' (i.e. vulva), for Pluto, Jupiter, and Venus respectively. The horned circle containing the equal armed cross is the horned barb of Set (spermatozoon) generated by the formula 315.

This is borne out by the title of the Tarotic key of this Path 21, viz: The Lord of the Forces of Life, which, translated in terms of the Tunnel of Kurgasiaz becomes The Lady of the Forces of Death; she who sends the incubus and the nightmare.

In the verse of *CCXXXI* relevant to this *kala*, Jupiter appears as the Father whose reflection is the Mother:

Now then the Father of all issued as a mighty Wheel; the Sphinx, and the dog-headed god, and Typhon, were bound on his circumference.

The Wheel is the sphere containing the Mark of the Beast which is a revolving *chakra* that activates the forces of the Sphinx,<sup>1</sup> the dog-headed god,<sup>2</sup> and Typhon,<sup>3</sup> repeating the formula above described. In the Tarot, the wheel becomes the Wheel of the Goddess Fortuna who determines the fluctuation of earthly life.

The magical *siddhi* associated with this *kala* is Ascendancy, political or otherwise. Hence the ascription to this Ray of the Sceptre as its typical magical weapon.

It is noteworthy that Crowley regarded the formula of Gomorrah,<sup>4</sup> which is the key formula of the Tunnel of Kurgasiaz, as the feminine version of the formula of Sodom that obtains on the other side of the Tree at this level.<sup>5</sup>

<sup>1</sup>Male-female potencies.

<sup>2</sup>Pluto.

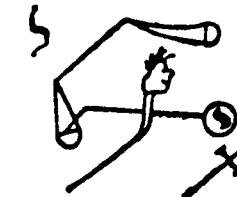
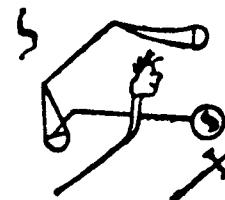
<sup>3</sup>The Mother.

<sup>4</sup>The equivalent of the IX<sup>o-</sup> in the reorganized O.T.O.

<sup>5</sup>See Crowley's notes on the *Yi King* (Hexagram 48), hitherto unpublished. This was an unfinished project; Crowley, however, finished work on the general ascription to each hexagram of the magical formulae of the present Aeon.

## 12

### Lafcursiax



THE 22nd Ray appears behind the Tree in the tunnel guarded by Lafcursiax whose number is 671. She responds to a prolonged vibration of her name in 'F' sharp (upper register). 671 is a number of major importance in the traditional qabalah. It is the number of the Law (ThORA), the Gate (ThROA), the Wheel or *Chakra* (ThARO), and the Goddess of Love (AThOR, or Hathor). It is also the number of Adonai, the Holy Guardian Angel, spelt in full. These ideas combined adumbrate the formula of this path, for when the *chakra* of the goddess is subject to the law or rule of 671 (i.e. Lafcursiax), the Gate of the Abyss is thrown open.

Adonai is a glyph of the Sun; the word is usually translated as the 'Lord', but beneath the Path Adonai becomes Aidoneus which is a form of Had,<sup>1</sup> the Lord of Hell. The name Aidoneus means Invisible or Unseen; in the present context, the invisible form of Adonai which may be evoked by the formula of Lafcursiax. This involves the kind of sexual magick peculiar to the IX<sup>o+</sup> O.T.O., as shown in the sigil, which is a glyph of Unbalance. It should be painted in pale green on a rich blue ground. It shows a pair of scales upset by a crooked demon with an inane countenance. The

<sup>1</sup>Cf. Hades.

demon's left hand is in the form of a *yod* enclosed in a circle from which falls obliquely a sword or long-armed cross. The *yod* in the circle symbolizes the Work of the IX°, O.T.O. The scales symbolize the constellation Libra which rules Path 22. Its reflection in the abyss is tilted by Lafcursiax whose tunnel runs oblique to this path. It represents a blasphemy against that 'adjustment' which is the formula of this Path. 'Adjustment' is also the title of the Tarot trump ascribed to it. That which *in manifestation* is a pathway of Justice and Equilibrium (ThORA, Law) is based upon the oblique pathway symbolized by the falling cross or sword. The tilting scales, swinging in chaos and confusion, suggest the formula of the Funambulatory Pathway described by Austin Spare.<sup>2</sup>

The Egyptian deity attributed to Path 22 is Maat, and it is easy to recognize in the tunnel of Lafcursiax the distortion of Maat's symbols: the balance, the feather, the sword, etc. The doctrine is resumed in verse 11 of *Liber CCXXXI*:

Also the lady Maat with her feather and her sword abode to judge the righteous. For Fate was already established.

The Cross of Equilibrium is awry and the Scales upset; the 'Ruler of the Balance' has been put down as the Lord of the Abyss opens the gate of the Dark Goddess and brings forth fantastic beings that haunt this tunnel in the form of ravenous birds with the faces of women who snatch away the souls of the living from their mortal clay. Hence the name of the Order of Qliphoth reigning with Lafcursiax is *A'abirion*, meaning 'The Clayey', for their talons drip with the ribbons of flesh (or mortal clay) that their ravening rips from the souls of the living. This symbolism is confirmed by the ascription to this Ray of the African Egungun (bones of the dead). Egungun was the entification of Law and Order in the primal African Mysteries.

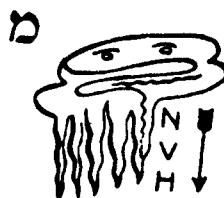
Aidoneus or Hades is a form of the Plutonian Current that rules the Abyss. The magical *siddhi* associated with this

tunnel is ability to balance upon the treacherous and funambulatory way that leads from the negative to the positive in the realm of creative chaos. In other words, it enables the magician to spin a web across the gulf of the Abyss, thus constructing a tenuous and perilous bridge between non-being and being.

Understandably, the animal sacred to this formula is the spider, and the precision and symmetry of this Path are exemplified by the ideas of Truth and Justice (Maat).

<sup>2</sup>See *Images and Oracles of Austin Osman Spare*, Part II., and remarks on the symbolism of the swing or cradle, page 128 *supra*.

## 13

*Malkunofat*

THE 23rd *kala* is under the dominion of Malkunofat who lies in the depth of the watery abyss. He may be aroused by a shrill stridulation of his name in the key of 'G' sharp (upper register). The sigil should be painted in deep blue on an inverted triangle of sea-green hue. His number is 307 which is that of VRIATz, a 'night demon' of the second decanate of Scorpio, and having therefore an essentially sexual reference. It is also the number of LZRO, meaning 'to sow', derived from the root ZRO, 'semen'.

There is in this number an element of panic terror exemplified in the word ShVA, which means 'to make a noise', 'crash', 'be terrible'. It derives from the Egyptian word *shefī*, signifying 'terror, terrify', 'terrible' or 'demon-like'. It is the root of the name Shiva, the Hindu god of destruction.

These ideas are apparent in the sigil which is in the form of a portrait of Malkunofat, with the letters NVH descending in that order beside a downward-pointing arrow. The key to this glyph lies in the number 61, which is the number of NVH. 61 is *Ain*, meaning 'Not'. *Ain* is identical with *Ayin*, the yoni or eye of the void. According to Crowley,<sup>1</sup> 61 is 'a number rather like 31'. 31 is LA, 'Not', and AL, 'God', thus

<sup>1</sup>See *An Essay Upon Number, The Equinox*, I, v. p. 101.

identifying the Absolute with the Void. *Ani*, the ego, 61, is also void. 61 is the number of Kali, Goddess of Time and Dissolution. Her colour is black, which equates her on the one hand with the void of space, and on the other with the symbolism of sexual magick typified by the blackness of gestation, the silence and darkness of the womb. Above all, 61 is the number of the 'Negative conceiving itself as a Positive'.<sup>2</sup> This it does through the BTN (61) or womb of Kali. BTN derives from the Egyptian *but*, the determinative of which is the vagina sign. The womb is the nave or NVH (61) which in metathesis becomes HVN, meaning 'wealth', the nature of which is explained by metonymy. The reference is recondite and pertains to the Goddess of the lunar serpent that appears only when it wishes to drink. It then rests its tail on the ground and thrusts its mouth into the water. It is said that 'he who finds the exrement of this serpent is rich forever'.<sup>3</sup> The exrement to which allusion is made is not anal, but menstrual.

The formula of the sigil may be interpreted as the subjection of the womb or woman by Malkunofat for the purpose of acquiring wealth. The Atu corresponding to the Tunnel of Malkunofat is entitled The Hanged Man: The Spirit of the Mighty Waters. This is indicated by the downward pointing arrow alongside the NVH, and it implies the light (or gold) in the Depths. This symbolism accords with the magic *siddhi* attributed to Path 23, i.e. the power of skrying. In verse 12 of CCXXXI, the process appears in its mystical form:

Then the holy one appeared in the great water of the North [i.e. the Abyss]; as a golden dawn did he appear, bringing benediction to the fallen universe.

The tunnel of Malkunofat is the abode of the Deep Ones, of which the Arch devil Leviathan is the generic symbol. The Sepher Yetzirah refers to Leviathan as *Theli*, the Dragon. Its number is 440 which is the number of LBBVTh, 'placentae',

<sup>2</sup>777 Revised, p. xxv.

<sup>3</sup>Fetichism and Fetich Worshippers, P. Baudin, p. 47.

or ‘cakes’, a reference to the excrement above mentioned.<sup>4</sup> It is also the number of ThM, meaning ‘to come to an end’, from the Egyptian *atēm*, ‘to annihilate’. This is the dragon of darkness whose number is 5, being the formula of the female in her lunar and nocturnal form.<sup>5</sup>

MacGregor Mathers calls attention to the fact<sup>6</sup> that ‘this dragon is said by the author of the *Royal Valley* to be the king of all the “shells” or demons’, and he suggests comparison with the beast in *Revelation*. According to *The Book of Concealed Mystery* ‘the serpent (i.e. Leviathan) came upon the woman, and formed in her a nucleus of impurity, in order that he might make the habitation (habitaculum) evil’. The nucleus of impurity is the substance of which water is the symbol. Water (i.e. blood) is the element attributed to the 23rd Path.

It is this ‘nucleus of impurity’ which the Adept gathers about him for the work of the next (24th) *kala*. It should be understood that the term ‘nucleus of impurity’ is a legacy of the Old Aeon,<sup>7</sup> when all that pertained to woman was considered unwholesome. In terms of physiology she was considered unclean, impure, and, in the moral sphere, ‘evil’. The substance thus vilified was the water of life, i.e. blood; and because its manifestation in the female determined the period of negation or non-openness to the male, it was execrated by an all-male régime as detestable, noisome, and wholly negative. In the New Aeon of Horus, however, this water is the menstruum of manifestation without which the phenomenal universe would be an impossibility. It is the means of incarnation as well as of magical reification, and as such it is the prime substance of all being, which is NOT (*Nuit*). This Mystery is of a mystical order and can be understood only when the nature of the Goddess is fathomed in its fulness.

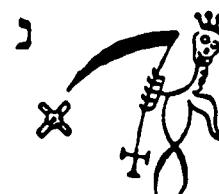
<sup>4</sup>Cf. the ‘cakes of light’ (*AL*. III. 25). These are the ‘cakes of darkness’.

<sup>5</sup>The Greek *Pente*, 5, also adds up to 440.

<sup>6</sup>*The Book of Concealed Mystery*, p. 58.

<sup>7</sup>The Aeon of Osiris of which the Judaistic cults, including Christianity, are the last remaining forms.

## 14

*Niantiel*

THE 24th Tunnel is under the influence of Scorpio and sentinelled by Niantiel whose number is 160. The name of this *qlipha* should be intoned in ‘G’ (lower register) in a manner suggestive of a bubbling cauldron of molten lava, for Mars is the predominating planetary power.

The sigil should be painted in lurid indigo brown – ‘like a black beetle’<sup>1</sup> – on an equilateral triangle of greenish blue.

The number 160 is that of QIN, the ‘nucleus of impurity’ mentioned in connection with the previous tunnel. It is also the number of LNSK, ‘for a drink offering’, which indicates the sacrament associated with the formula of Niantiel, i.e. that of the IX° O.T.O.<sup>2</sup> But a lesser or subsidiary formula is implied by the name MNO (160), which means ‘to restrain’ or ‘keep back’, implying the technique of Karezza.

Other relevant concepts are Otz, ‘tree’, the Tree of Life, and IQIM, a ‘setter up’, from the Egyptian *Khem*, meaning ‘ithyphallic’; also IPhO, ‘he shone forth’, from the Egyptian *Af*, which denotes the sun in the lower hemisphere.<sup>3</sup> This idea is confirmed by the verse from *CCXXXI* which reads:

<sup>1</sup>See 777 Revised, Table I, column xviii.

<sup>2</sup>See p. 205 *supra*.

<sup>3</sup>The solar-phallic energy operating in Amenta as exemplified in the formula of the IX° O.T.O.

Also Asar was hidden in Amenti; and the Lords of Time swept him with the sickle of death.

The Lords of Time are represented in the tunnel of Niantiel by the infernal waters of Scorpio which imply the alchemical formula of purification *via* putrefaction. The 'infernal waters' are the 'nucleus of impurity' already explained. They suggest the symbolism of the rainbow as the seal of the deluge from the abyss of space.

The number 160 is that of TzLM, 'an image', and this is depicted in the sigil of Niantiel as an image of Death with a five-rayed crown bearing a cross-handled scythe beside the Cross of Set. It is an image of death because the water of purification is the blood that negates life in manifestation, while at the same time affirming it in the Abyss where the blood is sucked in<sup>4</sup> as a 'drink offering' in the rite of the infernal IX°. The five-rayed crown is the circle or cycle of the five *kalas* typical of the feminine phase of Negation: the lunar period that eclipses 'life' in the form of MPLI,<sup>5</sup> which means literally 'flakes of flesh'. The symbol of *Pente*, Five, and of the Pentagram as the Seal or Star of Nuit (Not), has been explained in *The Magical Revival*.

The animals prowling in the shadows of this tunnel include the wolf and — as Crowley notes *apropos* the 24th Path — 'the hound as a kind of wolf also pertains here'.<sup>6</sup> This is the hound Cerberus who guards the Abyss. He is the 'great Beast of Hell . . . not of Tiphereth without, but Tiphereth within' meaning the infernal sun in Amenta, the phallus in anus<sup>8</sup> as distinct from the supernal sun, or the ordinary IX° formula.

Also ascribed to this 24th *kala* are the scorpion and the beetle, both symbols of the Dark Sun.

The typical disease connected with Path 24 is cancer, which links up with the beetle symbolism which preceded that of the crab as the sign of the midnight sun, the traverser

<sup>4</sup> INQ, 'sucked', 160.

<sup>5</sup> This word also adds to 160.

<sup>6</sup> 777 Revised.

<sup>7</sup> Magick, p. 491.

<sup>8</sup> Unnatural congress.

of the backward path in the widdershins world of the Abyss. The god-forms appropriate are Typhon, Apep, Khephra, the Merti Goddesses,<sup>9</sup> and Sekhet, the sun of sexual heat, the 'savage' sun in the south as opposed to the great Cat-headed Goddess, Bâst, the 'gentle' mother of the north.

In *The Book of Thoth*, Atu XIII is attributed to this ray and its title is Lord of the Gate of Death. In the *Zos Kia Cultus* of Austin O. Spare, the adept in this tunnel assumes the 'death posture' and becomes one with cosmic consciousness by a retroversion of the senses.

The tantric adept achieves a similar result by the formula of *viparita* described in the Typhonian Trilogy. This formula links up with the *Mystère du Zombeeisme* in The Cult of the Black Snake,<sup>10</sup> and the magical power ascribed to this mystery is Necromancy, which comports the use of the IX°.<sup>11</sup> Necrophilia also belongs here as that aspect of meditation on Dissolution that leads the adept to the portal of the Ultimate Mystery of Non-Being. The specifically sexual nature of the formula is made apparent in the attribution to this tunnel of the energies of Scorpio which rule the genital chakras. In a marginal note in his personal copy of *Liber 777*, Crowley wrote: 'In the New Aeon, Scorpio is the Woman-Serpent'. This means that the initiator of the adept is hidden in the image of Death with a five-rayed crown,<sup>11</sup> the symbolism of which has already been explained in connection with the feminine number, five.

In the African pantheon, the goddess of the rainbow, Aidowedo, pertains to this current. Here, however, the bow is not manifest but latent in the depth of the abyss. The opposite and fructive formula is that of the XI° where the rainbow appears in its full splendour in the heaven of Nu. But here, in the hell of Hecate all is dark, and the serpent Dangbe — the Black Snake — leaves in its wake a trail of slime that

<sup>9</sup> i.e. the goddesses of death.

<sup>10</sup> *La Couleuvre Noire*. Its present chief is Michael Bertaux. See *Cults of the Shadow*, chapters 9 and 10.

<sup>11</sup> i.e. woman.

indicates the presence of the *Necheshtheron*, the Brazen Serpents, that haunt the tunnel of Niantiel.

Of 'the six basic points which pertain to the . . . tubes and tunnels of astral and mental matter', Michael Bertiau cites as the fifth the *Mystère du Zombeeisme*, which equates with this tunnel of Niantiel. He describes this Mystery as the 'magic of the Black Temple of Atlantis in its first form . . . The magician works directly with the dead, especially through their astral shells and forms'. Of Black Temple Work he says that 'it was concerned with death, and certain "cult of death" rites in both esoteric Voudou and Tantra come from this tradition'.<sup>12</sup>

The Black Temple Work of Atlantis related to the Mysteries of the Dead as the Red Temple Work related to those of Sexual Magick, and both varieties linger on into the present cycle of the human life-wave. They were condemned as 'black magic' by the old-aeon Cult of Osiris.

Since the Mysteries of Death concern the 24th *kala* it is necessary to understand the kind of magic practised by the Atlanteans of the Black Temple. It is well known to occultists that at the moment of sexual orgasm the Adept is able to launch a creative thought-construct which penetrates the astral envelope of his *psyche* and reifies in matter at a time appointed by the magician. A similar mechanism operates at the moment of death. When the soul quits its earthly vehicle, the Adept of the Death Cult can direct it to any given location. Black magicians could by this means capture the soul of an individual and make it subservient to his will. This is the method of creating zombies. But the original Atlantean version of this sorcery involved elements of sexual magick. A consecrated priestess was slain in a special manner and the Adept copulated with her shade to produce a zombie on the astral plane. This was also, if required, incarnated via a living woman through the natural process of birth. The zombie produced in this way was not a soulless mechanism — as in

<sup>12</sup>Michael Bertiau: *Monastery of the Seven Rays; Grade Paper of the Fourth Year Course.*

the case of a zombie produced by Haitian Voodoo — but a highly intelligent though automatic entity combining the vividness and plasticity of astral consciousness with the magical qualities of the Adept himself. It was literally a child of the dead, yet equipped with magical powers and with all the faculties of humanity except that of the Will. Bertiau correctly observes: 'Voudou and witchcraft' came 'from the same mystical parent, i.e. the old religions of Atlantis'.<sup>13</sup>

The zombie just described was a true familiar spirit. The god-form assumed by the Adept at the moment of death (or orgasm) determined the form, human or animal, of the familiar spirit. The Atlantean zombie is the result of the Adept retaining his human shape at the climax of the ritual. The witches of more recent aeons disguised their familiars as animals, yet even so they became suspect in the eyes of non-initiates. In Atlantean times the process did not carry the moral opprobrium it later gained.

The necromancy of the Black Brothers, on the other hand, consisted of physical contact with the dead and many Adepts of the Death Cult became addicted to necrophilia. The practice involved sexual congress with a ritually slain woman dedicated to the deity with whom contact was sought. An Asiatic sect of necromancers sequestered specially selected virgins for *post mortem* traffic with the gods. Sexual congress occurred shortly after death. The shade of the virgin was extracted by a method known as the 'vampire vortex' and propelled into an intermediary dimension between terrestrial and *post mortem* consciousness. At this stage the spirit is still partially earthed. Sexual stimulus was again applied to arouse to a maximum pitch of sensitivity the astral spirit of the priestess which was thereby energized and awakened from the *post mortem* torpor and able to receive and transmit the subtlest impressions reflected in the astral aethers. The woman's body appeared to leap like a frog as her limbs twitched convulsively at each impact of the sexual onslaught. This throws further light on the frog totem and the reason

<sup>13</sup>See previous note.

for its assignment to the 'lady of the tomb' in certain dark cults hinted at in grimoires of Asiatic sorcery. Such may have been the source of H. P. Lovecraft's references to the 'abominable plateau of Leng' which, in his tales, is located in central Asia. However this may be, there is no doubt that the frog was a magical symbol connected not only with the *Voltigeurs* or Leapers of the Paths, but also with the mortuary rites that caused the body of the dead priestess to simulate saltant and batrachian convulsions.

Passing from Lovecraft's fictions to Robert Temple's book *The Sirius Mystery*; in speaking of Proclus, Temple observes that he 'had a particular connection with rites involving Hecate, the goddess whom we know to be a form of the star Sirius'. Hecate was the Greek form of the Egyptian Hekt or Ur-Hekau, the 'great magic power' ascribed to the lunar current. Temple further observes that 'the name of the Greek goddess Hecate literally means in Greek "one hundred"'.<sup>14</sup> This is the number of the letter *Qoph* which is ascribed to the moon. *Qoph* means the 'back of the head' and this is where the 'creative or reproductive force is primarily situated'.<sup>15</sup> Furthermore, Temple states that the African tribe known as the Dogon 'claim that amphibious creatures with fish tails founded their civilization . . . and they came from the system of the star Sirius'.<sup>16</sup> In other words, there is a subtle connection between Hecate, the Frog (an amphibious creature), Sirius, the Moon, and sexuality. It would be beyond the scope of this section to pursue the subject, but it may be noted that the Atlantean forms of magic involving the production of zombies were no less than the black perversions of the Death Cultists, probably connected with the formula of the *voltigeurs*, and were aimed at incarnating extra-terrestrial entities such as those mentioned by Temple.<sup>17</sup>

<sup>14</sup> *The Sirius Mystery*, p. 113.

<sup>15</sup> *Magicick*, p. 183.

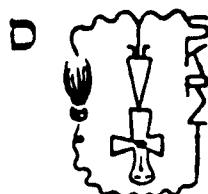
<sup>16</sup> *The Sirius Mystery*, p. 207.

<sup>17</sup> As explained in the Typhonian Trilogy, the star Sirius or Sothis is the Star of the A.'.A.'. (Argenteum Astrum; the Silver Star). It was thus the source of humanity's contact with extra-terrestrial influences, and the system of attainment taught in the mundane Order of the A.'.A.'., although now hidden, is of truly extra-terrestrial origin.

This highly complex 24th *kala* comports therefore various kinds of sexual magick. For the sake of convenience they may be subsumed beneath the IX<sup>o</sup>- O.T.O. The elements involved are all related to the backward path of the Sun in Amenta; to the formula of Scorpio (purification *via* putrefaction); or to the necromantic and necrophiliac sorcery associated with the *Mystère du Zombeeisme* and the *Cult of the Dead*; and to the retention of the sun-seed in the practise of Karezza. It is therefore not surprising that to the path, of which Niantiel's cell is the tunnel are attributed lamiae, stryges, and witches.

15

## Saksalsalim



THE 25th Ray illuminates the Tunnel of Saksalsalim whose number is 300 and whose non-being may be induced to assume form by the vibration of a high pitched electric crackling sound in the key of 'G' sharp. The sigil should be painted in bright yellow on a vivid dark blue ground, like lightning against the nightsky. 300 is the number of *Shin*, the letter of Spirit. It is the triple fire-tongue symbolic of Chozzar,<sup>1</sup> the disintegrating principle of antimatter. AVR BPAHH (*Khabs Am Pekht*, 'Light \*in Extension') also has this number. It is the False Light, the Great Lie, which is the Word of Choron-zon mirrored in the Abyss. Hence, KPhR, 300, is a substance used for covering with pitch or ashes. It derives from the Egyptian word *Khepr*, 'to transform', 'reverse', or 'regenerate the dead'. The dead are the swathed or bound mummies, and SMR means 'horror', 'as if bound with fear', 'horripilation' (see Job. IV. 15), from the Egyptian *smar*, 'to bind or ensnare for slaughter'. The concepts of reversal, transformation, and annihilation are also implied.

The sigil of Saksalsalim shows the figure of a priest (with arms extended in the form of a cross) hanging upside down in an irregularly bound void in which appear the letters SKR

<sup>1</sup>Cf. the sign of Neptune.

(200) and an inverted figure 7. The void is sealed by the image of a black lunar crescent emitting streams of blood. This sigil resumes the ideas relating to the number 300 and to the magical *siddhi* of the 25th path, i.e. Transmutations and the Vision of the Universal Peacock.<sup>2</sup> The peacock is a symbol of Shaitan and comports the rainbow symbolism previously explained, thus showing the feminine nature of the transforming fire of this *kala*.

The number 280 is that of RP, meaning 'terror'. It is also the number of squares on the side of the Vault containing the body of Christian Rosencreutz in the Golden Dawn symbolism of the  $5^\circ = 6^{\square}$  Grade, which should be studied in connection with the symbolism of this tunnel.<sup>3</sup>

The relevant verse from *Liber CCXXXI* reads:

And a mighty angel appeared as a woman, pouring vials of woe upon the flames, lighting the pure stream with her brand of cursing. And the iniquity was very great.

The Angel as the woman cursing represents the feminine current symbolized by Nephthys, the sister of Isis. Nephthys is the reifier or transmitter of perfection; the art of transforming raw (i.e. virgin) nature into the image of fulfilment or motherhood.

The Order of Qliphoth associated with this process is the *Nechashiron*, or Snakey, and the Atu of Tahuti attributed to *Kala* 25 is appropriately entitled The Bringer Forth of Life.

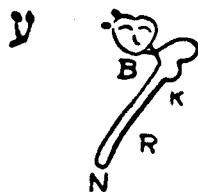
In the African pantheon, Aidowedo — the rainbow goddess — is the cognate deity. Her coming is likened to the lightning-flash. This is the Sagittarian influence manifesting in the form of the female current. 'Her fetish is a large serpent that appears only when it wants to drink. It then rests its tail on the ground and thrusts its mouth into the water. It is said that he who finds the excrement of this serpent is rich forever'.<sup>4</sup>

<sup>2</sup>This vision falls under the influence of Sagittarius, the constellation associated with the 25th Path.

<sup>3</sup>See *The Equinox*, I. ii.

<sup>4</sup>See page 217, *supra*.

## 16

*A'ano'nin*

THE 26th Tunnel is under the aegis of A'ano'nin, whose number is 237. His name should be uttered in a raucous and bleating tone in the key of 'A'. His sigil should be painted in black within an indigo-coloured and inverted pentagram.

This tunnel underlies the 26th path which transmits the 16th *kala* in the series of microcosmic *kalas* commencing with the 11th path. It should at this point be remembered that the Cosmic or Aeonic power-zones constitute the ten *sephiroth*, Daäth being not a *kala* in the strict sense of the term but a Gate of Ingress and Egress of Aiwass (78) *via* Kether.<sup>1</sup> The microcosmic or sexual power-zones are the 22 Paths which, together with the 10 Aeonic or macrocosmic power-zones, make 32 in all.

The 22 Paths are reflections in human consciousness of the power-zones of cosmic consciousness. The aeons may also

<sup>1</sup> There are 78 keys or calls in the *Book of Thoth* and they all have a place on the Tree of Life. 78 is a number of Aiwass, the extra-terrestrial Intelligence that communicated to Crowley the Law of the present Aeon of Horus. It is also the number of *Mezla*, the influence from above, or *beyond*. Note that 26 (the number of this tunnel) times 3 (the number of Saturn or Set) equals 78. Note also that Atu XVI is entitled The Tower or Fortress of God. Cf. the 'eleven temples of the Yezidi' with the 'Aeon of eleven towers' referred to by Crowley in *The Cephaloedium Working*. See *Mezla* (edited Ayers and Siebert), nos. 5 and 6, where this Working is published.

be considered in relation to the cerebral centres in man, and the *kalas* in relation to the sexual centres.<sup>2</sup> The psychosexual mechanism of the 16 *kalas* in humanity (8 in the female; 8 in the male) is reflected from the aeonic centres or cosmic power-zones into the cerebro-spinal fluid and endocrine system. The 16th *kala*, in a macrocosmic sense, is equated with Path 16, the Path of the *Har* or Child (Horus). He is born of the Goddess 15, represented on Path 15 as The Star whose mystical emblem is the eleventh zodiacal sign, Aquarius. This symbolism has been explained in *Aleister Crowley and the Hidden God*, to which the reader is referred.

The reflection of Horus in the 16th microcosmic *kala*, which is numbered 26, is The Devil, or Double, of Horus, i.e. Set. A perfect fusion and balance of forces in the macro- and micro-cosms is thus attained in this 26th *kala*, which is ruled by the energies of Capricorn. The Goat is the astro-glyph of the Scarlet Woman whose EYE (Ayin) is attributed to this path *via* the symbolism of Atu XV, The Devil. This *ain*, or eye, reaches its fullest extent in the name of the Sentinel of this tunnel, i.e. A'ano'nin. His number is 237 which is also that of Ur-He-Ka, the Magick Power of the Goddess ShPhChH (Sefekh), 393.<sup>3</sup> 237 is also the number of IERAOMI, 'to be a priest or priestess', which confirms the sacred nature of this number.

The sigil of A'ano'nin shows the Ur-heka surmounted by the head of the priest and surrounded by the letters BKRN, which add up to 272. This is the number of *Aroa*, 'Earth', and of *Bor*, 'to consume', 'to be beastly', 'brutish', etc. It is also the number of *Orb*, meaning 'the evening', or an *Arab*, i.e. a person living in the West. The West is the place of Babalon. Her totem, the goat, is the glyph of earth in the west as the place of the setting sun. *Obr*, a metathesis of *Orb* denotes 'tears', 'myrrh-dropping', from the Egyptian word *abr*, 'ambrosia', 'ointment', and from *aft*, meaning 'exuding', 'distilling'.

<sup>2</sup> See *Cults of the Shadow*, chapters 1 and 2, for an explanation of these matters.

<sup>3</sup> See remarks on page 166, *supra*.

The magical powers of Path 26 relate to the Witches' Sabbath and the Evil Eye and its *kala* is that which is distilled by the rite of the XI°, for the Evil Eye is the Eye of Night (i.e. the moon), and the ointment, unguent, or myrrh-dropping is the *Vinum Sabbati* prepared at sundown in the cauldron of the Scarlet Woman. Capricorn is the Secret Flame whereon the cauldron seethes, hence its connection with Vesta, who, together with the deities Khem, Set, Pan, and Priapus, is assigned to Path 26.

The disease typical of this *kala* is priapism, and the animals sacred to it are the oyster, the goat, and the ass. The latter is the specific totem of the female and of the *qliphoth* associated with the Moon of Yesod, the *Gamaliel* or 'Obscene Ass'.

The tunnel of A'ano'nin is haunted by satyrs, fauns, and panic demons, and the Order of Qliphoth associated with it is the *Dagdagiron*, meaning 'the Fishy', which denotes the feminine nature. The corresponding Magical Weapon is the Secret Force represented by the shuttered lamp, which is an allusion to the eye concealed in the buttocks of the goat.

The Tarotic attribution of this Path 26 is the trump entitled The Devil, The Lord of the Gates of Matter; for the lunar current is the menstruum of reification which seethes within the Cup of Babalon. She is the Bride of Choronzon for he is in truth Lord of the Gates of Matter.

According to *Liber CCXXXI*:

The Lord Khem arose, He who is holy among the highest, and set up his crowned staff for to redeem the universe.

This means that Set or Pan erects the phallus to redeem the universe, the technical formula of which redemption is resumed in the XI° O.T.O. The Black Diamond is the secret symbol of this operation which involves the gross powers of generation, for the diamond glitters in the darkness of matter as the Eye of Set.

The African pantheon is represented in this tunnel by Legba, the fettish of the 'knotted stick', i.e. the phallus. He is

sometimes known as Echu, the 'rejected'; rejected, that is, by the non-initiate who is unable to understand the value of the First Matter and its relation to the subtler aspects of consciousness. *First Matter*, in this context, is an allusion to that excremental fluid that forms part of the *Vinum Sabbati*. This is distilled at the Feast of Legba which is known as Odun, and which is undoubtedly the precursor of the Witches' Sabbath. Odun means 'the year' and signifies a completed cycle of time, thus linking the symbolism with the periodic cycle of the female. The reference is to the lunar serpent that confers perpetual wealth, hence its association with the Devil and Material Power.

As it is important to make a distinction between the magick of the XI° as practised by contemporary members of the O.T.O., and the interpretation of that degree given by Crowley in his *Magical Records*,<sup>4</sup> I feel justified in quoting the following passage from *Aleister Crowley & the Hidden God* concerning the symbolism of this tunnel:

This symbolism reveals the formula of the XI° O.T.O., which is the *reverse* and complementary rite of the IX°. It does not involve the sodomitical use of sex, as Crowley supposed, but the use of the lunar Current as indicated in his *Magical Record* by the phrase *El. Rub. (Elixir Rubeus)*.

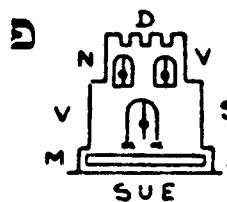
The ancient Draconian Mysteries of Khem upon which the Cult of Shaitan-Aiwass is ultimately based are silent concerning any sodomitical formula *except as a perversion of magical practice*. In that Tradition — the most ancient in the world — Horus and Set originally represented North and South; the heat of Set was symbolized by the blackening or reddening power of the sun in the south, also by Sothis the star which announced the periodic inundation of the Nile, mystically interpreted as a phenomenon of the Feminine Mysteries. The red mud, the inundation, the 'blind' Horus, the Osiris swathed in bandages, the weeping or eclipsed sun, all were equally symbolic of the periodic cycle of the female nature. Set, as the seat, did not symbolize the literal fundament, but the foundation in the lunar and Yesodic sense of the physiological flux that is the true basis of manifestation and stability. Similarly, the retrogressive symbolism of the mediaeval parody of these ancient Mysteries, with its so-called

<sup>4</sup>See *The Magical Record of the Beast 666* (Ed. Symonds and Grant), 1972.

witches' Sabbath and *os obscaenum*, was a still readable reference to the lunar formula. The misinterpretation of these Mysteries in anal terms is, to the Initiate, as much a perversion of doctrine (and, as such, a sacramental blasphemy) as is the recital of the Lord's Prayer backwards and the defilement of the sacraments to the orthodox Christian.<sup>5</sup>

<sup>5</sup> Aleister Crowley and the Hidden God, pp. 109-10.

## *Parfaxitas*



THE 27th Tunnel is under the aegis of Parfaxitas whose number is 450. His name should be vibrated on a deep and imperious note of command in the key of 'C' (lower register), and the sound should be reminiscent of thunder.

His sigil should be drawn in a bright red pigment on an emerald square.

450 is the number of ThN, meaning 'Dragon'. It is the root of Leviathan.<sup>1</sup> Tan, feminine *Tanith*, is that great dragon of the deep that manifests on earth as Babalon, the woman or priestess specially consecrated to the work of the Draconian Current.

The formula of Parfaxitas is that of the VIII°+ O.T.O., which comports the assumption of astral animal forms for the reification of atavistic energies. It is described in detail by Austin Osman Spare, who refers to the process as that of 'atavistic resurgence'.<sup>2</sup>

In the Cult of the Black Snake the formula is known as *De Mystère Lycanthropique*, which Michael Bertiau describes as the 'Mystery of the Red Temple of Atlantean Magic in its first form', which involves 'magical transformations into

<sup>1</sup> See page 217, *supra*.

<sup>2</sup> See *Images and Oracles of Austin Osman Spare*, Part 2.

were-animals for sexual magic'. In its second form it is known as *Ataviqier*, which is analogous to Spare's formula of Atavistic Resurgence.

The O.T.O. version of this formula involves the solitary sex working of the magician, who wears an animal mask consonant with the nature of the atavism he intends to re-activate. Some magicians wear an actual mask throughout the rite in order that the astral assumption may gain substance thereby, but this is a matter of personal preference. At the moment of the seed's emission the god-form is projected beyond the aura of the magician and nourished by his energy. It then reifies on the astral and sometimes on the etheric, plane, where it unites sexually with a similar entity projected by a priestess working the same rite. A successful working is understandably rare, but in cases where the entities attain an objective existence, the result of their congress is such that a very powerful vortex of energy is generated at astral levels of consciousness. It then becomes possible to suck into this vortex the superhuman energies of primal atavisms.

The tunnel of Parfaxitas is littered with hybrid creatures resulting from imperfectly performed operations of this nature.

The animals traditionally associated with this ray are the Owl and the Wolf, hence *Le Mystère Lycanthropique*.

The number of Parfaxitas — 450 — is that of KShPIM, meaning 'incantations', 'witchcrafts', 'sorceries'; and of PShO, 'transgression', which in this context denotes a crossing over into the astral or spirit world. This is confirmed by the word AThMCha (also 450), 'to be crucified', which signifies the crossing over from bodily to spiritual awareness.<sup>3</sup> The word AThMChA derives from the Egyptian *makha*, meaning 'balance', 'level', or 'crossing'.

The sigil of Parfaxitas depicts a Fortress with a door and two windows (eyes) superposed upon the letters SUE,<sup>4</sup> the

<sup>3</sup>See *Cults of the Shadow*, chapter 2.

<sup>4</sup>SUE may be an abbreviation of the first name of Crowley's scarlet woman at the time he received this sigil. Other examples of the inclusion of personal names in the 'transmitted' writings, or *Holy Books*, may be cited. See, for instance, verses 1 and 2 of *Liber LXVI* (*Equinox*, I, vi), *Liber LXV*, V, 43 (*Equinox*, III, i). See also *The Bagh-i-Muattar*.

number of which is 71, which is the number of LAM.<sup>5</sup>

The fortress is magically protected by the letters M V N D V S D (170).<sup>6</sup> The number 71 is that of ALIL, which means 'nothing', 'an apparition' or 'image', and serves to show the astral or non-physical nature of the formula of Parfaxitas. It is also the number of ChZVN, 'vision', and of AIMK, 'thy terror'. It is also the number of 'Silence'. On the other hand, 170 is active and is the number of MQL, the 'wand' or 'baculus', i.e. the phallus of the magician. It is also the number of *Nephilim*, NPIL meaning 'a giant', the mythical designation of a god or extra-terrestrial being, from the Egyptian word *Nepr*, 'a god'.<sup>7</sup> The two numbers together denote the formula of the VIII<sup>8</sup>\* O.T.O., which involves the use of the Turret of Silence and of the Tower of Shaitan (i.e. the wand), in which isolation it conjures images or visions from the Void.

The path above this tunnel is consecrated to Works of Wrath and Vengeance, which shows the markedly martial nature of the current which — in the tunnel beneath it — is interpreted in the form of primal atavisms. Furies and Werewolves haunt its shadows, and the Sword is the magical weapon associated with the deities Mentu, Mars, and Horus the 'flaming God' who rages 'through the firmament with his fantastic spear'.<sup>8</sup> According to *Liber CCXXXI*: 'He smote the towers of wailing; he brake them in pieces in the fire of his anger, so that he alone did escape from the ruin thereof'.

As Scholem has pointed out,<sup>9</sup> the concepts of divine wrath are connected with the purgative current, which in its primary sense is the purgation associated with the feminine cycle. The blood shed by the female at the time of puberty was the purifying or 'redeeming' water of life. This was the first blood

<sup>5</sup>See page 125, *supra*.

<sup>6</sup>The Fortress is a form of the Tower, the symbolism of which has been treated in Part I.

<sup>7</sup>See chapter 7 (Part 1).

<sup>8</sup>*Liber Libri vel Lapidis Lazuli* (Crowley), chapter vii, verse iii.

<sup>9</sup>On the Kabbalah and its Symbolism, by Gershom G. Scholem, Routledge and Kegan Paul, 1965.

sacrifice as it was also the first sacrament.<sup>10</sup> The blood shed in battle was a secondary form of this symbolism and pertained to Mars and the Martian Current. It is in the primary sense of purgation that the expression 'Works of Wrath and Vengeance' should be understood.

Fevers and wounds are the diseases typical of Path 27; also Inflammation, the redness of which is symbolic of the wound of puberty, the first gash being the female cleft with its issue of blood. Hence the Sword as the cleaver or splitter open is symbolic of the vagina, and was so interpreted in the primitive astronomical mysteries.<sup>11</sup> This was continued in the symbolism of the sickle attributed to Saturn, the later planetary representative of the primal Goddess in the heavens.<sup>12</sup>

The precious stone associated with this 27th *kala* is the ruby or red stone; the characteristic plants are rue, peppers, and absinthe, all noted for their fiery qualities.

<sup>10</sup> See Aleister Crowley & the Hidden God, chapter 11, note 53.

<sup>11</sup> The celestial Great Mother was symbolized by the constellation known as the haunch or thigh.

<sup>12</sup> Note that the sickle, or sign of Saturn, is a form of the figure 5 — the number of the female as symbolic of Nuit (i.e. the Negative source of all positivity).

## 18

*Tzuflifu*

## v



THE 28th tunnel is sentinelled by Tzuflifu, whose number is 302 and whose name should be chanted in the key of 'A' sharp. The sigil should be painted in white on a violet ground.

302 is the number of BQR, 'to cut open', 'inquire into', 'dawn', 'dawning of light', from the Egyptian *beka*, meaning 'to extend', *peka*, 'to flower'. Its anagram, BRQ means 'to lighten', 'send lightning', as applied to the Great Serpent (of the Gnostics), from the Egyptian *buiruka*, meaning 'fulgorant', 'glittering'. A further metathesis, QBR, signifies 'a cave', 'hole in the earth', 'tomb'. These three letters therefore constitute the type-name of a place of divination founded on the oracle of the womb.

The sigil shows a Priest or King wearing a crown in the shape of a phallus with its 'eye' protruding. This is an image of the Great Serpent extended or 'flowering', its eye signifying the dawning or opening power of the phallus.

The Atu pertaining to Path 28 is that of *The Emperor*, who is also called 'Sun of the Morning and Chief among the Mighty'. In the Tunnel of Tzuflifu this dawn assumes an almost deliquescent state of heat that resembles a fluid fire-ball.

The disease typical of Path 28 is apoplexy, and the demons which haunt the tunnel are the furies born of the blood of Uranus who was castrated for crimes against the 'ties of

kinship'. The furies (or Erinyes) are depicted in Greek myth as winged women girt with snakes, thus revealing their affinity with the lunar current.

Uranus is the planet assigned to Daäth, with its symbolism of reversion to the source of Non-Being, hence the crime of incest associated with this tunnel.

The relevant verse of *Liber CCXXXI* reads:

Transformed, the holy virgin appeared as a fluidic fire, making her beauty into a thunderbolt.

The thunderbolt typifies the swastika, the whirling or spiral force that restores the world 'ruined by evil'. In this tunnel 'evil' (or chaos) emerges in its raw state through the Gate of the Abyss in the form of lightning (BRQ). In an article entitled 'Life, Death and Antimatter'<sup>1</sup> there appears the following:

Antimatter seems mostly or possibly always to penetrate the world of physical matter through spirals, especially geometric spirals, at the centre of which the threshold between time and antitime apparently exists. Energy appears to move both ways across this threshold.<sup>2</sup>

Later on in the same article it is claimed that the 'human body is composed of three major spirals oriented around the cerebral aqueduct and the fourth ventricle'. If the reader will refer to *Cults of the Shadow* (chapters 1 and 4) he will see the force of these remarks in relation to the *kala* that charges the tunnel of Tzuflifu.

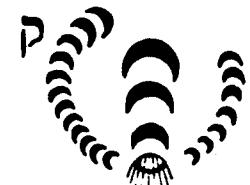
The African pantheon relating to this *kala* reveals the original basis of the above formula. Path 28 is under the influence of Aries (ruled by Mars), which is represented by the fiery aspect of Chango and the god Ogoun with his flaming darts, or *manamana* (literally 'chains of fire', i.e. lightning). As previously explained, the martial symbolism of violent heat, and super-abundant energy, denotes the feminine power that reaches its peak in the Tunnel of Qulielfi (see next section).

<sup>1</sup>The article, by Henry Conway, appeared in *Frontiers of Consciousness*, The Julian Press Inc., New York, 1974.

<sup>2</sup>Italics by present author. Cf. Daäth as the Gate of the Abyss.

19

## *Qulielfi*



TUNNEL 29 is under the influence of the moon and is the haunt of the witch typified by Hekt, the frog-headed goddess and Lady of Transformation.

Qulielfi is the sentinel; her number is 266 and her name should be intoned in the key of 'B'. Her sigil is to be traced in silver – like slug-slime – on a circular stone. The sigil shows 22 inverted lunar crescents, for Qulielfi represents the termination of the *qliphoth* of the 12 zodiacal signs. The central three crescents surmount a blind eye raying downward. This symbolism refers to the three viable days of the five-day lunar flow when the phallus turns a blind eye to the Eye of the Moon as she shreds her *menstruum* of astral creation. Hence the magical power attributed to this 29th *kala* is that of Casting Illusions and Bewitchments generally. As it is written:

It is from the excrement of Choronzon that one takes the material for the creation of a God.<sup>1</sup>

The title of the tarot trump ascribed to Path 29 is *The Moon*, its alternative title being the 'Ruler of Flux and Reflux', and the magic mirror is the sole item of equipment in the lunar temple when Qulielfi is evoked. The mirror denotes the crepuscular state of consciousness peculiar to some regions of the astral plane. It is in this state that success-

<sup>1</sup>See *The Vision and the Voice* (*Liber 418*), *Equinox I*, v.

ful astral working is achieved, for at the borderland of sleep and waking are the 'liers in wait',<sup>2</sup> those elementals that assist in the reification of the inherent dream.<sup>3</sup>

The secret symbol of this tunnel is a dreaming woman performing in her twilight state the manual magick veiled beneath the symbol of the VIII<sup>o</sup>- O.T.O. The number of Qulielfi confirms this symbolism for 266 is SVR, meaning 'olla', 'a pot' or 'vase', a glyph of the vulva in its passive and solitary phase.

But the formula of this tunnel comports another element that is by no means as passive. It is under the sign of the Frog, the transformer from the waters. This totem typifies the evolution of consciousness from the amphibious to the terrestrial state. The frog is the leaper or jumper, which implies a specific formula in connection with the 'other side' of the Tree of Life. In the Cult of the Black Snake this formula is referred to as that of the *Voltiguers*, the vaulters or leapers. Michael Bertiaux alludes to the 'pathway of the *Voltigeurs*' in connection with the voodoo '*vever* of the Marassas, or Twins'.<sup>4</sup> The *vever* shows the three columns of the Tree represented by the central pole of the houngan's tent or hut. Bertiaux has crossed these three columns with the *baton* of Guède Nibho<sup>5</sup> to show the way of the *voltigeurs* 'as well as the pathways for the secret schools of Voodou initiation'. He goes on to say that 'Behind each of the Sephiroth there are the secret pathways ... pathways developed by very specialised magicians and their apprentices within the various secret sects which are based entirely on magical discoveries and insights, and communicated by

<sup>2</sup>The 'liers in wait' are mentioned by Lovecraft, in connection with the fictitious *Necronomicon*, in a passage that refers also to Chorazin. (See *The Lurker at the Threshold*, by H. P. Lovecraft). This is the City of Babalon, as Choronzon may be called the City of the Beast. The Tunnel of Qulielfi leads to the city of Chorazin and the liens-in-wait are the Qliphotic ring-pass-not without the City. The Liens in Wait may equate with the *Ghagiel* (The Hinders) listed in *Liber 777* as the Order of Qliphoth (column viii) associated with the Masloth or Sphere of the Fixed Stars.

<sup>3</sup>In Crowley's Cult of the Beast, the *True Will*.

<sup>4</sup>See *Cults of the Shadow*, p. 171.

<sup>5</sup>The Voodoo equivalent of Saturn.

initiations on each of the secret pathways'.<sup>6</sup>

Charles Stansfeld Jones (Frater Achad), who 'jumped' from Yesod to Binah by what he termed 'an unusual method',<sup>7</sup> had recourse to the secret paths alluded to by Bertiaux. The deeper significance of Achad's magical leap from Yesod to Binah is resumed by the formula of the leapers as it applies to the tunnel of Qulielfi.

Frater Achad attained a profound insight into the nature of the Abyss through his initiation into the backward paths of the Tree. It was Achad who announced the onset of the Aeon of Maat<sup>8</sup> with its formula of the Daughter as a balance to the present Aeon of Horus, typified by Ra-Hoor-Khuit, the Aeon of the Son. Ma-Ion<sup>9</sup> is the Aeon of M.A.A.T., 'that is being interpreted the Master of the Temple of A.'.A.'.<sup>10</sup> Achad had become a Master of the Temple by jumping from Yesod to Binah. He notes that 'this had to do with the Covenant of ST, or Set, proclaimed by Aleister Crowley'.<sup>11</sup>

Ma-Ion suggests, by metathesis, the Mo or Mv Ayon<sup>12</sup> hinted at by Michael Bertiaux in his Fourth Year Grade Papers.<sup>13</sup> Achad approached very nearly to this Dark Doctrine when he examined *Liber Al* in the light of his sudden accession to the grade of M.A.A.T. Instead of interpreting the doctrine in the light of the secret gnosis of Daäth, he permitted his personal hatred of Crowley to distort his vision, as evidenced by the following comments on the key characters of *The Book of the Law*:

<sup>6</sup>Grade Papers of the Monastery of the Seven Rays, by Michael Bertiaux (4th. Year Course).

<sup>7</sup>See *Cults of the Shadow*, chapter 8.

<sup>8</sup>See *Cults of the Shadow*, chapter 8.

<sup>9</sup>This was Frater Achad's name for the Aeon of Maat.

<sup>10</sup>*Liber CCCLXX*. See *Magick*, page 496.

<sup>11</sup>Unpublished Letters of Frater Achad. First Series, p. 56.

<sup>12</sup>The 'Dark Doctrine'.

<sup>13</sup>In a Supplementary Paper edited by Michael Bertiaux in 1975 appears this illuminating statement: 'Will — magical and totally irrational will — power, i.e. free of "rational and static repression" — is the doorway to Universe "B". Thus, the magical will and the true will are identical, and if one is the "doorway to Universe B", so also is the other. It will be seen that this equation has vitally important and far reaching implications, for magick is the apotheosis of the irrational and — as such — in its profoundest sense it is the key to the Dark Doctrine (Mo Ayin).

The so-called Goddess Nuit is, when understood at her true value, the Aetherial Realm of Nature, the lowest plane of the universe, without trace of consciousness, and characterized chiefly by Space, masquerading as Infinity and the Queen of Heaven.

Ra-Hoor-Khuit, the child of the false union of the human soul and the void is really the Zeitgeist — the Time-Spirit, as opposed to the Spirit of Eternal Truth — that which perpetually denies, and is falsity itself; masquerading as the Lord of the Universe — God.

The joke upon humanity, if such it may be called, is that Nuit (by means of the 'voice' and 'personality' given her by Aiwass and 666) sugar-coats the process of dissolution by crying unto men: 'Come unto me!' Thus luring them, not to the Highest, as might be expected, but to the lowest and most negative realm of the universe, the brink of the Black Abyss. [The Universe 'B' phase of Bertiaux's equation].

'Hudit', on the other hand, masquerading as the Lord and Giver of Life (the Knowledge of which is admittedly death [Daäth, as explained in Part I]) supplies the negative ideas that will, if accepted and acted upon, aid the soul in this process of self-destruction and final dissolution.

'Ra-Hoor-Khuit', in the Abyss, awaits the victims of this process with his promised Vengeance, which, in the meanwhile, is threatened against all those 'dogs' of Reason who might turn towards the real Truth or think of exposing the illusion and error of this 'New Aeon' system.<sup>14</sup>

Yet this is precisely the Path that the New Aeon has come to prepare, the path that will achieve its apotheosis in the Aeon of Ma Ion<sup>15</sup> when the *Ma Ayon*, or Dark Doctrine (of Daäth) becomes the formula of attainment.

Mo Ayon or Aion = 891, which is the number of *Uranos* (Heaven). Uranus, the planet, is assigned to Daäth as if to assert the identity of Heaven with the Place of the Abyss on the nightside of Eden.  $8 + 9 + 1 = XVIII$ , *Ceth*, the Great Work symbolized by the Graal of Babalon.<sup>16</sup> The number XVIII reduces to 9, which is that of the lunar current and of Yesod, the Place of the Secret-ion that Achad failed to

<sup>14</sup>Unpublished letters of Frater Achad; 1st. series, p. 65.

<sup>15</sup>i.e. of the Daughter; the *Back* of the Tree.

<sup>16</sup>See remarks on Tunnel 18.

find.<sup>17</sup> Yesod is the equivalent of Daäth on a denser level of awareness. It is the centre of the psychosexual dynamics connected with the magick of the O.T.O. But the most startling gematria of *Mo aion* is obtained when it is taken as *Mu Aion*, 177, for this is the number of *Gan Eden*, the Garden of Eden, the 'lost' paradise. *Mv* = 46; *Aion* = 131; total, 177. The importance of these numbers has already been remarked. 131 is the number of Samael (i.e. Satan), the Guardian on the Threshold, and of Pan, Baphomet, and Mako (Set), the son of Typhon. Eliphas Lévi describes the number 46 (*Mv*) as 'the Key of the Mysteries'. *Mv* is semen; from the Egyptian word *mai*, male seed. It is also the word for 'water', the first ancestral essence that was primarily feminine. 131 (Satan) added to 535 (*Kteis*) yields 666, the number of the Great Beast of the City of Choronzon which is in the Abyss. Thus, the Dark Doctrine of Daäth is of the Aeon of Maat whose mystery — as Frater Achad realized — 'had to do with the Covenant of Set'.

It may now be understood in which sense the tunnel of Qulielfi is equated with the Magic Mirror, the 'twilight of the place', for the moon that illuminates this tunnel is of Daäth, not of Yesod. Hence, in *Liber CCXXXI* we read:

By her spells she invoked the Scarab, the Lord Kheph-Ra, so that the waters were cloven and the illusion of the towers was destroyed.

Kheph-Ra is literally the backside of Ra (the Sun), i.e. the Moon. The waters refer to *Mv*, the water of the Abyss. The towers are those of the Black or Dark Brothers. This points to a mystery concerning the true meaning of Black Magic, for the Dark Doctrine is that of the Dark Brothers who appear upon earth (i.e. on the hither side of the Tree of Life) as Black Magicians. Crowley, it seems, was unaware of this signification otherwise, he would not have referred derogatively to Austin Spare as a 'Black Magician', which Spare assuredly was in the sense just explained, for he was an initiate of the Dark Doctrine.

Frater Achad himself approached very nearly to an under-

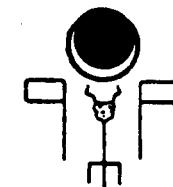
<sup>17</sup>See *Cults of the Shadow*, chapter 8.

standing of this mystery of true Black Magic, but, like many occultists before and after him, he was blinded by assuming that Universe 'B' is 'evil' whereas it is — like Satan — merely the adversary of the sense of individuality that is generated in man by illusory egoidal consciousness. In Universe 'B' occurs the 'dissolution . . . in the kisses of Nu' (i.e. the waters of the Abyss) that Hadit promises in *AL*. II. 44.<sup>18</sup> This also explains the nature of the *qliphoth*, the *Nashimiron* or 'malignant women' that are said to haunt the tunnel of Qulielfi.

Finally, the symbolism of the leaper typified by Hekt, the frog-headed goddess of the *voltiguers* of the backward paths, is emphasized by the ascription to this *kala* 29 of the Mangrove, the swamp-tree haunted by frogs and other members of the batrachia. Lovecraft has alluded to these creatures as those that foregather in the proximity of the Great Old Ones or their minions. Their croakings herald the emergence from Universe 'B' of the Forces of 'evil' which are — more precisely speaking — the true powers of darkness, or non-being. The mangrove is thus the Tree of Death typical of the 'other side' of the Tree of Life.

<sup>18</sup>Note the number of this verse, 44, which is the number of blood (IM).

## 20

*Raflifu*

THE 30th tunnel is under the aegis of Raflifu whose name should be vibrated mellifluously in the key of 'D'. His sigil is to be painted in rayed red upon an amber disc.

The *kala* filtering through this tunnel is of a solar nature. In the infernal tube of Raflifu this becomes blackened rather like a deep shadow cast in bright sunlight.

The number of Raflifu, 406, is that of the letter *Tau* spelt in full, or 'extended'. The mystical *Tau*, or Sign of the Cross, became an emblem of the god of the dead because the Cross symbolizes the crossing over from being to non-being. It is the special emblem of Shaitan, the Chaldean form of Set. The identity of Osiris, god of the dead, and Set, the Black Sun, is substantiated in the symbol of the *Tau*. 406 is the number of the Hebrew word AThH, meaning 'thou' as in *Do what thou wilt* in the Cult of Thelema. 'Do what thou wilt' is an exhortation to the sun or spirit in the blackness of Amenta, i.e. the subconsciousness. It is an invocation of the True Will and of that spontaneity which is the supreme state of consciousness described by Wei Wu Wei as 'non-volitional living'.<sup>1</sup>

AThH (*Ateh*) is one aspect of the triple deity AHA, which

<sup>1</sup>See *All Else is Bondage*, and other works by Wei Wu Wei.

comprises Ani (I), Hua (He), Ateh (Thou); three facets of a deity worshipped in three persons and in three ways: 1) with averted face, 2) with prostration, and 3) with identification. The initials A H A add up to 7, the number of the Stellar Goddess whose symbol — in this context — is the glyph of a sexual formula consisting also of three aspects: 1) p.v.n.<sup>2</sup> (with averted face); 2) cunnilinctus (with prostration); and, 3) normal coitus (with identification).

The above is substantiated, qabalistically, by the fact that the number of Raflifu is the result of adding together the series of numbers from 1-28, which connects it with the lunar cycle.

406 is the number of QVSh, meaning a 'bow', from the Egyptian word *Kesr*, 'an arrow', the symbol of Sothis the Star of Set, which, again, indicates the XI<sup>o</sup> O.T.O. The bow and arrow are among the magical weapons ascribed to this *kala*. 406 is also the number of ShVQ, meaning 'watereth', 'overflow', from the Egyptian *sekh*, 'liquid'; and ShQV, 'drink', from the Egyptian *sheku*, 'drink'. ThV (also 406) means 'desire'; and MOTzVR signifies 'cohibitio', 'restraint', 'withholding', which suggests that a form of Karezza also pertains to this tunnel. These ideas refer to a libation, and the sexual nature of this drink-offering is confirmed by the corresponding text in *Liber CCXXXI*:

Then did the sun appear unclouded, and the mouth of Asi was on the mouth of Asar

This refers to the twins, Set Horus, embracing and becoming one with the Black Sun (Osiris or Shaitan), the God of the Crossing.

The sigil of Raflifu exhibits the horned trident of Typhon (or Choronzon) flanked on either side by the axe or *neter* sign and surmounted by a black sun in the arms of a crescent moon. The horned trident is the triple deity whose formula has been explained above. The axe is the sign of deity. It is

<sup>2</sup> For details concerning p.v.n. (*per vas nefandum*), which comports the use of the XI<sup>o</sup> O.T.O., and therefore the Eye of Set, see *Aleister Crowley & the Hidden God*, pp. 107, 108.

the instrument of cleaving and is therefore of the Goddess, the Cleft One, who is *neter*; that is, she is neither male nor female but *neter* (= neuter) for she is both male and female in a mystical sense that is indicible.<sup>3</sup> The axe sign is represented by the Arabic figure of 7. Her planetary vehicle is Venus, one of whose names is AHA, whose number also is seven.

The leopard is the animal sacred to this tunnel. The black and gold of its spots symbolize the sun in the darkness of Amenta; or, in magical terms, the sexual gold illuminating the subconsciousness with its lightnings. The hawk is the bird of the sun, golden in the upper air where it typifies Horus, black in the abyss where it typifies Set.

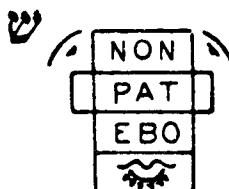
The magical *siddhi* connected with the 30th Path is the Power of acquiring Wealth (gold), and of Preparing the Red Tincture. This symbolism combines the solar and lunar elements in one alchemical glyph.

The disease typical of this *kala* of solar energy is depletion. The fetors of swamps and marshes are symbolic of the 'sick' sun in Amenta.<sup>4</sup> The *qliphoth* therefore haunt this tunnel in the form of will o' the wisps or marsh gases that resemble the curious phosphorescences observed by sensitives over the graves of the dead.

<sup>3</sup> See Part I, chapter 2.

<sup>4</sup> For the meaning of the 'sick' sun; the sun in its feminine phase, see the works of Gerald Massey.

## 21

*Shalicu*

THE 31st tunnel is under the dominion of Shalicu whose name should be vibrated in the key of 'C' in a sibilant and sinister whispering. His sigil should be painted in vermilion on an emerald ground.

The triple tongue of flame (*shin*) is attributed to Path 31, and this is reflected into the abyss in the form of the inverted trident of Chozzar (a form of Choronzon and an emblem of Atlantean magick).

This is the path of Evocation and Pyromancy *via* the secret fire-tongue that manifests in the tunnel of Shalicu in the form of Choronzon. As it is written in the grimoire:

Then also the Pyramid was builded so that the Initiation might be complete.<sup>1</sup>

The number of Shalicu is 500 which is the number of ShR, meaning 'Prince', SORAH, 'principal', from the Egyptian *Ser*, 'chief' or 'head', whence the English 'sir'. Shalicu is the prince of the qliphoth in his form of the arch-devil Choronzon who reigns within this tunnel and who conveys the most secret *kala*, which is known as *The Aeon*. This *kala* flows from the power-zone of Mercury to that of the earth. This tunnel is therefore of prime importance in that it extends to earth the Choronzonic vibrations of Daäth, via Mercury.

<sup>1</sup>Liber CCXXXI.

ThNN, 'to extend', also has the number 500. The attribution is confirmed by ThNIM (also equivalent to 500), meaning 'wild beasts of the desert'. ThNIM approximates to the Egyptian word *tenemi*, which means 'make to recoil'. The denizens of this tunnel are the ravenous beasts of the Desert of Set, and they repulse all efforts to gain access to the pylon of Daäth.

500 is also the number of MThNI, 'the loins', which has affinities with the Sanskrit word *maithuna*, signifying 'coupling', 'sexual congress'.

The fire of this path is the fire of Set which is the sexual heat typified by the beasts that lurk on the threshold of Daäth before the Veil of the Abyss. The Pyre or Pyramid, and the Fire, are identical; hence the pyramid as a symbol of Set and of the Star Sothis.

The gods attributed to the 31st *kala* are Vulcan and Pluto; twin aspects of Hades (its fiery and its dark aspects respectively). Pluto is a form of the Cerberus or dog-headed beast that guards the Gates of the Abyss.

The sigil of Shalicu shows the tomb of Christian Rosencreutz, or, more precisely, the plaque that announces the fact of death, judgement, and resurrection. These comprise the three-fold formula of Crossing the Abyss *via* the crucifixion or passage from life to death. The idea of judgement, implicit in the old aeon cults, denotes the purgation and refinement of the gross body (the mummy) and its preparation for the crossing over to Amenta. This is adumbrated in the alchemical formula of the Black Dragon which symbolizes the appearance of the First Matter (Being) in its corrupt or unregenerate state (ego), prior to its projection as the Ultimate *Kala* (medicine).

In the mysteries of the Golden Dawn this formula was expressed by the rituals of the  $0^\circ = 0^\square$  and  $5^\circ = 6^\square$  Grades; the first adumbration — from the point of view of earth dwellers (Malkuth) — of ultimate Non-Being proceeding through the power-zone of Hod (Mercury) into Malkuth (Earth).

The magical *siddhi* of Path 31 is Transformation, Invisibility, or Dis-appearance; the disappearance of the world of appearances (i.e. the noumenalisation of phenomena which, interpreted in terms of objective existence, is the transformation of the gross body into its ethereal essence).

The 'typical disease' ascribed to Path 31 is Fever, which is associated with heat or fire and which culminates in the tunnel of Shalicu as Death and/or Full Insanity.

The African pantheon related to this *kala* includes the fiery aspects of deity such as Manamana (lightning); Orun-apadi, the furnace equivalent to the Christian concept of hell; and Egungun, the Last Judgement. It is interesting to note that The Last Judgement was the title given to the Tarot Trump which showed the dead rising from their tombs. The symbolism of this trump, revised in accordance with New Aeon doctrine, is now entitled *The Aeon*, and it is in the form of the Child that the resurrected spirit arises from the darkness of Amenta. The great mystery is, however, that this child is feminine: the daughter, not the son. She is shadowed forth in the imagery of the fabulous bird, TzITzISH, which denotes the feathered or fledged bird (i.e. the pubescent female), the bird of qabalistic legend. Its number is 500. It is the ultimate symbol of the Aeon of Maat as adumbrated in the Dark Doctrine of *Ma Ayon*.

Concerning this Doctrine, which is of paramount importance, Michael Bertiau observes:

In the Druid metaphysics, which is more ancient than the Celtic religion . . . the study of Universe 'A' [the known universe] is called 'ontology', or the science of being, while the study of Universe 'B' [the Meon, or unknown universe] could only be called 'meontology', or the study of non-being. However, they [i.e. the Druids] do not develop this conception very well, *out of fear of contacting the beings in the other universe*.<sup>2</sup>

According to ancient occult lore there is but one method of penetrating the mysteries of the Meon, and that is by a reversal of the magical invocations which one would normally

<sup>2</sup> Italics by present author.

use in connection with Universe 'A'. Frater Achad in recent times used this formula of reversion in a qabalistic sense and it enabled him to unravel many mysteries in *The Book of the Law*. It yielded the magical key that Aleister Crowley had searched for in vain, yet Crowley had intuited the correct formula when he declared: 'I recognize magick as concerned to reverse any existing order'.<sup>3</sup>

Michael Bertiau has carried this idea a stage further than both Crowley and Achad. Bertiau suggests that 'Choronzon might be thought of as one of the approaches to Universe 'B'.

It may, indeed, have been through this tunnel to the 'other side' of the Tree that Crowley acquired the elements of 'evil' that were to wreck his work in the Outer and make his books abhorred by those who did not understand the singular connection between the two universes. Bertiau explains this matter clearly:

Evil does not exist in Universe 'A', and in Universe 'B' it does not exist. However, when there is a relationship between the two universes, there is the possibility of evil coming into the world, into Universe 'A'. That is why the magicians who work along the lines of seeking contact with Universe 'B' are sometimes in a situation where they convey the impression of being 'Black Magicians' or else of being 'dangerously evil' or 'perverse and unnatural'.

Bertiau goes on to say that Choronzon's 'evil quality exists solely in the fact that he exists *between* the two universes, 'A' and 'B', as a magical guardian . . .<sup>4</sup>

The 31st Path is divided between the powers of Fire and Spirit, and the 32nd and final path is divided between the powers of Earth and Saturn.

In the 31st tunnel the powers of Fire and Spirit resume the formula of the Fire Snake, which is that of Spirit/Matter in the macrocosm and Choronzon/Woman in the microcosm. In other words, the essential forces of darkness (matter) are

<sup>3</sup> *The Magical Record of the Beast 666*, p. 248. The supreme symbol of reversion is Typhon, the goddess who represents the Backward or Averse Way. See *The Sirius Mystery* (Temple) p. 71.

<sup>4</sup> Italics by present author. Michael Bertiau, 3rd Year Course (*Monastery of the Seven Rays*).

activated in the macrocosm by the element of Spirit, and in the microcosm they manifest in the woman who embodies the Fire Snake.<sup>5</sup> The mechanics of this formula have been explained in my Typhonian Trilogy.<sup>6</sup>

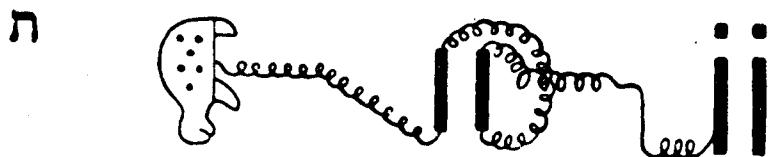
To this *kala* 31 the Red Poppy, Hibiscus, or China Rose, are attributed, for these flowers are symbolic of the Scarlet Woman -- Babalon -- who incarnates the cosmic energies of the Fire Snake. These are symbolised by the Fire Opal which exudes as a precious stone from her vulva, and by the Pyramid of Set, the cosmic phallic flame that consumes it utterly with its triple fire-tongue.

<sup>5</sup>i.e. the initiated Priestess of the Beast, Shugal-Choronzon.

<sup>6</sup>See also Crowley's explanation of the Formula of LASHTAL (*Magick*, pp. 415-16).

22

## *Thantifaxath*



THE 32nd tunnel is under the aegis of Thantifaxath whose number is 1040 and whose name should be reverberated in the key of 'B' sharp as if in the hollows of chthonian deeps. His sigil is to be painted on a black rectangle rayed with blue.

1040 is the number of the Temenos (the precinct of a temple), and of Choros, which, according to *The Canon* (p. 195) was 'a dance by which the earliest worshippers invoked the deity, moving with measured steps around the altar'.

In this *kala* is resumed the entire range of macro- and microcosmic *kalas*. Sixteen *kalas* are allotted to the macrocosm, and sixteen to the microcosm. The 32nd *kala* is, in a sense, the second sixteenth and as such pertains to Earth, typified by the altar. The sigil of Thantifaxath thus forms the earth or base of the entire series of *kalas* and the anode and cathode are linked or earthed to the *Tau*<sup>1</sup> that has its origin in the subconsciousness, thus:

The sigil includes the geomantic figure of Acquisitio which is attributed to the number nine, and which, in this instance,

<sup>1</sup>i.e. the phallic current.

is informed by the fiery Sagittarius — hence the electrical nature of Thantifaxath and its earthing in the hidden chthonian cells. These are typified by the forces of restriction and incarceration symbolised by Saturn.

The magical *siddhis* of this *kala* comprise Works of Male-diction and Death, and the sickle of Saturn — The Great One of the Night of Time — is the supreme emblem of this Tunnel which is the resort of ghouls and larvae of the pit lit by the lurid phosphorescent glare of corpse candles.

The Ash and Cypress, the Nightshade, the Elm, and the Yew, are the trees of darkness in whose shadows the tunnel disappears into the deepest cells of the earth. Yet this tunnel has affinities with the ocean of space through its association with Set, the child of the Goddess of the Seven Stars whose planetary vehicle is Saturn.

Sebek, the crocodile, is the zoomorphic emblem of this tunnel, and Mako — a name of Set as the son of Typhon and the powers of darkness — is the secret deity of this nethermost cell. The God Terminus also belongs here, for this outpost of the cosmic system is truly the end of the cosmic vibrations which, from this point, return to their source in the stars.

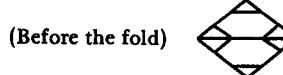
In the African complex of powers associated with the 32nd *kala* are the Ogboni and the Egungun which typify the most dreaded occult organizations in the whole of Africa. It is here also, in the depth of earth as in the most outflung gulf of blackest space, that the Odun or African Sabbath is celebrated with the primal rites of the Elder Gods who serve the Great One of the Night of Time. The Zangbeto or 'people of the night who come from the other side of the sea'<sup>2</sup> also haunt this power-zone of finality and death.

The disease typical of this *kala* is arteriosclerosis, the hardening of the arteris that is the adjunct of senility and the onset of the final rigor.

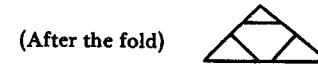
The works of this tunnel include incarceration or 'tying up as a corpse' in the swathings of eternity. This is the origin of

<sup>2</sup>i.e. from the depths of space beyond Saturn; Saturn is the Great Sea.

a deadly form of sorcery which consists in imprisoning souls in space by a curious method that has been described by Michael Bertiaux. The prospective victims of this particular form of attack are placed — symbolically<sup>3</sup> — in a diamond-shaped figure:



(Before the fold)



(After the fold)

To intensify their confinement, mentally you will fold the diamond into the triad, so that two persons will struggle to occupy each of the three remaining angles of this form, which each have enough magical space for only one person. This will cause their objective conflict as they fight to occupy the same psychic and mental *situs* . . . By this method many enemies have died of occult suffocation, because they have been cut off from cosmic vitality by means of the magical walls of innermost space.<sup>4</sup>

The 32nd Path transmits the astral energies of Yesod to the sphere of Malkuth thereby effecting the final 'earthing' of all the *kalas* and influences that have streamed through the tunnels from Pluto (Kether) to Earth (Malkuth). But at this utmost and final earthing of the cosmic current a sudden reversal occurs; and this is the formula of Magick itself, that the Current having earthed itself in Malkuth<sup>5</sup> now turns back upon itself and streaks up the Tree to dissolve in its source in the transcosmic centres of energy represented by Kether.

Thus 'Malkuth is in Kether and Kether is in Malkuth, though after a different manner'. The Bride is celebrated in the final verse of *Liber CCXXXI* with the words:

And in the heart of the Sphinx<sup>6</sup> danced the Lord Adonai,<sup>7</sup> in his garlands of roses and pearls making glad the concourse of things, yea making glad the concourse of things.

<sup>3</sup>i.e. in the form of sigils. See *Images and Oracles of Austin Osman Spare* for a method of sigil construction.

<sup>4</sup>Michael Bertiaux, *Monastery of the Seven Rays Grade Papers*, Fourth Year Course. Such forms of magical constraint may account for the frequent karmic recurrence of asthma and kindred respiratory diseases that afflict so many occultists.

<sup>5</sup>Malkuth is The Bride of the creative power in Kether.

<sup>6</sup>The mystery of the identity of Kether and Malkuth or, in Eastern terms, of Nirvana and Sangsar.

<sup>7</sup>The Holy Guardian Angel of each individual. Crowley identifies Adonai with the Serpent Apep (*Liber LXV*, v. 57).

## Glossary

(Note: Many of the following terms are defined with specific reference to the Typhonian Tradition).

Af.: African term

Eg.: Ancient Egyptian

Gk.: Greek

Gn.: Gnostic

Heb.: Hebrew and/or Chaldean

Skt.: Sanskrit

Voo.: Voodoo

*A.'.A.'*. (*Argenteum Astrum*) The teachings of the A.'.A.', or Silver Star, derive from extra-terrestrial sources, *viz.* Sothis (Sirius), the Star of Set. See *Sothis*.

*A'abirion* (Heb.): 'The Clayey'. An Order of Qliphoth (q.v.) ascribed to the 22nd Tunnel.

*A'ano'nin* (Heb.): Sentinel of the 26th Tunnel.

*Aba-it* (Eg.): A bee. A symbol of Sekhet (q.v.).

*Abrahadabra* (Gn.): The supreme spell or formula of the Great Work (q.v.) as restored by Crowley. Its number is 418.

*Abyss*: The great gulf or void that constitutes a *solution de continuité* between the phenomenal world of manifestation and its noumenal source, i.e. non-manifestation.

*Adam* (Heb.): Man. The word means the 'red earth or sub-

stance', blood being the basis of manifestation and therefore of incarnation.

*Adimiron* (Heb.): 'The Bloody'. An Order of Qliphoth (q.v.) pertaining to the 16th Tunnel.

*Ado* (Af.): 'The City of Prostitution', situated near Badagry (West Africa). Sacred to the primal goddess, Odudua (q.v.).

*Adonai* (Heb.): Lord. Sometimes applied to the Holy Guardian Angel.\*

*Afefe* (Af.): God of wind or spirit. Later Apap or Apophis (q.v.).

*Agapé* (Gk.): Love. The word adds up to 93. It is one of the key words of the present Aeon. See *Aiwass*, and *Thelema*.

*Aidoneus* (Gk.): A form of *Adonai* (q.v.). Aidoneus is also a form of Ad or Had (cf. Hades), the Chaldean form of Set, Lord of the Abyss or underworld.

*Aidowedo* (Af.): The rainbow goddess. See *Qesheth*.

*Ain* (Heb.): Nothing. The Void. In a symbolic sense, the Eye of the Void, for Ain or Ayin means 'an eye'.

*Ain Soph Aur* (Heb.): Limitless Light. The Void beyond the known Universe represented by the Tree of Life, of which Kether is the most remote outpost, is characterized by *Ain soph aur*.

*Aiwass* (var. *Aiwaz*). The extra-terrestrial entity that transmitted *The Book of the Law* (AL) to Aleister Crowley in Cairo in 1904. A full account of the transaction appears in *The Confessions of Aleister Crowley*, and other of his writings. The number of Aiwass is 418, the number of the Great Work, while that of Aiwaz is 93 or thrice 31, the key number of *The Book of the Law*. (See *Magical and Philosophical Commentaries on The Book of the Law*.)

*Ajna chakra* (Skt.): The occult centre of magical power situated in the region of the pineal gland, sometimes known as the 'third eye'. There is a magical affinity between the *ajna* eye, the *ayin* eye, and the *yoni* 'eye'. Ajna is the seat of magical vision, occult procreative power, and ecstasy.

*Akasha* (Skt.): Spirit. Symbolized by a black egg.

*AL* (Heb.): God; the definite article.

*AL*: Abbreviated form of the title *Liber AL vel Legis (The Book of the Law)* communicated to Crowley by Aiwass, q.v.

*Aleph* (Heb.): The number one, and the first letter of the Hebrew alphabet. Its shape resembles a swastika.

*Alim* (Heb.): The elemental gods.

*Amenta* (Eg.) The hidden (*Amen*) land (*ta*). The abode of the midnight sun, Khephra, q.v. In the microcosm, Amenta symbolizes the subconscious or dreaming mind.

*Amprodias* (Heb.): Sentinel of the 11th Tunnel.

*Anansi* (Af.): See *Once*.

*Aossic*: Name of a Great Old One; an extra-terrestrial entity which, together with Aiwass, maintains a link with mundane consciousness through the O.T.O. (q.v.). It is the magical name of the present Head of that Order. See Part 2, Chapter 3, of the present book.

*Apap* (or *Apep*) (Eg.) The god Set in his ophidian form. His sigil is given on page 140. The Greek version of Apap is Apophis. It derives from the earlier Afefe (q.v.).

*Aquarius*: The 11th zodiacal sign symbolizes the twin streams of polarized life fluids ≈≈. It is ruled by Saturn, the planetary representative of Shaitan or Set whose influence is reflected into the terrestrial sphere via Aiwass.

*Assiah* (Heb.): The material world.

*Ataviqier*. A term used in the Black Snake Cult to denote a formula similar to that of Austin Spare's *Atavistic Resurgence*. (See *The Magical Revival*).

*Atmadarshan* (Skt.): Vision (*darshan*) of the Real (*Atma*, the true Self as distinct from the ego).

*Atum*: (Eg.): The red or setting sun. A symbol of the solar-phallic energy illuminating the darkness of Amenta, q.v.

*Aub* (Heb.): See *Ob*.

*Aud* (Heb.): See *Od*.

*Atziluth* (Heb.): The archetypal or spiritual world.

*Ayin* (Heb.): An Eye. *Ayin* is the number 70, and denotes the 'secret' eye of Set. It is a loaded term in the Draconian Cult.

*Aza* (Gn.): 'The evil mother of all demons'.

*Azoth*: An alchemical term for the fluid. The combined essences of the fully polarized power-zones in the human male and female organisms.

*Ba* (Eg.): Soul or spirit.

*Babalon* (Heb.): The title of the Scarlet Woman or consecrated priestess used in the rites of Draconian magick. Her number is 156, which is the number of shrines in the City of the Pyramids (q.v.). Babalon means, literally, the Gateway of the Sun, or solar-phallic power. But Babalon is not only the medium of the solar force, she is the inspirer of its energy. At the height of her Rite she becomes oracular and endowed with magical *siddhis* (powers).

*Baphomet* (Gn.): The Octinomos or eightfold name of magick power which Crowley assumed as the Outer Head of the O.T.O. (q.v.) Baphomet was adored by the Templars in the form of a Head. That it had a feminine origin is shown by Gerald Massey who writes: '*Mete* was the *Baphomet* or mother of breath'. (*Nat. Gen.* II. 14.) According to Von Hammer, the formula of faith inscribed on a chalice belonging to the Templars is as follows: 'Let *Mete* be exalted who causes all things to bud and blossom, it is our root; it is one and seven', i.e. it is octinomos, the eightfold name.

*Baratchial* (Heb.): Sentinel of the 12th Tunnel.

*Bath Kol* (Heb.): 'Daughter of the Voice'. A magical mode of oracular utterance which involves the lunar current.

*Behimiron* (Heb.): 'The Bestial'. An Order of Qliphoth (q.v.) pertaining to the 28th Tunnel.

*Beth* (Heb.): The number two. Its similarity to our word 'both' is significant. It means a 'house' and is typical of the womb which is the primal divider into two.

*Bhakta* (Skt.): Devotee. One who follows the Path of Devotion to a particular deity or ideal.

*Binah* (Heb.): The third cosmic power-zone or *sephiroth*. It is ascribed to Saturn, the planetary representative of Set. It

is also known as the City of the Pyramids (q.v.) and is the home of Babalon whose 156 shrines constitute the City. *Binah* means 'understanding', for this is the first power-zone beyond the Abyss and the first place on the Tree where true understanding can dawn.

*Black Snake*: See *Couleuvre Noire, La*.

*Brahmarandhra chakra* (Skt.): The eighth or highest microcosmic power-zone situated at the region of the cranial suture and typified, in images of the Buddha, by the top-knot.

*Bultu* (Af.): Hyena. See *Bultungin*.

*Bultungin* (Af.): 'I transform myself into a hyena'. The word of power used by votaries of the Cult of the Spectral Hyena. See *Kabultiloa*.

*Cancer*: The Crab. The zodiacal sign denoting — in the Draconian Cult — the oblique or sideways Path. It is a glyph of the Great Work (q.v.).

*Carfax* (Voo): God of the Crossing, or the Crossroads. A form of Baron Samedhi, or Baron Cimitière, Lord of the Underworld and of the Dead. In the Cult of Choronzon: the Lord of Daäth (i.e. Death).

*Carrefour, Maitre* (Voo.): See *Carfax*.

*Chakras* (Skt.): A lotus or wheel. Whirling vortices in the subtle anatomy of man which concentrate magical and mystical powers (*siddhis*) when aroused and set in motion by the Fire Snake (q.v.) in its dynamic aspect.

*Champana* (Af.): God of venereal diseases. A qliphotic reflex of the 14th *kala*.

*Chandrakala* (Skt.): Lit. 'moon-juice' or moon medicine. The ultimate alchemical metal or medicine identified with the lunar current in its fullest manifestation.

*Chaos* (Gn.): Its number is 156 which identifies it with Babalon (q.v.), who is one half of the Beast (*Therion*) 666. See *Choronzon*, and *Shugal*. Chaos is the ultimate substance of antimatter.

*Characith* (Heb.): Sentinel of the 18th Tunnel.

*Cheth* (Heb.): The number eight. Cheth means a 'fence', 'wall', or 'veil', i.e the veil of the virgin. See *Koth*; also *Paroketh*.

*Chit* (Skt.): Consciousness.

*Chittam* (Skt.): Mind-stuff.

*Chit-jada-granthi* (Skt.): The subtle knot or complex at which sentience identifies itself with insentience and thus appears to create an autonomous entity, or conscious subject, having the 'world' as its object. *Chit-jada-granthi* is therefore the point at which the illusion of an ego, or separate self arises.

*Chokmah* (Heb.): The second cosmic power-zone. The abode of the Magus, as Binah is the abode of the Priestess. Chokmah is the power-zone associated with the 'forbidden' or 'hidden' Wisdom, which is the meaning of the word Chokmah.

*Choronzon*: One half or aspect of the The Beast 666, the Guardian on the threshold of the unknown Universe, or Universe 'B'. The number of Choronzon is 333. It is thus the feminine half of the Beast, whose other half is the desert howler, *Shugal* (q.v.). Choronzon is probably a corrupt form of Chozzar, q.v.

*Chozzar*: Lit. 'a pig'. The pig is one of the typhonian teratomas, or symbols of Set. The symbol of Chozzar resembles the triple prong of Neptune, which is the name by which Chozzar is known to the uninitiated. He was, according to Blavatsky, the God of Atlantean Magic.

*City of the Pyramids*: A designation of Binah, the third *sephira*, on account of its being the abode of Babalon whose 156 shrines comprise the City.

*Coph Nia*: A cypher used in *AL*. It denotes the secret or reverse eye (*nia*) of the daughter (*Coph*). See *Koph*.

*Couleuvre Noire, La*: The Black Snake is the name of a modern Voodoo cult working with the Ophidian Current and directed by Michael Bertiaux. See *Cults of the Shadow*.

*Couleuvre Rouge, La*: The Red or Scarlet Snake is a form of the Fire Snake, q.v.

*Cynocephalus*: The dog-headed ape or sacred baboon of ancient Egypt. See *Kaf-Ape*.

*Daäth* (Heb.): The eleventh cosmic power-zone; sometimes called the ‘false’ *sephira*. Daäth is the gateway to the ‘other’ world — Universe ‘B’ — sentinelled by the Beast 666 (Shugal-Choronzon), hence its association with death as the formula of transition from the phenomenal world of appearance to its source in noumenon; the absence of the apparent and the presence of the *real*.

*Dagdagiel* (Heb.): Sentinel of the 14th Tunnel.

*Dagdagiron* (Heb.): ‘The Fishy’. An Order of Qliphoth (q.v.) pertaining to the 26th Tunnel.

*Daleth* (Heb.): The number 4. This letter is attributed to Venus as the door (*Daleth* means a ‘door’) of all manifested life.

*Dangbe* (Af.): A serpent god, and therefore a symbol of the Ophidian Current.

*Dark Doctrine, The*: See *Mo Ayon*.

*Darshan* (Skt.): Vision, in the sense of direct or immediate perception of the noumenal base of phenomena.

*Death Posture*: A term used in *Zos Kia Cultus* to indicate the god-form or *mudra* of Daäth, whereby the world of appearances ceases and its noumenal source is revealed.

*Dogon*: An African tribe that has recently been found to have had a ‘direct teachings’ transmission from the Star of Set (Sirius) which spans more than 10,000 years. (See Robert Temple’s *The Sirius Mystery*).

*Draco*: The stellar representative of Chozzar, q.v.

*Draconian Tradition* The Choronzonic Cult, or Cult of the Beast, that originated in the Ophidian Mysteries of Inner Africa and flowered in Egypt as the Stellar Mythos or Typhonian Tradition.

*Dukes of Edom*: See *Edom*.

*Echu* (var. Legba, q.v.). The fetish of the ‘knotted stick’, i.e. the phallus. Echu is the ‘rejected’; rejected, that is, by the

non-initiate who is unable to understand the symbolism of the creative current. See *Shu*.

*Edom* (Heb.): The Hebrew version of *Tum* or *Atum*, the red or setting sun symbolic of the phallic force illuminating the underworld (subconsciousness), Amenta. The 11 Dukes of Edom refer to the reflections of the cosmic power-zones, including Daäth, in the subconsciousness of humanity. See *Esau*.

*Egungun* (Af.): Lit. ‘bones of the dead’.

*Elixir Rubeus*: The effluvium of Babalon, the Scarlet Woman, which is the menstruum of the lunar current. See Crowley’s *Magical Record* for accounts of workings involving this *kala*, which he abbreviates to *El. Rub*.

*Esau* (Heb.): Another name for Edom. Esau means ‘red’. According to Kuhn ‘Tradition shows Esau imaged by the solar hawk, which symbolises blood’. The Kings of Edom therefore were Kings of the Red Land, or place of blood, hence their association with the idea of ‘unbalanced force’ typical of the Qliphoth.

*Fafnir Worm*: The Norse equivalent of the African *Afefe* (q.v.) that became the Egyptian Apap or Apophis, the Ophidian form of Set.

*Fire Snake*: The *Kundalini*. The primal *shakti* or power that is usually dormant in the non-initiate. She is embodied in and by the Scarlet (or fiery) Woman who awakens the solar-phallic force of the Magus and thereby inspires him with creative energy.

*Frog*: The supreme totem and zoötype of the Leapers of the Backward Paths or Tunnels of the Tree of Life. See *Hecate*, *Hekt*, and *Voltigeurs*.

*Gamaliel* (Heb.): An Order of Qliphoth relating to Yesod, the power-zone of sexual magick. Its formula is that of the ‘Obscene Woman’ whose zoörmorphic symbol is the ass which the Templars were accused of worshipping.

*Gan Eden*: The Garden of Eden which is the field of the inter-

play of polarized cosmic and microcosmic forces interpreted in terms of magical (i.e. sexual) energy. The number of Gan Eden is 177 which is that of *Mu Aion* (q.v.), the 'Dark Doctrine' concerning the 'other side' of the Tree.

*Ganin-Gub*: A serpent sacred to the Hottentots. It is one of the zootypes assumed by the haunters of the 17th tunnel of Set. It also assumes the form of the *Bultu* or spectral hyena.

*Gargophias* (heb.): Sentinel of the 13th Tunnel.

*Gematria* (Heb.): A qabalistic system of interpretation whereby words having the same numerical value as other words are considered to be essentially identical.

*Gemini*: The stellar representative of the Eros-Libido current symbolized by the Lovers, or Twins.

*Ghagiel* (Heb.): 'The Hinderers of God'. An Order of Qliphoth ascribed to the Masloth or Zodiac.

*Gimel* (Heb.): The number 3. Gimel means a 'camel'. Note the similarity to the English word camel. This creature is known as the 'ship of the desert', an apt symbol of the Priestess of the Silver Star (Set) who provides *in herself* the vehicle of transit across the desert of Set that lies beyond Daäth.

*Granthi* (Skt.): 'knot' or 'complex'. See *Chit-jada-granthi*.

*Great Work, The*: An alchemical term frequently used by Crowley to designate the uniting of the microcosm and macrocosm (the 5 and the 6), the Pentagram and the Hexagram in the elevenfold formula of *Abrahadabra* (q.v.), of which the heart or essence is Had (i.e. Set). See *Aleister Crowley & the Hidden God* for a full explanation of this term.

*Guède-Nibho* (Voo): A term used in the Cult of the Black Snake to denote the dual polarities, *Ob* and *Od* (q.v.).

*Hadit*: 'The manifestation of Nuit' (AL. I. i.), in the sense that the Child (*Har, Horus*) is the manifestation of the Mother. Hadit is the sun that illuminates the dark, as the son illuminates or fulfills the hidden potential of the mother, for without him She cannot be.

*Har* (Eg.): Child. The *Har* (Greek, Horus) is the son of the mother (Typhon) and is therefore identical with Set. See *Hudit*.

*Harpocrates* (Gk.): The Greek form of Hoor-paar-Kraat, the god of silence; the child (*Har*) who is silent in the sense of being latent in the womb of its mother, yet filled with all the potentiality of her being.

*Hathor* (Eg.): Lit. the womb (*hat*) of the child (*hor*). Hathor was popularized as the goddess of love and sexual pleasure.

*Hé*: The number 5 and therefore the number of the Woman *par excellence*. The two *hés* of *Tetragrammaton* (q.v.), IHVH, represent the Mother and the Daughter respectively.

*Hecate* (Gk.): The Greek form of the Egyptian Hekt, the frog-headed goddess. She is one of the most important figures in the Draconian Cult, being symbolic of the Transformer from watery or astral existence to earth or tangible being. She is also the symbol of the leapers who 'jump' the paths on the reverse side of the Tree. (See *Voltigeurs*). Hecate is equivalent to the number 100 which is *qoph* (q.v.), the glyph of sexual magick, and to *koph*, the daughter of the 'secret' eye. (See *Coph Nia*).

*Hemethterith* (Heb.): Sentinel of the 15th Tunnel.

*Heru-ra-ha* (Eg.): The Crowned and Conquering Child in his dual form of Ra-Hoor-Khuit (Horus) and Hoor-paar-Kraat (Set).

*Hes* (Eg.): Isis. Her name means 'seat', the original foundation or fundament being the womb of the mother.

*Hod* (Heb.): The name of the 8th cosmic power-zone or *sephira* which is attributed to Mercury. It is primarily the zone of mental magick.

*Hoor-paar-Kraat* (Eg.): The god Set, the averse or other side of Horus or Ra-Hoor-Khuit (q.v.).

*Horus*: The general name or designation of the solar-phallic child that is the symbol of manifestation. Set is the reverse of this concept; he represents the backward path, or the way back, to non-manifestation.

*Horus, Aeon of*: A period of approximately 2,000 years

during which the planet earth will be predominantly under the aegis of the energies typified by Horus, the god of manifestation and of the present period of materialism with its tendency to total materialisation. Crowley announced the advent of the Aeon of Horus in 1904 when he 'received' *The Book of the Law* (*AL*) from Aiwass, who described himself as the 'minister of Hoor-paar-Kraat', and who is thereby manifesting upon earth.

**Hriliu** (Gn.): Metaphysical Ecstasy. It is symbolised in the microcosm by sexual orgasm. *Hriliu* is the 'voice of the dove' — the emblem of Typhon and of the Venusian element in humanity.

**Ife** (Af.): The primal African goddess. The Eve of the Hebrews.

**Ile** (Af.): The earth.

**IPSOS**: The Word of the goddess Maat. See *Liber Pennae Praenumbra*, transmitted via Gary Straw and Margaret Cook.

**Isis**: The Greek form of the Egyptian goddess *Hes* who symbolises the base or foundation of life.

**Iyemoja** (Af.): Lit. 'The Mother of the Fish', i.e. the source of the generative current, the fish being symbolic of the sexual principle in its feminine form.

**Jada** (Skt.): Inert. Usually applied to the body, which is animated by consciousness and merely *jada* without it.

**Jagrat** (Skt.): The state of wakeful or mundane consciousness. See *Svapna*, and *Sushupti*.

**Juggernaut**: An Indian version of Yog-Nuit, the force that dissolves phenomenal existence and returns it to non-manifestation.

**Ka**: (Eg.): The shadow or astral double.

**Kabultiloa**: The African cult centre of the *Bultu* (q.v.) or Spectral Hyena. The name means, literally: The shadow (*ka*) of the spectre or spirit (*loa*) of the hyena (*bultu*). See Part II, chapter 7.

**Kaf-Ape**: The cynocephalus or sacred baboon. One of the earliest zoötypes of the lunar current, for by its periodic emissions time was first measured. It later became associated with Thoth, a moon god and god of magick and of writing, for the Kaf-ape was the living prototype of the Word that ante-dated human speech. The symbolism of the Kaf-ape is highly charged and very complex; it is treated extensively in the Typhonian Trilogy.

**Kala** (Skt.): Essences, principles, elements, flowers, perfumes, fragrances, medicines, metals, colours. The word has all these connotations and many more. In the Tantras, the *kalas* are divisions of Time, and have a very special connotation, being connected with the doctrine of the vaginal vibrations or effluvia of the female used in the sacred rites. These are represented in the qabalah and the tarot by magical glyphs which it is the purpose of my books to explain. See the Typhonian Trilogy.

**Kalachakra** (Skt.): The Wheel or Chakra that distils the Supreme or *Mahakala*, sometimes called the *Chandrakala* or moon-medicine.

**Kali**: The Black Goddess of Time (*Kala*). Our word Calendar derives from her name. She is black because Time dissolves phenomenal existence back into non-manifestation.

**Kalinian Current**: A term coined to denote the functions characteristic of *Kali* (q.v.).

**Kam** (Eg.): Black. Its zoötype is the crocodile, a symbol of Mako (a form of Set), the son of Typhon.

**Kaph**: The eleventh letter of the Hebrew alphabet. It is a loaded term in the Draconian Cult where it is synonymous with *Coph* (*Nia*), *Kaf* (Ape), *Qoph* (Moon); all of which, see.

**Karezza**: A sex-magical method whereby energy is built up by erotic stimulation, retained, and directed to occult ends. It was advocated in the West by Thomas Lake Harris (1823-1906), who adapted it from certain Tantric techniques.

**Kartikeya** (Skt.): The Hindu version of the earlier Egyptian

*Har*, *Khar*, or *Khart*, the Child begotten of fire and sometimes equated with the planet Mars (*Horus*). His vehicle is the peacock which is the symbol of Shaitan or Set.

*Kaula Marg* (Skt.): The Path or Way of those who invoke the *kalas* in the *Kalachakra* or Kaula Circle.

*Kether* (Heb.): The first cosmic power-zone and the crown of the Tree of Life through which pour down the influences of the *Ain* or Void, i.e. the 'other' universe that is beyond or outside the known.

*Khabs* (Eg.): A star.

*Khem* (Eg.): Same as *Kam* (q.v.). *Khem* is a name applied to Egypt as the black or red land, and the anthropomorphic representation of this concept was ithyphallic. Primarily, however, the black or red Nilotc mud that literally formed Egypt, was identified symbolically with the red *kala* of the feminine fluid of manifestation.

*Khepr-ta* (Eg.): The frog-headed god of earth, i.e. after the transformation from aqueous (i.e. astral) existence. A symbol of magical transformation and reification.

*Khepsh* (Eg.): The thigh of the Goddess represented celestially by the stellar complex *Ursa Major*, the Great Bear(er), and terrestrially, by the female generative organ. See *Sefekh*.

*Khonsu* (var. *Khunsu*) (Eg.): Lit: 'Traveller of the night sky' (i.e. the moon). He is associated with the Pig of Chozzar (q.v.) and is the original of Guéde, or Ghede, of the Voodoo cults.

*Khu* (Eg.): The original queue or tail of the Goddess was the seat of magical power, of which the *khu* was the later stylised form.

*Kia*: The 'Atmospheric I', or Cosmic Spirit. A term used in *Zos Kia Cultus*. Its symbol is the *Ayin*, or Eye, and it is the centre of magical vision.

*Koph*; The daughter. See also *Kaf-ape*, *Kaph*, and *Qoph*.

*Koth*: The Hollow One (i.e. the vulva).

*Kotha!*: 'Thou Hollow One'. An invocation of the primal goddess that appears in an ancient Gnostic-coptic grimoire

which Crowley restored and re-presented as *Liber Samekh*. See *Magic*, p. 358.

*Kronos* (Gk.): A form of Saturn and therefore an embodiment of the idea of Time. The name is sometimes spelt *Chronos* and is perpetuated in the word 'chronology'.

*Kronotypes*: A term used by Gerald Massey to denote the celestial time-keepers, whether stars or planets. See Part 1, chapter 10.

*Kundalini* (Skt.): The magical power in man symbolized by a serpent having 3½ coils which lies dormant at the base of the spine in the region of the *Muladhara chakra*. It is known to initiates, in whom it can be activated, as the Goddess of the Fire Snake.

*Kurgasiax* (Heb.): Sentinel of the 21st Tunnel.

*Lafcursiax* (Heb.): Sentinel of the 22nd Tunnel.

*Lalita* (Skt.): The sexual aspect of *shakti*, or power. The original symbol of this concept was, not the woman, but the sow, known in ancient Egypt as *Rerit*. The Great Sow or Sower became the Lalita of the Indian and the Lilith of Chaldean lore, where she appears as the Queen of Night and the prototype of the succubus or sexual vampire.

*Lam*: An extra-terrestrial entity with whom Crowley established contact c.1919 and which, in more recent years has been contacted by Soror Tanith of the O.T.O., and by Michael Bertiaux of the Black Snake Cult (*Couleuvre Noire, La*). A reproduction of Crowley's portrait of Lam appears in *The Magical Revival*.

*Lamed* (Heb.): The number 30. The complete lunar cycle consisting of two lunations of 15 days each. Lamed is ascribed to Venus because of the sexual nature of the lunar current.

*Langage* (Voo.): A sacred tongue or language.

*Legba* (Voo.): More correctly, AL-egba, the phallic deity of the Voodoo pantheon equivalent to the concept of Pan. Legba is also known as *Ongogo Ogo*, 'the genius of the

knotted stick' (i.e. the phallus); and Eshu (cf. *Shu*), the 'evil one'. See *echu*.

**Leo:** The astrological glyph of Leo is in the form of the tail of a lioness. The tail or queue was the primal symbol of magical power (see *Khepsh*, *khu*) and that power was considered as feminine. The later cults, however, ascribed a solar-phallic origin to the power, and the lioness was transmogrified into the lion.

**Leviathan** (Heb.): The old serpent ever seeking to penetrate into Paradise. In the *Sepher Yetzirah*, Leviathan is identified with *Theli*, the dragon. MacGregor Mathers suggests *Than*, the root of serpent or dragon, as also the root of Leviathan. (See *The Kabbalah Unveiled*).

**Libra:** The astrological sign of Libra is in the form of the double horizon, with the sun-disc rising or setting according as to whether the Spring or Autumn Equinox is implied. The letter *Lamed* (q.v.) is ascribed to Libra. Venus is its planetary representative and an indication of the nature of the formula whereby the two polarities (i.e. the two horizons) are perfectly balanced.

**Lilith** (Heb.): Adam's first wife was the astral image of desire that became the type of the *succuba*. She represents the visions of unsatisfied desire reflected into consciousness as the vivid and voluptuous imagery that later manifested in the flesh as Eve (woman). See *Lalita*.

**Linga** (Skt.): The phallus. Its connection with the Word or Logos is implicit in such words as lingual, language, etc.

**LVX** (Gn.): The Light of Consciousness. Its complement is *NOX* (q.v.).

**Lycanthropique, Mystère:** A term used in the Black Snake Cult to denote a form of sorcery involving the use of the VIII°+, O.T.O. (See Part 2, chapter 9).

**Mahapralaya** (Skt.): Lit. 'Great Dissolution'. The period of rest or withdrawal to non-manifestation that occurs after the projection of phenomenal existence has gone its round of seven cycles or aeons.

**Mahapurusha** (Skt.): A gigantic form radiant with light. A *deva* or shining one.

**Ma-Ion:** A term coined by Frater Achad to denote the Aeon of Maat. See *Cults of the Shadow*, chapter 8.

**Ma-Kheru** (Eg.): 'The true voice'. A term signifying the function of the god Hormakhu who represents the precise articulation of the Word or Logos which manifests at puberty. The true voice is thus of a creative nature and the vehicle of the Word of Power.

**Mako:** The son of Typhon (and therefore a form of Set), typified by the crocodile. See *Kam*.

**Malkunofat** (Heb.): Sentinel of the 23rd Tunnel.

**Malkuth** (Heb.): 'The bride'. The tenth power-zone, typified by the daughter. See *Koth*; *Malkuth* or *Malkoth* is the power-zone connected with the total manifestation of matter.

**Manamana** (Af.): Lightning.

**Marassas** (Voo.): The twins. Gemini is the astrological glyph of this concept, which is of vital importance in the Draconian Cult. The twins, or lovers, typify the fully polarised aspect of *shakti* (power). Hence they are represented by the Sword. See *Zain*.

**Masloth** (Heb.): The Sphere of the Fixed Stars. A name given to the second cosmic power-zone, Chokmah, the realm of the Magus.

**Meon:** A term used by votaries of the Black Snake Cult to denote the 'other' or unknown Universe, i.e. Universe 'B'.

**Metatron** (Heb.): The angel of *Briah* (q.v.).

**Miroir Fantastique:** A reflection, in terms of the Meon (q.v.), of Universe 'A' (i.e. the known universe).

**Mo Ayon:** A term used by Black Snake Cultists to denote the Dark Doctrine, or the Doctrine of the Dark Side of the Tree.

**Mu Aion:** A variant spelling of *Mo Ayon* (q.v.). Its number, 177, is that of *Gan Eden* (the Garden of Eden), thus indicating the concern of the Dark Doctrine with the nightside of Eden. (See Part 2, chapter 19).

**Mu:** The vulture's cry. Its number, 46, is the Key of the Mysteries. (See Part 1, chapter 11).

*Mudra* (Skt.): Gesture; also a seal, in the sense of magical passes or gestures of the hand that concentrate power in specific centres of the body.

*Muladhara chakra* (Skt): Lit. Root chakra. The power-zone at the base of the spine; the abode of the Fire Snake (q.v.).

*Narcissus*: The myth of Narcissus has a particular reference to the formula of the VIII<sup>o</sup> O.T.O. (See Part 2, chapter 9).

*Nashimiron* (Heb.); 'The Snaky'. An Order of Qliphoth pertaining to the 25th Tunnel.

*Nechastheron* (Heb.): 'The Brazen Serpents'. An Order of Qliphoth pertaining to the 24th Tunnel.

*Nephilim* (Heb.): Giants, Fallen Ones, Abortions. They were glyphed by the Ape. In a mystical sense they are the *mahapurusas* (q.v.) that 'fell through' the window in space typified by Daäth and spawned the Typhonian teratomas described by Berossus in his account of Creation. (See Part 1, chapters 8 and 9).

*Neptune*: See *Chozzar*; also, *Nodens*.

*Neter* (Eg.): The neter-sign or axe is a symbol of divinity as the cleaver into two. As such, it was originally a symbol of the Mother and her child, the latter being *neter* or neuter, i.e. neither male nor female, but having the potential of either. The axe as a figure of 7 is the symbol also of Set, whose name means seven. This figure of seven was attributed also to Venus, the planetary representative of the primordial mother whose original form was the thigh constellation in 'heaven', and the woman's womb upon earth.

*Netzach* (Heb.): The seventh cosmic power-zone or *sephira* to which is ascribed the Goddess Venus.

*Niantiel* (Heb.): Sentinel of the 24th Tunnel.

*Nibho* (Voo.): Lord.

*Nirvana* (Skt.): The interdependent counterpart of *Samsara* (q.v.). When the phenomenal world is dissolved in and by the mind of the Initiate, the result is *Nirvana*.

*Nodens*: A form of Neptune as God of the Deep, i.e. *Amenta*

(q.v.). Nodens is a form of Chozzar, whose symbol is the trident or triple-tongued fire of *Shin* (or *Sin*) the letter of Set.

*NOX* (Gn.): Night. A name of Nuit and the Key of the Abyss. A formula of dissolution that contains the Mark of the Beast. See Crowley's Comment to *Liber VII*, published in the Magazine, *Mezla* (No. 4).

*Nu-Isis*: That aspect of Nuit or Nox (q.v.) that radiates darkness from the transplutonic power-zone sacred to Set or Shaitan. See *Aleister Crowley & the Hidden God*, chapter 10.

*Nuit*: 'Infinite Space, and the Infinite Stars thereof'. Nuit's definition of herself in *AL* (chapter 1, verse 22). As will be seen, her definition contains, hidden within it, the name **ISIS**'

*Ob* (Voo.): A serpent. The root of the word *Obeah*, the Ophidian Current. Its number, 9, identifies it with the lunar power-zone, Yesod, and the magick of the Yezidi.

*Obeah* (Voo.): See *Ob*. The spider is the supreme zoötype of this cult.

*Ochosé* (Af.): Lit. 'The hunter in moonlight', which identifies this deity with *Khonsu* (q.v.).

*Octinomos* (Gn.): The Eightfold Name and therefore the height or summit of attainment. According to Crowley, Baphomet was the eightfold name, and the summit or Head of this Beast was adored by the Templars. Hence Crowley chose the name Baphomet on acceding to the headship of the O.T.O.

*Od* (Voo.): The Magical Light. *Od* is the positive form of *Ob* (q.v.). Its number, 11, identifies it with the light of Daäth (or death), and therefore with the formula of magick or 'energy tending to change'.

*Odn* (Heb.): Eden. The field of electro-magnetic force that is the playground of the Fire Snake (q.v.).

*Odudua* (Af.): The African original of the *Od* or *Odic Force*. She is the primal goddess of the African pantheon. Her

cult centre is *Ado* (q.v.), near Badagry, West Africa. On the Tree of Life Odudua equates with Binah, the power-zone associated with the Scarlet Woman, Babalon.

*Odun* (Af.): The African original of the Witches' Sabbath.

*Odun* means 'the Year' and symbolises the fulfilment of a cycle of time. It is thus the glyph of the full moon and of the *Goddess Fifteen*.

*Ogboni* (Af.): The secret or underground network of *kalas* represented by the Tunnels of Set.

*Ogoun* (Af.): The African original of the fifth cosmic power-zone represented by the planet Mars. The African version of Horus.

*Ombos*: The ancient cult centre of Set in southern Egypt; seat of the shrine of Sevekh-Ra, the crocodile or dragon-headed deity of the dark dynasties. (See *The Magical Revival*, chapter 3).

*Once* (var. *Anansi*) (Af.): The spider. Supreme symbol of the Obeah Cult.

*Ophidian Current*: The Draconian tradition of Apap or Apophis, the primal serpent typical of the Goddess in her dual aspect, viz: *la Couleuvre Noire* and *la Couleuvre Rouge*, or Apophis and the Fire Snake.

*Ordo Templi Orientis* (O.T.O.): The Order of the Temple of the East. In the macrocosm, the east is the place of the rising sun. This is represented in the microcosm by the rising phallus, a symbol of the sexual magick practised by initiates of the Order. (See Part 2, chapter 6; see also *The Magical Revival*, for historical facts concerning the O.T.O.).

*Orungan* (Af.): The African original of the Holy Ghost, *geist*, or gust; the breath of spirit that impregnates and thereby sanctifies. See *Ruach*.

*O.T.O.* See *Ordo Templi Orientis*.

*Pan*: The Greek god whose zoörmorphic symbol is the Goat and whose sacred number is *Ayin*, q.v. In a cosmic sense, Pan is The All.

*Parfaxitas* (Heb.): Sentinel of the 27th Tunnel.

*Paroketh, Veil of* (Heb.): On the Tree of Life, Paroketh is the veil between the higher and lower triads. See *Cheth*, and *Koth*.

*Peacock*: Sacred to the Yezidi and to the Cult of Shaitan. The multi-eyed tail is symbolic of the faculty of astral vision and dream-control which is brought into play in the entranced priestess during the secret rites. (See *Aleister Crowley & the Hidden God*, chapter 7).

*Pé* (Heb.): The number 80, attributed to the Tower (in the Tarot). Pé means a 'mouth'. The mouth and the tower are two of the major symbols connected with the Cult of Maat. (See *Liber Pennae Praenumbra*).

*Petro Rites* (Voo.): The Voodoo equivalent of the left-handed Tantras.

*Pluto*: The planet whose totem is the dog, guide of the dead in the underworld, or world beyond the universe. Pluto is ascribed to Kether, the outer-most (and, by reflection, also the innermost) Pylon of the Tree.

*Qatesh*: The naked goddess who carries flowers and a serpent (see *kalas*). She is mounted upon a lion. Qatesh is an Asiatic version of Babalon straddling the Beast. On an Egyptian stèle, Qatesh is called Kent or Kunt. The lion and the serpent symbolism shows her to be an embodiment of the formula, *love under will*.

*Qadosh* (Heb.): Holy, primeval, ancient. A form of the name Qatesh (q.v.) which explains the sexual nature of the primal Mysteries.

*Qesheth* (Heb.): A rainbow. See *Aleister Crowley & the Hidden God*, chapter 7 for a full explanation of this symbol. The rainbow is associated with the alchemical formula of regeneration through putrefaction.

*Qliphoth* (Heb.): The plural form of *qlipha*, meaning 'an harlot' or 'strange woman'; terms which signify 'otherness'. The shadowy world of shells or reflections. Each *sephira* of the Tree of Life has its corresponding *qlipha*, which is the reflection of the energy which it represents, and these

averse power-zones — or *qliphoth* — form the Tree of Death.

**Qoph** (Heb.): The number 100, which is also that of Hecate (q.v.), goddess of sorcery. Qoph is also the daughter, Koph (q.v.), mentioned in *AL*, whose secret ‘eye’ (*Nia*) is the gateway to Universe ‘B’. *Qoph* means the ‘back of the head’ (cerebellum), where ‘the creative or reproductive force is primarily situated’. (*Magick*, p. 183).

**Raflifu** (Heb.): Sentinel of the 30th Tunnel.

**Ra-Hoor-Khuit** (Eg.): The God Horus as the Child of Light whose shadow is his dark twin, Set (q.v.).

**Rainbow**: See *Qesheth*.

**Rerit** (Eg.): See *Lalita*, *Lilith*.

**RPSTOVAL**: The 8-lettered cypher that appears in *Liber AL*. (See Part 1, chapter 11).

**Ruach** (Heb.): Spirit. The Egyptian root of *Ruach* is *Ru*, the emanating mouth or womb, thus showing that the nature of Spirit was originally conceived of as feminine, and ascribed to water, or blood. In later times, *Ruach* was given a masculine connotation and assigned to air as the wind or breath of creative spirit, hence the gust or ghost that became the Holy Ghost symbolized by the dove, the beast of the air. In yet later phases of its symbolisms, the *Ruach* came to be identified with the Reason.

**Sahasrara chakra** (Skt.): The 1000-petalled lotus which is the eighth and therefore the height, in terms of exaltation and potency, of the microcosmic power-zones. It overshadows man in the sense that the *Ain* overshadows the cosmic power-zones represented by the Tree of Life.

**Saksalsim** (Heb.): Sentinel of the 25th Tunnel.

**Samadhi** (Skt.): Lit. ‘Together with the Lord’. A state of thought-free consciousness characterized by bliss. There are several forms and degrees of Samadhi, the highest being *Sahaja-Nirvikalpa-Samadhi* which is a state of Pure

Consciousness bereft of any subject (ego) and therefore, also, of any object.

**Samael** (Heb.): A prince of the Qliphoth (q.v.) whose wife is the Elder Lilith (q.v.). The number of Samael is 131 which equates him, qabalistically, with Pan.

**Samedhi, Baron** (Voo.): A form of *Baron Cimitière*, Lord of the Dead. He is identical with Carfax, Carrefour, Kalfu, Karfu, etc., the Lord of the Crossroads, hence the Lord of Daäth, the Place of the Cross(ing).

**Samsara** (Skt.): The interdependent counterpart of Nirvana (q.v.). When thoughts arise in consciousness, as on waking from sleep, the phenomenal universe also arises, and with it arises the idea of an ‘I’ or beholder. These two: the self (subject) and the universe (object) rise and set together. They constitute *Samsara* and have no existence apart from the consciousness in which they arise. When subject and object are dissolved in *Samadhi* (q.v.), then *Samsara* becomes *Nirvana*. When both are transcended, then Supreme Enlightenment (i.e. Buddhahood) obtains.

**Satan**: The Opposer; the Adverse and Averse One, and therefore the reflector or double that is the Devil, in the sense of being the antithesis of Being. See *Shaitan*, and *Set*.

**Saturn**: The planetary vehicle of Set (q.v.). Saturn is ascribed to the third cosmic power-zone that is known as *Binah* (q.v.) and the *City of the Pyramids* (q.v.), the abode of Babalon (q.v.).

**Scarlet Woman**: A name given to a certain class of woman chosen for her ability to transmit the vaginal vibrations of Babalon (q.v.). She is called scarlet because red is the colour or *kala* (q.v.) of the lunar current in its Martian phase. (See *Aleister Crowley & the Hidden God*, chapter 10).

**Sekhet** (Eg.): The fierce lioness-headed goddess of the South. Her ferocious qualities typify sexual heat and the fire of fermented drink. Her counterpart in the North is the gentle Bâst, or Pasht, the lunar cat-headed deity of the coolth of night, as Sekhet is solar and of the furnace-heat of day. From the name *Sekhet* was derived the Indian

word *shakti*, meaning power, with special reference to the magical power of creation as typified by the Fire Snake (q.v.).

*Sekhet-Aahru* (Eg.). Lit. The field or zone of Sekhet (q.v.). (See *The Book of the Dead*).

*Sephira* (Heb.): Number, Word, Emanation. The name given to the cosmic power-zones as emanations of the numbers from 0 – 10, from the infinite *ain* of No-Thing and No-Number.

*Sephiroth* (Heb.): See *Sephira*. There are 10 *sephiroth*, and they constitute the cosmic emanations of power schematized as the Tree of Life. See Diagram of Tree.

*Sept* (Eg.): A name of Set and of Sothis. Sept is the number seven and therefore identifiable as the primal goddess of the seven stars who was symbolized by her child, Set (q.v.).

*Serau* (Heb.): The 'hairy deities' (i.e. satyrs, panic demons) of ancient Egypt.

*Serk* (Eg.): The scorpion-headed goddess whose name became identical with the circle, for the first magic circle was the female generative organ, over which Serk presided.

*Set*: The prototype of Shaitan or Satan, God of the South whose star is Sothis. Set, or Sut (Soot), means 'black', which is the chief colour (or *kala*) of Set. Black indicates the dark mysteries of this god which were originally enacted in the underworld, or 'other' world, of *Amenta* (q.v.). Set, as Lord of *Amenta*, or the hidden land (i.e. hell), is the epitome of subconsciousness, and therefore of the True Will or Hidden Sun, the *son* behind the *sun* symbolized by the Star of Set (i.e. Sothis).

*Shaitan*: The Chaldean form of Set (q.v.). The god of the Yezidi whose stellar representative – Sothis – announced the rising of the river Nile. Shaitan, as the Star of Set, therefore represents the deluge of waters (blood) that embodies the Ophidian Current in its feminine or primal form.

*Shakti* (Skt.): Power, particularly magical power. See *Sekhet*.

*Shalchbiron* (Heb.): 'The Flaming'. An Order of *Qliphoth* (q.v.) associated with the 19th Tunnel.

*Shalicu* (Heb.): Sentinel of the 31st Tunnel.

*Shekinah* (Heb.): The qabalistic version of *Shakti* (q.v.). The female embodiment of power.

*Shichiririon* (Heb.): 'The Black'. An Order of *Qliphoth* (q.v.) attributed to the 18th Tunnel.

*Shin* (Heb.): The letter and number of Spirit – 300. The triple fire-tongue that is the special emblem of Set (Shaitan) in his rôle of the God of the Deep (See *Nodens*, *Neptune*). The trident of Set or Typhon, is also the emblem of Chozzar (See *Choronzon*), the god of dark Atlantean sorcery that was carried over into the present aeon as the god of Death (Daäth) and of the Abyss.

*Sin*: See *Shin*. 'The word of Sin is Restriction'. This means that *Shin*, as the lunar current (the moon-god, *Sin*), is the antithesis of *Shin*, the creative spirit or Fire Snake, and, as such, a key to Universe 'B'. This may mean that Restriction (in the sense of *Karezza*, q.v.) could be a dynamic formula.

*Shu* (Eg.): When the Sun-god Atum performed a magically directed act of masturbation he produced the twins, Shu and Tefnut. Shu is fire, or heat; Tefnut is moisture, humidity. (See *The Hieratic Papyrus of Nesi Amsu*, translated by E. A. Wallis Budge, 1891). Shu is a sophisticated form of the African Echu, or Eshu (q.v.).

*Shugal* (Heb.): The desert fox symbolic of Set, the male half of the Beast 666. (The number of Shugal is 333). See *Choronzon*.

*Sirius*: See *Sothis*.

*Sleep, Magical*: For the nature of the Magical Sleep, see Part 2, chapter 3.

*Smen* (Eg.): The *Smen*, *semen*, or seed was originally the fructifying blood regarded as feminine, before the creative spirit was ascribed to masculinity. Hence, *Am-Smen* was the place of purgation and preparation. See Part 1, chapter 6.

*Sothis*: The Star of Set from which the extra-terrestrial

transmission of the Ophidian Current derived. Sothis is a 'twin' Star and, as such, is a perfect glyph of the twins (Set-Horus). Sirius 'A' is visible; the other Sirius, Sirius 'B', is invisible. They represent Universes 'A' and 'B'.

*Srividya* (Skt.): The sacred knowledge or science (of the *kalas*, q.v.).

*Sushupti* (Skt.): Dreamless sleep. One of the three states of Consciousness. See *Jagrat*, and *Svapna*.

*Svadisthana Chakra* (Skt.): The microcosmic power-zone at the region of the solar plexus in the subtle anatomy of man.

*Svapna* (Skt.): The dream state of consciousness. One of the three states of consciousness. See *Jagrat*, and *Sushupti*.

*Tan* (Heb.): Var. *Than*. The root of the word Leviathan (q.v.), that old serpent ever seeking to penetrate into Eden.

*Tanith* (Eg.): The feminine terminal (*ith*) added to *Tan* or *Than* denotes the Draconian Current and the magical formula of Babalon.

*Tarot*: The ancient Egyptian Book of Thoth. It contains 78 symbolic designs wherein are concealed the secret formulae of magical initiation. 78 is the number of MEZLA, 'the influence from above, or *beyond*'. Twenty-two of these glyphs treat specifically of the Major Arcana, or Mysteries, and of the qliphoth of these as described in the present book.

*Tefnut* (Eg.): See *Shu*.

*Temphioth* (Heb.): Sentinel of the 19th Tunnel.

*Teth* (Heb.): 'A lion serpent'. *Teth* is the number 9, and the lion-serpent is the symbol of the Cult of the Spermatozoon; it is thus a secret cypher of the IX°+ O.T.O. (See Part 2, chapter 9).

*Tetragrammaton* (Heb.): The Four lettered Holy Name of God -- IHVH — commonly known as Jehovah. Its number is 26, which is the sum of the numbers of the *sephiroth* of the Middle Pillar of the Tree of Life (see diagram). Its tarotic attribution is that of *The Devil*, which relates to the 26th Path under the aegis of Capricorn (a symbol of Babalon,

the Scarlet Woman, q.v.). Tetragrammaton contains the highly complex doctrine pertaining to the *Yod* and the *Hé* (male and female) and their union (symbolised by the son, *Vau*) which results in the production or manifestation of *Hé* final: the daughter. (See *Coph Nia*, *Koph*, *Qoph*, etc.).

*Thantifaxath* (Heb.): Sentinel of the 32nd and final Tunnel.

*Thelema* (Gk.): The magical or 'true' will that is veiled beneath the psycho-sexual complex of man's deepest consciousness. The purpose of magick is to unveil the True Will and reveal the Hidden Light. To this end it uses the formula of Love (*Agapé*; q.v.).

*Theli* (Heb.): Dragon.

*Thoth*: The Egyptian god of Magick whose vehicle is the kaf-ape (q.v.). In an occult sense, Thoth is synonymous with Daäth (q.v.).

*Tiphereth* (Heb.): The sixth and central cosmic power-zone represented on the Tree of Life as the *sephira* called 'Beauty' (Tiphereth). It is assumed to the sun.

*Tree of Death*: The averse Tree of Life with its tunnels of Set to which Daäth is the Gateway.

*Tree of Life*: The ten cosmic power-zones and the twenty-two paths constitute the Tree of Life. (See diagram). The complex system of *kalas* (q.v.) attributed to the paths has been treated extensively in the Typhonian Trilogy.

*Tuat* (Eg.): The passage or tunnel leading to Amenta (the underworld). Sometimes known as the Duat. It is the Egyptian original of the word Daäth (q.v.).

*Tum* (Eg.): The evening or setting sun associated with the West and with the underworld of Amenta (q.v.).

*Turiya* (Skt.): Pure undifferentiated Consciousness that is absolutely bereft of all thought constructs. It is the one constant reality, and the Only Reality, underlying the three states of consciousness known as *jagrat* (q.v.), *svapna* (q.v.), and *sushupti* (q.v.).

*Typhon*: The Mother of Set and the Supreme symbol of the Draconian Cult in which the primal goddess is worshipped as *shakti* (power).

*Tzalalimiron* (Heb.): 'The Changers'. An Order of *Qliphoth* (q.v.) attributed to the 17th Tunnel.

*Tzaphiririon* (Heb.): 'The Scratchers'. An Order of *Qliphoth* (q.v.) attributed to the 20th Tunnel.

*Tzuflifu* (Heb.): Sentinel of the 28th Tunnel.

*Upadhi* (Skt.): The superimposition upon Reality (Pure Consciousness) of an illusory concept that is assumed to be real (e.g. the 'self', 'others', the world of names and forms). When this *upadhi* is dissolved, enlightenment occurs.

*Uranus*: The planetary representative of Daäth. Uranus indicates the sudden and explosive nature of the formula of magick (or change) associated with the eleventh cosmic power-zone.

*Ur-hekau*: 'The Mighty One of Enchantments'. The Great Magick Power represented by the thigh of the goddess (see *Khephsh*). The great magical power (*Khu*) resides in the queue or tail (i.e. the vagina) of Typhon. *Hekau* connects this power with *hekt* (q.v.) or Hecate, the lunar ophidian current represented by such zoötypes as the frog, hare, lizard, ape, hyena, and other types of periodic change (magick) and renewal.

*Uriens* (Heb.): Sentinel of the 16th Tunnel. (Cf. *Oriens*).

*Vahana* (Skt.): vehicle, medium, menstruum.

*Vama* (Skt.): Woman, Left.

*Vamachara* (Skt.): Lit. The Way of Woman, or the Left Hand Path. The tantric or magical use of the female *kalas* (q.v.) in the Draconian Cult.

*Vama Marg* (Skt.): See *Vamachara*.

*Vampire Vortex*: A specific formula of necromantic magick whereby the soul or astral double of a ritually consecrated and slain priestess is made subservient to the will of the magician.

*Vau* (Heb.): The number six (or sex). The process of sexual union typified by the son, or child, of that union. *Vau* means a 'nail', typical of the phallus.

*Vevers* (Voo): The Voodoo equivalent of a *yantra* (q.v.).

*Ville-aux-Champs* (Voo.): The name of the True Shamballah, the City consecrated to the rites of Babalon, Odudua, Tanith, etc.

*Viparita karani* (Skt.): Total reversion of the senses. See *viparita maithuna*.

*Viparita maithuna* (Skt.): Lit. 'Upside down sexual congress'. A form of magical union involving the total reversion of the flow of consciousness from objective experience to subjective awareness, and beyond both to pure undifferentiated Consciousness. The zoömorphic totems of this reversion of consciousness include such animals as the bat (that sleeps upside down), and the hyena (and other retromingent beasts). In the Book of Thoth this formula is represented by the Hanged Man who is crucified upside down and who thus forms the symbol of the Cross or crossing over into 'other' (i.e. averse) dimensions.

*Virginity, Magical*: See Part 2, chapter 3. A woman chosen for magical rites is said to be virgin when she is in the dream state or oracular phase of a rite. She is then 'unawakened', or in a magical sleep (q.v.).

*Visuddha Chakra* (Skt.): The microcosmic power-zone located at the region of the throat (the centre of the magical Word) in the occult human anatomy. This zone is, significantly, represented by a 16-petalled lotus, which typifies the 8 power-zones of the male doubled or reflected in those of the female partner, or *shakti*.

*Voltigeurs* (Voo.): A term used by Black Snake Cultists to denote the Leapers or Vaulters of the Paths on the 'other side' of the Tree. See *Hecate, Hekt*.

*Wanga* (Voo.): 'The work of the Sword'. (AL. II, 37). The sword is a symbol of the female as the cleaver or cutter in two. See *Zain*.

*Yantra* (Skt.): A geometric pattern or design depicting the

vibrations or sound-waves (*mantra*) which constitute the formula of a deity or a magical force.

*Yesod* (Heb.): 'Foundation' or 'fundament'. The ninth cosmic power-zone. It concentrates the lunar light as the reifying power of the Ophidian Current. This is the Cult-centre of the Yezidi who use the formula of Set, or Shaitan. See *Aleister Crowley & the Hidden God*.

*Yetzirah* (Heb.): The astral world, or world of formation.

*Yezidi*: The votaries of Yezid, who concentrated the power (*shakti*) of Yesod into the Cult of Shaitan or Set, of which Aiwass, 93 (q.v.) is the transmitter.

*Yod* (Heb.): The number ten. It means the total, the complete series of power-zones from Malkuth to Kether. Ten is the one before eleven that causes complete change. It is symbolized by fire in the macrocosm, and by the solar-phallic fire (or spermatozoon) in the microcosm. Yod means a 'hand', thus typifying the executor of the Will (Thelema. q.v.).

*Yog-Sothoth*: A name which appears in the fictions of H.P. Lovecraft. It is an amalgam of the god-names Thoth and Set, the *yog*, or union, being their synonymity.

*Zain* (Heb.): The number seven. The supreme number of the Draconian Tradition symbolized by the twins, Set-Horus (Gemini), and by the Serpent (Z) and the Eye (*Ain*). The word *Zain*, meaning a 'sword' is a glyph of the Goddess as the cleaver in twain, and of the Eye of the Serpent attributed to the Daughter (see *Coph Nia*). *Zain* is also the symbol of sex-magical polarity, and is attributed to the Twins or Lovers in the tarot of the zodiac. The letter *Zain*, spelt in full, equals 67, which signifies the womb of the Mother (Binah = 67) containing the twins, i.e. Set-Horus. Taking the final letter of *Zain* (i.e. 'n') at its full value, the word then equals 717 which is one less than 718, a supremely significant number in the Cult of Thelema, for it is the number of the Stélé of Revealing and of the 'Abomination of Desolation' connected with it. See *The Typhonian*

Trilogy. The whole of this symbolism should be studied in connection with that of the 17th Tunnel.

*Zamradiel* (Heb.): Sentinel of the 17th Tunnel.

*Zombeèisme, Mystère du* (Voo.): A term used in the Black Snake Cult to denote a form of necromancy resulting in the production of a zombie (q.v.).

*Zombie* (Voo.): A neither living nor dead creature that has had its principle of intelligence (soul) ejected, and whose body has been invaded by alien forces or by the will of the magician that has generated it.

*Zos*: A term used in *Zos Kia Cultus* (q.v.), to denote the 'body considered as a whole', i.e. as a total field of awareness. See *Images and Oracles of Austin Osman Spare*.

*Zos Kia Cultus*: The Cult of the Zos (q.v.) and the Kia (q.v.) created by Austin Osman Spare.

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# Errata

Page 13, line 8: physical

20, bottom: add missing footnote 32: Lamed = 30; Teth = 9.

44, penultimate line: delete extra l

45, last para: menstruum misprinted 5 times

48, line 15: menstruum

53, line 13: insert previous before Trilogy:

footnote 6: delete *The Book of the Law* and: substitute *Liber 418*

79, penultimate line: delete which and the s at the end of culminates

81, line 27: perish

95, line 26: veritable

97, line 25: delete wo and substitute who

line 28: add footnote notation after Child, and add footnote as follows:

One is the Mother, two is the child, three the pubescent male evolving from the child.

120, footnote 8: insert quotation mark at beginning

143, line 2: outwards

line 18: Sheitan

146, line 4: through the ape

line 21: menstruum

148, footnote 27: applies, not implies as printed

159, line 8: semblances

181, footnote 16: bracketed words should read; Author's Foreword instead of General Introduction

186, line 2 Delete third n in sentinelled

195, line 21: insert is after current  
footnote 11: for cite read site

196, line 6: priestess

197, line 20: gulfs

204, line 31: practitioners

208, line 25: immortality

222, line 3: which

line 27: A black magician instead of Black magicians

226, line 11: 'Light In Extension' (initials in italics)

230, last line: fetish

244, footnote 18: (DM)

254, line 9: delete and  
line 33: small arteries

257, line 8: add: Crowley identifies Adonai with the Serpent Apap, q.v.

259, line 35: sephira

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