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## Editorial

Welcome to the first issue of Circlecaster. First issues are always a bit interesting to pull together, but even so, I'm pretty pleased with the diversity of content.

Obviously, the value of this publication is in its openness – it is truly intended to be an open forum for the sharing of occult experience. Apart from things that would put us in direct confrontation with the law, we will publish anything submitted by bona fide occult practitioners. How do we know who's for real? A tough call, but you get a feeling about things, and hopefully we'll get it right most of the time.

Naturally, I am a follower of an occult path, but I do not necessarily wish to do all the things presented here, nor do I feel compelled to accept all propositions. I have, however, found that my appreciation of the path I'm on, and the depth of my understanding of its nature, is enhanced by an awareness of those on other paths.

I hope that this journal will achieve balance in its outlook through inclusivity rather than by design. I hope that we will have submissions from witches, magickians, druids, shamans, pagans and heathens of every possible flavour. I hope that the material will range from cheery and light to grave and terrible.

You'll notice a fairly empty page at the back – the one for classified ads – if you wish to be there, no problem.

As you can see, the closing date for next issue is 1 June 1997. I look forward to being inundated with material (you'll receive a free copy of the issue in which your material is published if you give sufficient information for identification).

# One View...

Fleetwind

## Of the Gods

There has always been and always will be a mass of creative energy. This energy is infinitely dispersed - it is everywhere. Its energy plus the energy currently applied as matter (including living things), is the total energy of the universe. Its form corresponds more to thought energy than to heat or light. It is aware and capable of independent thought. It has the ability to shift from energy to matter and back at will. It is neutral, non-judgmental and effectively disinterested. Its cause and reason are unknown and immaterial. It is the source and the origin. The reasons for its exercise of its will are, and should continue to be, beyond comprehension.

As soon as humankind reached a point where there was time and ability to think and question an explanation was sought for the things that simply couldn't be understood or explained. That explanation was "god". The magnitude of the acts of god were such that it was incomprehensible that one entity could be responsible, so the manifestations of god were separated and attributed to individual gods and the gods were assigned human-like traits in grand proportion. No consideration was given to gender issues with respect to the gods - it was inconceivable that there could be anything other than male and female deities - as below, so above. The gods were created in man's image and provided the infinite energy of the source with a "face" that was within the scope of man's acceptance and comprehension.

## Of Ritual, Magic and Religion

Every race created its own gods and

designed rituals to work with their gods - to express thanks, to petition, and to beg. While the rituals almost certainly had no direct and specific effect on the material world, they almost certainly affected the people's ability to deal with the situation. Then, as now, ritual to the deities serves as a focus for positive action in the face of a set of circumstances - anything which aligns the human will and attunes it to the creative energy is far more likely to bring results than independent, unfocused use of the individual's personal power.

By drawing upon a common energy source a bonding of spirit is also achieved, so great results can be achieved when many people work with the same deity aspect - so some gods have acquired huge power through usage.

For reasons not obvious humankind is beset by a selection of fundamental defects of character - they are intrinsic, cannot be removed, only displaced. It is when self interest is displaced by common interest that the individual and the community at large is at its healthiest. It is by consciously linking to the creative energy that this displacement most effectively takes place as all participants can draw upon this infinite source of neutral energy which may be applied to any need at hand (in order to have actuality the link must be *conscious* - what the unconscious/subconscious self can or can't do is academic - until it impinges upon the conscious, by whatever means, it is worthless). Obviously there is no control imposed on whether this energy is applied for the common good or against it - it is just power. Because of the nonspecific nature of the energy humankind has

continued to find it useful to link to the creative energy through deity aspects (named deities), even long after the ancient reasons for the creation of that aspect have become obsolete, so that the human attributes of that particular deity can be used to focus intent.

An ongoing conflict exists between the material and the spiritual in all humankind. Obviously there is a minimum standard of living below which spirituality ceases to matter and pure survival takes priority and ultimately below which life ceases to be possible. Many would have it that in order to grow spiritually, material comfort must be eschewed. There is little reason to support this view, however it is possible that it is easier to achieve spirituality when fear of loss of material wealth is not a factor. Defects such as greed and gluttony stem far more from fear of loss than from desire for gain, so the perpetual seeking that often stands between an individual and spiritual growth is often far more easily resolved than the individual may realise.

Over the years various people have tried to monopolise the creative energy and many bodies have emerged that institutionalise this monopoly - churches, cults and sects have all suggested that they have the one "right" way to access the power and have set all sorts of restrictions and limits on what can and can't be done with it and who can or cannot have it. Fear. And in the process many of the simple constructs that evolved from pure practical need have been deformed into meaningless and unworkable structures for mass control. Simple things such as the assumption that the gods would reflect the natural male/female interplay have been corrupted and the virtue of a common energy pool has been lost.

Regardless of what humanising interface

is placed between the individual and the creative power, the power is there on demand, without question or judgment. Although capable of independent creation, as applied by humankind it is far from being a separate energy, it is the energy behind the enaction of the human will. Most of the impediments to human fulfilment are created in the mind of the individual - focused use of the creative energy, either directly or through deity aspects can overcome all limitations of the human spirit.

Magic and ritual are tools for achieving the focus required for successful application of the creative energy. The tools of magic and ritual, and the form of the ritual itself, are important only in terms of their effectiveness as a focus - meaningful symbolism and descriptive drama, while not necessary, certainly help to bridge the gap between the conscious and the unconscious. Miracles and magical events are manifestations of the often surprising effectiveness of focused application of the human will. As is evidenced by hypnotic recall, many things happen around an individual without the individual being aware. Once the power has been called a new awareness of events or opportunities related to the need exists. Things will be seen that would, left to the individuals personal power, be missed completely. And so magic works. Elimination of distractions such as "belief" or "faith" substantially enhances effectiveness - if the actions assume actuality then belief is superfluous and faith implies a degree of blindness frequently overlaying a fear that the object of the faith may be an illusion. Any mental construct that contains the implication that the source of power petitioned or the means by which it is being petitioned are anything less than valid must diminish the likelihood of success. The power is an

actuality - the right of the individual to access that power is an actuality.

In order to remember that magic works, and to remember to apply it, and to remember to be grateful (it is imperative for the well-being of the magical worker not to come to believe that they are powerful in their own right), many individuals choose to integrate their magical system into a religion, or to adopt a magical system that has already been evolved into a religion.

Ultimately, we are here for a physical lifetime. At some core level we all have an awareness of a higher self - something to be worked towards. It is this process that gives reason to our existence. Each individual chooses their own path and definition of fulfilment or failure. A person achieving a tight conscious link to the creative energy, giving a sense of balance and completeness (total integration of higher and lower selves - light and dark) while still freely contributing to the general community has utilised their life as fully as may be hoped for. Humankind is a social creature - any search for spiritual growth that results in asceticism, isolation or distancing from the mass of humanity is contrary to nature. Likewise, as the true nature of the creative energy is to remain unknown to the humankind, so any spiritual path that assumes spiritual superiority, or worse yet sole agency, is arrogant and unfounded. There will always be many teachers, and the role of student and teacher will frequently be reversed. The lessons learned will be those that the individual chooses to learn, humankind is effectively unteachable, but will only take what the will, the ego and the spirit can accept at the time. Thankfully the creative energy is non-judgmental, for were it otherwise we would have to hope for great patience and

compassion. We deliver our own penance in our own lifetime - we pay for our own mistakes, often far more severely than if the penance were imposed from without.

## **Of Other Creatures**

While successful application of magic is dependent on the use of the human will - the magic is the lever that allows the creative power to be used to enhance and extend the personal power, it is imperative that humankind not come to believe itself to be above nature or god-like. There is no sound reason to believe that humankind is unique or at a particularly high state of evolution. Although this in itself is unimportant - there is no need to consider "higher intelligence life-forms" or debate the direction of evolutionary progress - the fact is that at this point in time humankind is the dominant species on earth and is the only species that seems to engage in acts of pure will or higher thought. In spite of this, humankind is of nature, not above nature. We fit in with the total system and contribute to the ecology in a manner consistent with the character of our species - which generally leaves a lot to be desired. We do, however have the power of choice, and while humankind as a whole may tend towards a fairly destructive and self centred approach to existence, this need not be the path of all. Our choices do not have to be made on an altruistic basis - they can be made on the purely pragmatic basis of survival of the species. It is biologically sound that humankind should wipe out numerous life forms and damage large sections of the earth. The earth is self cleansing and will continue, with or without us - species will come and go, with or without us. We need to decide how long we wish to be part of this ecosystem and make decisions that will keep it within the limits of conditions that we can survive

in. But it is an unfair assumption to believe that we are to continue to exist, in our current form or otherwise. We obviously have substantial influence over these outcomes, but the result matters only in terms of self-interest. We are not gods - we do not hold the blueprints to the grand plan.

## **Of Death**

As we are composed of the creative energy, as transformed to matter, so when we cease to need our material form, we return to the pool of creative energy. The spark that is a living spirit (irrespective of species) has always existed and will always exist. Every individual that has existed, exists, or will exist has always been, is, and always will be, part of the creative energy. Whether inhabiting a material form or not, every individual is part of the whole. While in energy form, the link is complete, the spirits linked as one. While in material form, set free and capable of independent and unrestrained action - the link to the whole is subtle and may or may not be used. If an individual in material form develops the link to the creative energy, beyond using it as a conduit for access to pure power, it can provide access to other spirits, living and dead (in energy form) and to awareness of past and future material incarnations. There is the potential to deduce elements of the future from the character of spirits which have yet to take material form - ie individuals and species that have not yet had their first incarnation and which may be quite different to anything that has gone before. Reincarnation is at the will of the creative energy and use of incarnations is at the will of the individual. The process is non-judgmental and non-punitive. A spirit will reincarnate as the same species indefinitely. A spirit unable to reincarnate due to the environment being unsuitable

for its material form will remain part of the collective energy pool.

Consciousness is complete while part of the energy pool with unrestricted access to all parts of its awareness. The experience is neither good nor bad - it is complete.

Any rituals or processes associated with death can only deal with the living - fear and grief in departing and the remaining. The actual process of transition requires no assistance and cannot be influenced (there are no different places to go, no any possibility of being "stuck" somewhere).

## **Of Good and Evil**

Good and evil are artificial constructs used to package events that conflict with an ideological viewpoint. Neither has any actuality and in practical terms can be meaningful only in terms of who is getting their own way. Certainly in terms of self interest of the species, anything which is contrary to the common good of humankind could be tagged as "bad" or "evil".

As a general rule any imposition of will upon another individual for personal gain is unlikely to lead to personal fulfilment or spiritual growth. Racial, cultural and religious acceptance (tolerance is a poor substitute - acceptance is a neutral path requiring no sustenance, tolerance is judgemental and requires force of will) is more likely open the pathways to spiritual growth and the common good than any contrived integration or dominance. Evil is a tag often applied after judgement is made in hindsight and much "evil" has been perpetrated in the names of race, religion and culture. Again, the actuality depends a lot on which side you were on.



## Rosaleen Norton... Daughter of Pan

### Scorpio

For 30 years NZ-born Rosaleen Norton scandalised a staid, conservative Australia in a manner somewhat reminiscent of that Son of Pan, Aleister Crowley in Britain 30 years previously.

Her trance induced art brought her before the courts on charges of 'obscenity'. She

made headlines in the sensationalist media as a self-confessed witch tending towards the Dark side of existence.

It was while she was living at Sydney's Ship and Mermaid Inn, a haunt of bohemians, artists, musicians and drunks during the 1930s, that she first encountered the works of Eliphas Levi, Crowley, Dion Fortune and Gerald Gardner. During the war she contributed illustrations to *Pertinent*, one of the few artistic and poetic outlets, edited by Gavin Greenlees.

In 1949 she finally met Greenlees at an exhibition of her paintings at Melbourne University. Some of the paintings featured panthers copulating with women, maggots crawling from rotten skulls and the like. Australia was outraged but Rosaleen returned for a second exhibition the same year. The exhibit was to run from 1 to 23 August. On the second day it was raided by the police and several of Norton's





*The Dream*



*The Joker*



**Rosaleen Norton**

paintings were seized: Withces' Sabbath, Lucifer, Triumph and Individuation. She was tried under the Obscenity Act. Her works were described as 'a gross shock to the average spectator', 'lewd and disgusting', 'stark sensuality running riot', to which she replied that the 'figleaf mentality expresses a very unhealthy attitude'. The case was thrown out of court and she was awarded costs against the police. Henceforth the police would be lurking about, out to get Norton.

Meanwhile she and Greenlees, a 19 year old and 13 years her junior, had become attached and devoted. In 1952 he and Rosaleen set about getting a limited edition book of poems and illustrations published. The book achieved some notoriety and the US Consul requested a copy bound in bat skin.





However, the Post Master General decided it was an indecent publication due to the depiction of female pubic hair. The publisher Wally Glover was fined £5 plus costs for including two illustrations 'offensive to public chastity and human decency'. After the two illustrations (The Adversary, and Fohat) were removed the book was allowed to proceed.

Rosaleen's art, like that of Austin Spare's, came from trance states and communication with astral entities whom she considered actual beings of higher authority than the police or any other human agency. Her occultic methods were simple, one evoking Pan being simply the use of incense, wine and an altered state of consciousness via meditation upon a mummified cloven hoof. Caring nothing for public opinion she granted interviews to the media, describing he God Pan as the body of the planet and therefore 'the ruler and god of this world... the totality of lives elements, and forms of being organic, inorganic and otherwise

comprising the earth as a whole.'

In 1955 the press was full of reports of 'devil worship' by Rosaleen and her supporters resulting from claims made by Anna Hoffman who had come over from NZ. Shortly after David Goodman was charged under the same Obscene Publications Act for displaying Rosaleen's paintings at his Kashmir Cafe. Several weeks later Rosaleen and Greenlees were raided by the Vice Squad and charged after several men had tried to sell the *Sun* photos showing Rosaleen and Greenlees practicing pagan rites and performing 'an unnatural sex act'. The hearings went on for two years and they were fined £25 each.

Although Rosaleen didn't encourage followers she did hold sporadic Occult Circles and by 1967 she had attracted 200 seekers around her. Rosaleen died of cancer 5 December 1979, aged 62. Greenlees died on the anniversary of Rosaleen's death in 1983.



# The Faustian Soul: An Archetype of the Infinite Quest

Scorpio

The legend of Doctor Faustus has since the 1500s, made its hero a central archetype of the Western ethos. Indeed, 'Faustian' defines the very essence of Western Man. The Doctor, whether a real figure or pure myth, has captured the imaginations of many of our civilisation's principal literary figures, including Marlowe, Goethe, Herman Hesse, and most significantly formed the basis of German philosopher/historian Oswald Spengler's description of the 'Faustian Soul' or Western Man in his epochal book *The Decline of the West*.

The motif of the Faustus legend is that of a scientist and mathematician whose insatiable lust for knowledge led him to embrace the magickal arts, and eventually to even make a pact with the Devil himself that he might break the bonds of mortal knowledge and reach out towards the Infinite.

Prof. R. S. Knox writes in the introduction (1924) to Marlowe's rendition of the legend (1588) of Faust's "refusal to abide within the bounds prescribed for mortals". His quest brought him before the temptation of Eve, to defy the limitations imposed by society, religion, or even any god, and to become as a god: "A sound magician is a mighty god", as Marlowe has Faust state it.

This infinite, unquenchable quest for knowledge, for initiation into the mysteries of the cosmos itself, which is the very foundation of Western science and discovery, is but a literary expression of a primal urge found at the very root of Western Being.

Knox mentions Faust's quest as being akin to that of Eve's eating of the apple to attain godlike wisdom, of Prometheus' defiance of the gods. We might mention also as particularly apt the ordeal of the Germanic god Odin, who, unlike Levantine Judaeo-Christian conceptions of 'God' does not possess an inherent intellectual omniscience, but who, like a questing mortal, must himself struggle to gain wisdom. It was for wisdom that Odin hung nine nights on the world tree Yggdrasil, wounded by a spear, in a supreme act of self-sacrifice, 'and given to Odin; myself to myself, on that tree', as the Poetic Edda describes it.

How very different was Odin's self-sacrifice – despite his own godhood – to that of Jesus: one representing a beginning, the other a finality. Here again we see dramatically the Faustian urge as embodied in this Germanic deity, in contradistinction to a Levantine god whose sacrifice was nought but to appease an omniscient tyrant.

It is this 'infinite aspiration' of Faust, as Knox describes it, which prompted Spengler to choose the term 'Faustian' as the most apt description of the Western Soul, as reflected in the arts, sciences and voyages of discovery which mark the Western Civilisation out from all others past or present: Our Faustian urge has always been to break limitation, to discover the mysteries of nature and to build from them our culture, despite the hindrances put in our way by dogma (whether political, ethical or religious). The Viking ship setting out to explore

beyond the horizon, the impression of setting out to explore beyond the horizon, the impression of INFINITY rendered by the painting by Michaelangelo or the music of Mozart, the Gothic spire that seems to be reaching beyond the Earth, are expressions of that Faustian urge. The scientist, the alchemist, the occultist, the explorer, all are expressions of the Faustian soul, impelled by that often indiscernible 'something' within themselves to delve into the unknown. Possible the ultimate expression of the soul of our Civilisation is today and for the foreseeable future (if the West has a future, and is not destined to cyclically die as the other Civilisations before it – as Spengler predicted) that of the conquest of space, the reaching out towards the Ultimate Infinity, which itself has the potential to be the catalyst of a further step in the evolution of Western Man: Homo Galactica.

If the magick of the occultist is to be true to its Faustian heritage, then beyond the individual quest remains the cosmic duty (or dharma as the Indo-Aryan scriptures call it) to go beyond individual adeptship and utilise that higher stage of initiation to work one's magick on the level of an entire Civilisation; what is known amongst certain occult traditions as 'Aeonic Magick' – 'Aeon' being the archetypal/acausal/esoteric time period which is expressed materially and spiritually as a 'Civilisation'.

How many occultists are today even aware of the forces aligned against their Faustian heritage? How many cannot think of the occult as something more than merely personal dalliance? Shall we not recall that we as individuals are the sum total of a genetic and spiritual inheritance stretching back for millennia, which makes us as Westerners unique? And how many occultists (ignorant of their own rich

cultural heritage which has been submerged by those imposing their own form of anti-Western magick) unconsciously do the bidding of those who seek our demise as a culture, adopting the alien systems of the Kabala or even Voodoo? At most, any sense of dharmic duty will often manifest itself in the embrace of some hippie excrescence which reduces European warrior deities to pacifists, and distinctly tribal religions (such as Wicca and Odinism) to cosmopolitan travesties that embrace all and sundry.

It is well past time for occultists of Faustian heritage to recover their Western origins, to discover and reintegrate within themselves that which lies dormant, to achieve a real sense of totality and Being that can only come by being true to oneself and hence to one's cultural inheritance where dwells all true magick, as the great psychologist Jung and the great existentialist philosopher Heidegger counselled. For only when we have arrived at true adeptship and self-initiation by this realisation can we fulfil our dharma.

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# Queen of Zamargad

Naamah K'Lifah

Lilith is the primal goddess of the Semitic collective unconscious. She appears to have been worshipped, in some form, long before she was usurped by the Mosaic-Judaic patriarchal religion of Yehovah. Even when the mythology of Hebraic religion depicts her, she retains a sense of being an immensely powerful, and all pervasive, expression of the Eternal Feminine energy.

The Qabbalistic *Zohar* text describes how two celestial lights were created, the Sun and the Moon. The two spheres were in enmity, as the fiery feminine aspect of the dark side of the Moon sought to merge with light and the Sun, as is inherent in a search for polarity. However, the Sun was intimidated by the intensity of the Moon's emotion and power, and a lover's quarrel ensued. And so the Jewish male god, to sove this battle, made the Moon diminish, and be subservient to the Sun. From the separation arose Lilith, as is described in the *Zohar*, in a very typical patriarchal contempt for Lunar energy. "After the primordial light was withdrawn, there was created a 'membrane for the marrow', a k'lifah husk or shell, and this k'lifah expanded and produced another, who was Lilith" (*Zohar I 19b*).

This form of Lilith was manifested as a very beautiful woman, from the head to the navel, with flaming fire from her navel down to her feet. This belies the dark, fiery and erotic aspects of Lilith, born from the anger and justified resentment of the shadowy dark-side of the Moon.

Another Qabbalistic myth describes Lilith's origins as being from "the dregs of the wine" of the sphere of Geburah, which is the fifth sephiroth, postioned on

the left, or feminine pillar of the Qabbalistic Tree. "A mystery of mysteries: Out of the power glow of Isaac's noon [Geburah], out of the dregs of the wine, there emerged an intertwined shoot which comprises both male and female. They are red like the rose, and they spread out into several sides and paths. The male is always contained in him... The female of Samael is called Serpent Woman of Harlotry, end of All Flesh, End of Day" (*Zohar I 148a*).

Lilith is here illustrated as being a somewhat androgynous being, extricably linked with her male counterpart, Samael, who is sometimes synonymous with the figure of Satan, and is sometimes a separate entity in his own right. Therefore, Lilith and Samael express a form of primal completeness, the undivided gender. A pre-*Zohar* work elaborates on this concept by saying:

"Lilith and Samael are said to have been born by an emanation from beneath the Throne of Glory in the shape of an androgynous, double-faced being, corresponding in the spiritual realm to the birth of Adam and Eve who too were born as a hermaphrodite. The two androgynous twin couples not only resembled each other, but both 'were like the image of what is Above' that is is reporduced in a visible form the image of the androgynous deity".

Thus Lilith and Samael appear almost the aetheerial guardians of Adam and Eve. This myth also shows that behind the well known Hebrew creation myth, there appears to be a far older version, in which the process of creation was not considered as one-sided and male dominated as it is now perceived. The two primal couples

as well as the divine force itself are all androgynous, rather than the distinct roles of the Genesis account, where the divine force in particular is not anything but male through any stretch of the imagination.

Furthermore, unlike the strict male dominated world of the Genesis account, the Lilith myth indicates that from the outset it is a goddess who controls the powers of nature. Lilith is depicted as the World Serpent, who is a common motif to many cultures, where she represents the cyclical energy of creation, preservation and destruction, which ensures the continuance of the Kozmos. The *Zohar* calls a Semitic World Serpent(s) Leviathan "...these are Leviathan and it is female. And every living creature that creepeth. This is the soul of the creature which creeps to the four quarters of the globe to wit, Lilith." (*Zohar I 34a*).

Like all primeval creatrix goddesses, Lilith is both of water and nourished by water. She is also manifested in the wind, particularly the South wind, with which she spreads herself over her domain. At the three watches of night the animals of the world can be heard chanting to her, the Lady of the Beasts.

While Lilith may be illustrated as having an existence simultaneous with, or earlier than, the first human male Adam, it is in connection with his creation that she is conventionally recognised. The Genesis account tells how Adam was created from dust, and with him was formed a woman. This woman, who is here unnamed, is both the Feminine side of an androgynous Adam, and Lilith. With Lilith, Adam had a natural and instinctual sexual relationship, as well as with animals. Because such natural actions were an affront to the patriarchal Jews, they depicted their god as bringing enmity between Adam and Lilith, and thus Adam,

to use Jungian terminology, lost awareness of his animus which was represented by Lilith. Therefore he sought to subjugate Lilith, and forced her to lie beneath him during sexual intercourse. Lilith refused on the grounds that they had both been created, equally, from the same earth. Just as the Sun had refused to acknowledge the dignity and power of the Moon, and thus its own animus, Adam, no unbalanced, and separated from his animus, refused to acknowledge Lilith's power, and was, similarly, intimidated by her sexual aggression.

### **The Queen of the Desert**

Uttering a word of power, Lilith flew away from Adam, up into the air, until she reached the Red Sea, where she dwelt within a cave on its shore. The desert that harboured Lilith was a waste drenched with blood, and populated by pelicans, ravens, hedgehogs, satyrs, owls, jackals and ostriches. The only vegetation was thorns, thistles and nettles, but here she was free and indulged in unbridled sex with demons of the desert and all other manner of beings.

In the wasteland, Lilith became the Queen of the Desert, and the desert became her kingdom and was called Zamargad, or Zuburijad, emerald kingdom of the love goddess where *love wanders forever surrounded by verdant meadows*.

Thus, the exile in the desert appears as the reclaiming of the importance that Lilith would have possessed before the instigation of the patriarchal Judaism. Once again she is a queen who is free to pursue her own pleasures, and to populate the world as is the prerogative of the Goddess of Life and Death. She gives birth to the Lilim and all manner of spirits of air, earth, fire, water, sand, and wind. She produced over a hundred daily, for

Yehovah would try to have a hundred killed every day, but was never able to totally wipe out the brood of Lilith.

And in this function of Goddess, Lilith was divided into two manifestations. She was both Grandmother Lilith, who has Samael as consort, and is the Woman of Harlotry; and Lith the Maiden, who has Ashmodai as consort. Ashmodai and Samael, who were both kings of demons, had great jealousy over Lilith, and likewise there is also strife between the old and young forms of Lilith.

Lilith is also manifested in her daughters, who are, essentially, mere expressions of her. Their are four who are desert queens: Lilith herself, who has sex with all men; Naamah, who only has sex with Gentiles; Nega, whose name means *plague*, and only has sex with Jews; and Igrat, who only does harm on Wednesdays and on the eve of the Sabbath.

One of the sons born to Lilith and Ashmodai was called Sariel, Sword of Ashmodai, "His Face Like The Fire Of Flames". Sariel brings wisdom and enlightenment on the Jewish feast of the Day of Atonement, when he flies through the air with a hundred and thirty-one warriors of fire.

However, because of the insult that had been inflicted on him through Lilith's flight, the Jewish god was determined for her to return to Adam. He sent three angels after her, Sanvai, Sansanvai and Semangelof, to bring her back. They threatened Lilith with death unless she returned, but she replied "How can I return to Adam and be his woman after my stay beside the Red Sea. How can I die when El has ordered me to take charge of all new born children... Nevertheless, I swear that if ever I see your three names on likenesses displayed in an amulet above a newborn child, I promise to spare it".

In revenge for the daily hundred-fold death of children, Lilith had enacted the Goddesses' role of Child Killer, and would steal the souls from new born children (up to twenty days for girls and eight days for boys). But in her conversation with the three angels, she gave a method for the prevention of what is, in effect, cot death or sudden infant death syndrome.

Consequently, it has been traditional for Jewish mothers to cast talismans out of silver or other metals, on which a charm to ward off Lilith, and an invocation of Sanvai, Sansanvai and Semangelof. Examples of these talismans have been found in Kurdistan, Persia, Morocco, Israel and Europe. These include the names of the three angels, psalms, magickal squares and words of power.

When someone could not afford the metal used to make an amulet, a similar magickal circle would be chalked on the floor or walls of the child's room. They werre, in no way, any less intricate than their metal counterparts, and provided a basic blueprint for later ceremonial magickal designs.

## The Serpent

Lilith is identified with the vast aquatic serpent, Leviathan, however, a second serpent association is with the serpent in the Garden of Eden. Following the flight of Lilith, Adam, devoid of his anima, was lonely, and so was given another mate, Eve. In creating her, Yehovah attempted to make her subservient, and chaste, while retaining some of the sensuality of Lilith to ensure Adam's attraction. This was achieved, to some degree, however, Jewish and Christian scholars, in true misogynist and patriarchal form, have continually drawn an association between Eve and Lilith.

Within the Garden of Eden stood the Tree

of Knowledge, and Adam and Eve had been forbidden to touch it or eat its fruit. However, Lilith, in the form of a serpent, reasoned with Eve as to the value of eating the fruit of knowledge, and thus becoming as a God. Here the two sides of the Feminine are joined, and the naive (and Venutian aspect) Eve, is enlightened by her older and darker shadow-self. Lilith. One part of the *Zohar* goes so far as to suggest that in the ultimate act of magical gnosis, Eve had sexual intercourse with Lilith, from this act she too gave birth to a race of demons.

The *Zohar* also confirms that the serpent of Eden is Lilith by saying, “the Serpent, the Woman of Harlotry who incited and induced Eve... causing Eve to seduce Adam into intercourse with her while she was in her menstrual impurity”.

Thus, when the Genesis account describes the instigation of enmity between the serpent and the woman, and both their successive races, what is being declared is war on the Goddess. From that initial declaration of war, the Jews were in a constant state of attack against all Goddess orientated beliefs in the world, where She manifests as a serpent. In trying to crush Lilith, the Judaeo religion exposes itself as unbalanced and without any sense of animus to balance the resulting psychotic anima. Because Lilith is the serpent, she reveals herself to be the true representation of the Eternal, for that has been the expression it has assumed throughout the world since the dawn of time, and up to the present; whereas the peculiar concept of a homicidal, single-sex, deity has but one expression – the lunacy of the Pharaoh Akhenaten, subsequently adopted by the Hebrews for political purposes.

## The Queen of Sheba

Another expression of Lilith from within the biblical record is in the story of the visit by the Queen of Sheba to the wise Hebrew king, Solomon. Rivkah Kluger in her *Psyche and Bible* identifies the Queen of Sheba, who came from an obscure desert land, as Lilith. The land Sheba is usually considered to be in is Arabia, which is where Lilith's kingdom of Zamargad was also situated. One legend states that the Queen of Sheba tried to seduce Solomon, because she was described as coming to “prove him with hard questions” which can be interpreted as “tempt”.

According to Jewish lore, these riddles with which she tried to tempt Solomon were the same seductive words she had said to Adam when they had been together.

“She spoke with him of all that was in her heart. And Solomon told her all her questions; there was not anything hid from the king which he told her not.”

Solomon made his Djinns build a throne room that has a floor of glass, so that he appeared to sit on water. Thus, when the Queen of Sheba saw him enthroned and tried to join him, she lifted her garments to avoid getting them wet, and revealed, to both Solomon, and to herself, that she had the hairy legs of a demon. This has been interpreted as a part of the process of individuation, where the shadow aspect of the Sheban Queen is made conscious when her Lilith nature is mirrored in the glass. Thus, she is able to attain greater evolution, and wisdom, by knowing, and comprehending, her own deep-flowing recesses of the Eternal Feminine.

The relationship between Solomon and Lilith is, thus, one in which, unlike Adam, the anima allows the animus to discover herself. It is through the actions of Solomon, who appears to be undaunted

by the aggressive sexuality of teh Lilith archetype, that the Queen is able to reveal her true nature. It is a truly magickal junction, which is rarely mirrored in the modern world – still with the hangovers of teh genesis declaration of war – where very few people are willing to allow their partners to truly express themselves, and their true nature and destiny.

## **Lilith by Gematria**

The systems of Hebrew and Enochian gematria, or numerology, reveals a secondary examination of Lilith's character. By Hebrew Gematria, she has two values: 480 and 94.

480 is in turn the value of Malkuth, 42-fold name in Yetzirah; *Lapides inanitatis*; and it appears to be related to the value 252, which means 'Serpent's Den'. Lilith is the Qliphoth of the tenth sphere of Malkuth. 480 is reduced to the number 12, which is the same reduced value as Babalon, as well as the sentences 'he longed for' and 'to multiply'.

94 is the value of corpses; destruction; the valley of vision; to extinguish; children; a shore; a window; and a drop. All of which are pertinent to Lilith. 94 reduces to 13, which other than being a number of the Dark Goddess, is also the value for 'hated'; and 'love'.

By the system of Enochian Gematria, Lilith is given two values: 140 and 146.

140 is the value of the Enochian word 'Tianta' (a bed), an apt word for the Woman of Harlotry. Another form of 'Tianta' gives the value as 128, which is also the value of 'Quasb' (to destroy), the Hebrew word 'HChLPH' (change) and of 'Tapamal' the first governor of LOE, the Twelfth Aethyr where Babalon is first encountered in all her glory. 140 reduces to 5, and the Fifth Aethyr of LIT is where one realises that there is no supreme

single-sex god who controls the action of the kozmos.

146 is the value of 'Tahamdo', the Governor of Air in OXO, the Fifteenth Aethyr. It is equal to the word 'laod-glo' (the beginning of things) and 'Tahamdo' also has the alternate value 140.

Incidentally, OXO is the Aethyr of Dancing, and is permeated with the power of Babalon. It is where one meets the deified form of Salome, a woman who truly exudes the erotic and fiery energy of Lilith. In conclusion 146 reduces to 2, and the Second Aethyr of ARN is where the dark Goddess, Babalon, has her home, and where she is encountered in her entirety.

## **Lilith as Death Goddess**

Lilith has a number of additional names that show her role as Death Goddess: Abitr, Amorfo (unshapely), Abito, Ikpodo (swift flying), Kle Ptuza (female childstealer), Ptrota, Pritsa, Abnukta (nocturnal), Strine (the screech owl), Khods (winged one), Ayylo (storm wind), and Tioti.

"She adorns herself with many ornaments like a despicable harlot, and takes up her position at the crossroads to seduce the sons of man. When a fool approaches her, she grabs him, kisses him, and pours him wine of dregs of viper's gall. As soon as he drinks it, he goes astray after her. When she sees that he has gone astray from the paths of truth, she divests herself of all ornaments which she put on for the fool. Her ornaments for the seduction of the sons of man are: that her hair is long and red like the rose, her cheeks are white and red, from her ears hang six ornaments, Egyptian chords and all the ornaments of the Land of the East hang from her nape. Her mouth is set like a narrow door comely in its decor, her tongue is sharp like a sword, her words are smooth like



oil, her lips are red like a rose and sweetened by all the sweetness in the world. She is dressed in scarlet and adorned with forty ornaments less one. Yon fool goes astray after her and drinks from the cup of wine and commits with her fornications and strays after her. What does she thereupon do? She leaves him asleep on the couch, flies up to heaven, denounces him, takes her leave and descends. That fool awakens and deems he can make sport with her as before, but she removes her ornaments and turns into a menacing figure. She stands before him clothed in garments of flaming fire, inspiring terror and making body and soul tremble, full of frightening eyes, in her hand a sword dripping bitter drops. And she kills that fools and casts him into Gehenna." (*Zohar I 148a-b*)

"Wild cats will meet hyenas there,  
The satyrs will call to each other,  
There Lilith (screech owl) shall repose  
And find her a place of rest." (*Isa 34:14*)

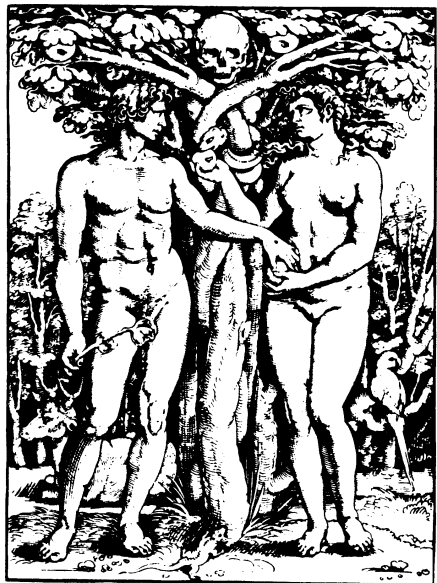
## Summary

The various attributes and characteristics of Lilith illustrate her expression as a trans-cultural Dark Goddess. She is often found at the crossroads, a feature that is also common to the Greek goddess, Hekate, and the Germanic goddess, Holda. Her wine is serpent's venom, a similar attribute is associated with the Death Goddess Hela, whose rivers are venomous, and with the Elf-Jotun Goddess Skadi who placed a serpent above the bound trickster god Loki and dripped venom into his mouth. Lilith's long red hair is a feature common to many expressions of the Dark Goddess – in Europe it is regarded, on both men and women, as a symbol of magickal prowess, while goddesses such as Bozaloshtsh from Germany, and the Celtic-Irish Morrighan are known for their long hair.

The scarlet dress of Lilith identifies her exactly with the goddess Babalon. In fact, she appears to be the prototype of Babalon, who is an evolved version of her. As a seductress and enchantress, she possesses the same fiercely charged sexual energy of Babalon, who can be encountered in the Aethyrs of Enochian Magick.

The totemic animals of Lilith, as described in the *Zohar*, include hedgehogs, owls, ravens, and cats, all of which are animals associated with the Goddess. Owls and ravens are common motifs of the Destroyer Bird of Prey Goddess, such as Hkate, Hela, The Morrighan, and the Luna goddess Arkara; while the hedgehog is a symbol of rebirth. The cat is a symbol common to such goddesses as Yngona, Jabme-akka, Bast, Holle and Black Annis.

Lilith, like every manifestation of the Dark Goddess, is both Life and Death, Creation and Destruction. She is the most powerful and most intimidating expression of the anmus, and an essential aspect in need of recognition and reclamation.





# The Bonsai Metaphor

Anthony Lawless

A perennial question which has been debated in Wiccan circles on whether a Witch is 'born' or 'made'. That is, is a Witch someone naturally predisposed by genetics, upbringing, karma, the will of the gods or whatever, to follow the Goddess? Or, alternatively, is a Witch someone who consciously chooses to follow such a path, and creates their own 'witchhood' via training? In short, is it nature or will that makes a Witch?

As I see it, the answer to this question must necessarily be *both*. Let me explain via the metaphor of a bonsai tree. 'Bonsai' is the Japanese art of creating tiny, but perfectly formed, miniature trees. How does a bonsai tree come about, by nature or by will? Surely, the tree is an organic living thing, which lives and grows by the dictates of its own genetic code and life force – thus, it is nature that makes the tree, and no amount of applied will could create it 'ex nihilo'. However, it is the conscious will of the gardener, applied via shears, silk ropes and the other tools of the trade, which makes the plant specifically a bonsai tree. Left to its own devices, the plant would simply develop into your average shrub. Thus, it is only a partnership between the organic dictates

of nature and the will of the conscious mind which specifically creates a bonsai tree.

So it is, I feel, with a Witch. Surely, one must be 'born' to Wicca – that is, one must be naturally predisposed towards magic, reverence for the Earth and an ethos of connection with Nature to be able to get anything out of Wicca. On the other hand, to take advantage of one's natural predilections requires an effort of will – one must consciously devote oneself to the Goddess and undergo the proper training to fully follow the path. So a Witch is also 'made' – or rather makes him or herself. It is, then, necessarily a *synthesis* of nature and will that makes a Witch; just as it is for the bonsai tree.

## ***Crone At Work***

***You think she is playing bingo?***

***No! Crone is shooting craps down  
by the fire station.***

***Rolling the oracular knucklebones  
of life and death.***

***You think the Crone is playing  
bingo?***

***B2***

***057***

***O No.***

***She leans forward.***

***From her hand the universal dice.***

***Snake eyes!***

***Rise up from your table, Crone!***

***Scourge the pushers.***

***Send the arms merchants to  
Nuremberg.***

***The cards go flying, the dice go  
rattling, the heads go rolling.***

*Author Unknown*

# SACRED INCEST

Nicnevan

“Their sexual promiscuity is shocking.”

So said Caesar about Britons in general and the Picts in particular.

“They are true savages and the brother lies with his own sister.”

So said the Carolingian chronicler Ernold the Black in the ninth century.

This practise was prevalent among the Celts and Picts of Caledonia. The Celts of the British Isles inherited from the indigenous Picts.

In Celtic tradition the initiation into Knowledge does not take place without specific sexual relations between master and disciple. That knowledge is transmitted by psychosensory activity.

Sibling incest seems to be held the most sacred in pre-Christian Celts – King Arthur perhaps the one who most quickly comes to mind, having sexual relations with one of his sisters.

Zeus and Itera.

In the Irish epic the conception of the hero Cuchulainn is the result of relations between King Conchobar of Ulster and his sister Dechtire.

Jupiter and Juno.

Merlin and Vivian – There is usually an identification between mother and daughter, so sister can either be mother or daughter.

Inanna and Damuzi.

Queen Iseult of Ireland is the sorceress who heals Tristan. She then becomes Iseult the Blonde, the daughter with the same powers, the rejuvenated figure of the ancient queen of the ‘fairies’.

Odin and Freyja.

Cuchulainn the young hero is initiated by the sorceress Scatach and after by Uatach, Scatach's daughter. In most mythological themes incest can involve relations between mother and son, father and daughter. In the ‘story of Taliesin’, he is, in the form of a grain of corn, eaten by Keridwen. He represents her lover, and then, when born as Taliesin, he is her son, yet they are the same person.

Nuit and Geb

In the Irish tradition we are told that Dagda, the Druid god par excellence, had adulterous relations with Boinn. They have a son Oengus MacOc.

Osiris and Isis, Cybele and Attis – Their incest places them in the ranks of the Divine, for incest is forbidden to common mortals, being reserved for elite beings only, those strong enough to support the magick shock of such a union.

Apollo and Artemis.

It is a theme that is carried in every mythology and speaks of a perfect union. The rejuvenation of the Divinity.

In ancient Egypt the marriage of the Pharaohs with their sisters was obligatory, a symbol of the equilibrium between Heaven and Earth.

In Hindu mythology each god is impotent without his female double, his ‘Shakti’.

In the myth of Psyche, she had a prohibition placed on her against looking at her love in the light of day. Determined to know the identity of her lover, Psyche darkens his face with soot – and realises the he is her brother, the moon.

# Some Basic Magickal Techniques

KB

One of the primary aims of the occultist is to tap into the hidden (i.e. 'occult') recesses of one's own Unconscious, and beyond that the Collective Unconscious where dwell those denizens given form by humans as gods and goddesses, daemons and sprites.

Within the Collective Unconscious there lurk the myths and magickal realms which have given rise to religions and continue to influence the conduct of both the individual and of entire nations and cultures. This influence is generally unconscious and often uncontrolled, the consequences both malevolent and benevolent.

The occultist seeks to bring these unconscious forces, these impulses and passions, to consciousness so that they can be willfully integrated and used; so that no longer is an individual or a nation/culture pulled to and fro by its inner, repressed, daemons, but harnesses them as positive forces.

Dealing here at the individual level where the aspirant must start (in contrast to the Adept's use of archetypes to shape entire nations) with the simplest, most unpretentious techniques of magick, techniques I believe to be most effective. All those grimoires, complicated castings of circles and complex rituals are mere psychological props which can be discarded, indeed should be rejected if they are unnecessary diversions.

The Wiccan, for example, will know that s/he obtains results at least as valid with the use of a few simple ritual tools rendered devoutly from nature and one's kitchen knife as the ceremonial magickian who swelters tirelessly for months over all

the minutiae of his craft as demanded by the grimoires and the Kabala. A ritual needs be no more nor less complex than that required according to the personal inclinations of the occultist. Austin Osman Spare, for example, required virtually no ritual in his most effective magick, based as it was on simple methods of working with sigils. Even Crowley, the practitioner of ceremonial magick par excellence, in his closing years, when confined to several rooms of a boarding house without the ornate ritual tools of his younger days, continued his magick with nothing but some incense and a pocket knife.

We shall here consider several extremely simple magickal techniques, which are yet most effective and reach the aim diligently pursued by the ceremonial magickian, yet without recourse to the complexities of so-called 'High Magick'.

## Pathworking

More pompously called 'astral journeying' (not to be confused with so-called 'out of body experience'), is basically a meditation upon a symbol, such as a rune, tarot card, letter of a magickal alphabet (such as Enochian) or any other such sigil (including those drawn from the occultist's own imagination).

As per the usual preliminaries of meditation, relax and breathe steadily. After such time as the sigil is the sole focus of attention, without any outside intrusions, close your eyes and imagine the sigil in full shape and colour inscribed upon a doorway. Imagine yourself opening the door and entering the region behind it. That region is the astral or archetypal

realm of the Collective Unconscious which your own unconscious self is about to explore. Do not allow any conscious thoughts to intrude. Should they do so, imagine them out of existence, perhaps smiting them with a sword. LET ALL IMAGES ARISE SPONTANEOUSLY FROM THE UNCONSCIOUS. You will probably meet inhabitants of these realms; ask questions and magically slay those who attempt to destroy you. If you are 'killed', which is quite possible, simply imagine yourself back to life. Often one is 'killed' and 'reborn' as part of the working; in which instance this may be interpreted as the death of the old self, or a part of it, leading to an alchemical renewal.

You will 'know' intuitively when the working has come to an end. Leave by retracing your steps back to the astral door and return to normal consciousness.

Make a detailed record of your working, including descriptions of colours, sounds, etc. Research the imagery, which is likely to be rich in mythic symbolism.

The interpretation of the working will render much about yourself and the collective unconscious.

Jungian psychologists use a technique akin to pathworking by asking their patients to focus upon a single dream image and to let their imagination spontaneously run with it.

## Automatic Writing

Bogus religions of all types are quite often the result of an individual's experience with automatic writing, which s/he then assumes to be valid for the whole of mankind, rather than just oneself. What automatic writing does yield, like pathworking, is the bringing to consciousness of both one's own individual unconscious and its relation to the collective unconscious. Whether the

results merit the forming of a new religion around is a matter of personal opinion, ego and often self-delusion. Anyone with any degree of adeptship will retain their perspective and not get overly carried away. Results of automatic writing becoming the basis of a new 'revelation' include Crowley's *'Book of the Law'* and Dr Michael Aquinn's idiotic *'Book of Coming Forth by Night'* which he supposes is a personal 'mandate' from the Egyptian god Set.

An automatic writing can be forthcoming by inducing the right state of mind to render one's unconscious into consciousness using, one could say, the pen as a wand. A pathworking could be followed by an automatic writing, or a very simple ritual could precede one.

However one induces the apt frame of mind, sit at a table with pen and paper ready, clear your mind of all conscious intrusions other than the subject in question, and simply begin to write without conscious thought. As this is a means of opening up the so-called 'Higher Self' or 'Holy Guardian Angel' (as it is called in ceremonial magick) you are likely to be tapping new areas of creativity of which you are not normally conscious. For example, an automatic writing might often take the form of poetry, although you might ordinarily be totally lacking in poetic ability.

Once again Jungian psychology also uses automatic writing; Carl Jung himself wrote *"The Seven Sermons of the Dead"* by this method.

As in pathworking, an automatic writing may give rise to a rich tapestry of mythic and archetypal allusions which can be researched and analysed, providing oneself with added faculties of knowledge and creativity.

## **A pathworking with the Ansuz Rune**

*I approach Yggdrasil. At its roots is a pool. I look into the pool. A raven flies onto my left shoulder. Seeing runes in the pool, I reach in and lift them out. I enter a cave. Seated therein are Odin and Freyja. Odin presents me with a helmet. Upon the helmet is the ansuz rune. There is another pool before Odin. I look into this. I see my reflection as a heavily bearded Norse warrior. Diving into the pool, I emerge as that warrior. There is an image of the warriors of Valhalla. I am lifted up by Valkyries to join them.*

**Comment:** Ansuz is the rune of inspiration. It is related to Odin and Yggdrasil. At the base of Yggdrasil is the pool of Mimir, from which Odin drank to gain wisdom. The raven is a companion of Odin. Transformation is represented here by Freyja who receives the slain.

## **An automatic writing meditating upon the Gnostic deity Abraxas**

*I am the sting of a scorpion's tail,  
The flapping of a dove's wings.  
I am the serpent's bite.  
I am gentle and*

*I am monstrous.  
I am the Sun and the Moon  
Night and Day  
Light and Dark  
Evil and Good.  
All are within me  
I am Abraxas.  
I am God and Diabolus –  
The Creator, and...  
The Destroyer.*

*He who brings an end to cherished wishes  
and the works of man.  
And yet he who inspires genius with that  
inner daemon,  
Who gives birth to all great hopes,  
I am Sol and Luna conjoined  
The Male and the Female – Androgyne.  
The Secret of the Alchemists fulfilled –*

*The Great Elixir...  
Elusive yet within all.  
The Paradox.  
The Polarities in union*

*....  
The rays of my sun burneth those who  
approach –*

*An exquisite pain.  
For ye who seek wisdom and truth and folly  
and are yet in earnest,  
Can resist not my allurements,  
For I am the secret the Magickians seek.*

*....*  
The original of the above is considerably longer. However, this will suffice to show the essence of Abraxas who encompasses all polarities, transcending 'good and evil'...

**Note:** It is important to add that **ignorance** of a subject is actually an **advantage**, as the results one gets are more likely to be genuinely from the unconscious, not simply the recalling of half-forgotten book knowledge.



# The Nature of Paganism: Beyond Duality

Scorpio

I have always found it odd how one sees those classified in occult magazines which run something like, *"seeking others interested in witchcraft. Right Hand Path only"*. Presumably the lonely practitioner has followed the advice of the Nazarene and amputated an offending left hand. Or perhaps I am being too literal and should seek a deeper interpretation; maybe the intrepid seeker of hidden knowledge has had the left portion of his or her brain removed so that only the white light of righteousness can penetrate the remaining lobes.

In any event, one is left with the impression that those who follow the Right Hand Path to the exclusion of the Left or 'sinister', are seeking to keep repressed that part of the Self that moral and religious dogmas have taught us is 'evil'. Ironical that Wiccans who wish to restore reverence to the Goddess also strive to detach the very part of their Being which IS the eternal feminine, and which has been repressed by the Church because, as all Christians know, woman is the root of evil.

However, the psychologist Carl Jung rediscovered an ancient truth at the heart of the pagan beliefs of our ancestors, who saw themselves as intrinsically a part of nature, rather than apart from nature, and the cosmos as a Totality: He defined all that which has been repressed by modern civilisation, by dogma and morality, as a cluster of complexes and instincts which he termed The Shadow, and defined the 'Devil' as the central archetype of that Shadow. Most importantly of all, he identified the Shadow as the centre of one's creativity. As the philosopher Nietzsche had contended shortly before

Jung, art and creativity in general are products of the Dionysian side of life – the instinctual and intuitive, which when harnessed by the Apollonian, creates culture. Hence there is a symbiotic relationship between the polarities of light and dark, of creation and destruction, the eternal feminine/receptive and the eternal masculine/aggressive.

Dualism since at least the time of Zoroastrianism (which gave rise to Judaism and Christianity) seeks to split this symbiotic, interacting relationship between complementary POLARITIES, into contending MORAL DUALITIES. Hence the dialectical basis of nature, of evolution, is rendered impotent before the onslaught of superficial, manmade moralisms.

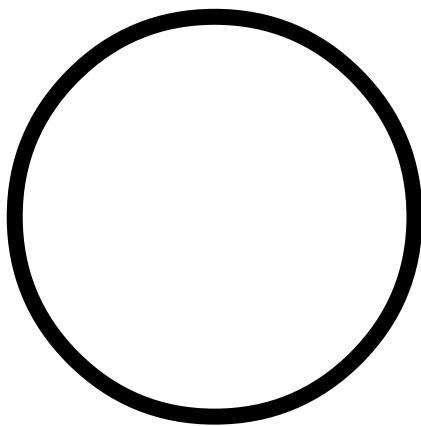
Neo-paganism has surrendered itself over to the morality of dualism. For all its talk of being a natural religion, of seeking to heal the Earth, of reverence for the gods and goddesses, it has blasphemed what it claims adherence to. It has made the deities and the archetypes into the pale images of Christianity. The gods have been castrated into pacifists, the goddesses have become benevolent mothers dispensing nothing but butterflies and daisies. The Dark Side of nature, the Dionysian, that which is intuitive and instinctual, is being repressed within the ranks of neo-paganism as much as within any Christian Church.

We have such travesties within neo-paganism as the 'peacefl warrior' (puke!). The runes have been reneered as nice little pendants for nothing but peace and good-will towards all. Tyr, the Germanic war god, has become the patron of the

yuppie 'battling' his way in the world of business. Benevolent, motherly aspects of the Goddess have eclipsed to oblivion the essential dark aspects of the originals. As far as Western neo-paganism goes, we could just as well make Kali, Hecate and Hela into matron saints of any nunnery, right beside Mary.

Neo-paganism has moreover rendered the Old Religions, whether Germanic or Celtic, into cosmopolitan, pacifistic excrescences from Hippiedom, in which all the world can unite as one in peace and harmony. The bottom line is: paganism is nothing if not tribalistic and aggressive in defence of that tribalism. I still find it difficult to envisage a Celtic warrior or a Germanic Berserker embracing an invading Roman legionnaire with the admonition to 'turn the other cheek' and live as one happy family. The present state of paganism is simply a reflection of the present state of Western Civilisation which is too anaemic to possess any vitality or assertiveness, because it has itself lost that Dionysian will-to-life that impelled it to every corner of the world and brought it to the threshold of stellar destiny.

Neo-paganism has today made itself irrelevant as a force for spiritual regeneration because it has taken on the whole baggage of moral, political and religious dogmas which have led us into an age of spiritual degeneration. Paganism can again give the Westerner a sense of Being, a rootedness with the past as a guide for the future, when it discards all that which is implied in the prefix 'neo-' and returns to its own genuine roots. And those roots are tribal and warrior orientated, seeing life as a totality which alone can bring BALANCE back to an Earth ravaged by the excesses of materialism.



## The First Magical Symbol

**Mikail III/93/93**

○ is the first of the Tarot as the Fool is Aleph with the value of 1.

The AIN is the abode of NUIT whose symbol is ○.

The ○, or circle is the first symbol that the magic(k)ian makes real.

He/she does so by drawing it on the ground, enters and finds its centre.

This circle is fixed in size, yet represents the outer rim of knowledge, the edge of what he/she calls the universe.

Everywhere the circumference is equidistant and no other can share this hermitage.

"I AM ALONE, THERE IS NO GOD WHERE I AM."

The Key is ALONE (as AL-ONE) where A = Aleph 1 and L = Lamed 30,  $1 + 30 = 31$ , plus the ONE,  $31 + 1 = 32$ , the total number of pathways on the Tree of Life.

Only in this hermitage is the microcosm and the macrocosm united as 1, as none -

○.



# A Place Between Worlds

## Mercury

What are we all doing?

A casual observer of the magickal community could be excused for wondering which particular mental affliction is endemic.

I've seen sufficient manifestation of magick to have no doubt whatsoever about its validity, however there are a number of elements within the magickal community that severely compromise credibility. Fact is, these very elements severely compromise even the concept of a "magickal community".

In a quick game of "spot the similarities" one fairly quickly identifies "balance" as being a key element in most of the magicks (I'd say "all the magicks", but that would, of course, drag out some practitioner of the pure good (or whatever) to make his/her point). This leads to the question of why those following any particular path recoil in terror at the prospects of being identified with any other. Obviously I speak particularly of the great "left path" / "right path" illusion.

Certainly there are members of the magick community there exclusively for effect - shock value maybe. There are those too who have stumbled into the occult while playing in the new age domain (it's quite amusing to see their horror when they realise their mistake). But anyone seriously involved, whether as shamans, magickians, Wiccans (or witches of other species) will have to acknowledge, sooner or later, that balance must, by definition, integrate the whole being, good, bad and indifferent.

It is at this point that it becomes clear that the big problem is with definition of terms - the words that tend to be used carry far too much baggage to be truly useful. The right hand path tends to be tainted by the sweetness and light of the new age, all love magic and ecological altruism. It also has its nature confused by elements of the reclaiming of the Goddess, women's spirituality movements. The left hand path has is loaded down with terms such as evil, dark and sinister.

While I have no real problem with people finding their own way and doing whatever it is they have to do to achieve their own spirituality, the lack of acceptance of other paths makes the development of workable magickal groups difficult, and the evolution of a magickal community a near impossibility. It strikes me that we spend a lot of time slinging off at other spiritual paths (religions) for their hypocrisy and closed mindedness, when, in fact, we are fully guilty of these faults with respect to paths consistent with our own. Too many religions have suffocated their followers by a doctrine that proclaims themselves to be the one and only path. Let us not fall into the same trap.

I have had great joy in speaking with, and working with, practitioners of a wide range of occult paths. Every time I have suppressed my own fear and misconceptions I have been rewarded with new insight and growth. The consistency of their objectives was stunning. While reluctant to declare myself an Eclectic (as I tend to believe that this implies a degree of self-centred lack of discipline), I feel that through these experiences I have been provided with directions on a much broader path that will lead to a conception of existence that is truly beyond good and evil, an integration of all elements, truly a place between worlds.

# SPELL TO REPEL ATTACK

## Moondancer

There is life and energy in a candle flame that you can intensify with your desire. Flames have a spirit which is expressive. Open your mind to their magic. Talk to them as friends and learn their body language of flickers and shapes. Work with them and they will inflame your heart with passion and bring victory into your life.

Positive thought is powerful energy. Fear is a negative reaction and opens one up as easy prey to opposing forces. At home or at work we can come under “psychic attack” from those around us, causing muddled thoughts and actions, i.e. panic. This is a candle spell to overcome attack.

On a waning moon, bathe, use a draught free place to cast a circle. Sprinkle Uncrossing Powder around your sacred space and also burn it as incense. Place a white candle anointed with Dragons Blood oil and infused with your intention to the right and a black candle anointed with Bats Blood oil to the left on top of a mirror covered with a blue cloth to reflect the light. Be comfortably seated about 9 feet away from the flames. Chant three times as you light first the white, then the black candle:

Flame of justice burning bright  
Fill my desire this dark moon night  
Spirit of flame come ignite  
Forces against me all take flight

Gaze at the flames of the two candles with a fixed mind that the left candle represents the forces attacking you, the right candle represents the positive action being taken against the attacking force. Focus, work

with the spirit of the of the flames, remember “As I will, so mote it be!” The flames will do battle with flare ups and downs, this waxing and waning of the flames tells you who is winning. It can take time, depending on the strength of the attack, but eventually the left hand candle will burn away quicker, often belching black smoke as it dies. The right candle will remain glowing in victory as the battle has been won. Now allow the healing aura of peace from the Goddess to settle your mind, you have repelled the attack, symptoms will disappear.

We were attacked by a competitor trying to destroy us and our business. It took many days working magic both in our office and our home. It was hard focusing our thoughts while fighting against companies, lawyers, etc, but the Goddess changed things. Deception was exposed, the competitor shifted and our reputation was upheld. We then used a prosperity spell and have earned more in six months than in the whole of the previous year. Look for the prosperity spell in the next issue. Blessed be.

## ***Magic in the Air***

***Searching beach, rest from heat  
Seagulls screech, waves repeat  
Burning sand, mind leaps land***

***Salty taste of rum and man  
Hooter calls, footsteps quicken  
Billowing sails, 'heave ho'***

***Feather falls***

***Magic wand in hand I take  
Ageless wisdom spells to make***

***Moondancer***

# Summer Solstice

Wellington Wiccan Association

“On this longest day, light triumphs, and yet begins the decline into dark. The Sun King grown embraces the Queen of Summer in the love that is death because it is so complete that all dissolves into the single song that moves the worlds.”

We had gone beforehand and prepared and purified the sacred space. The riverbank was cleansed, the sandflies banished, sunshine ordered for the designated time and location.

A spider glowed in a rock cave on the far side of the flowing river. Birds greeted us from the surrounding bush with song, flying around our sacred space. Expectation was high, as everywhere else the rain thundered down but the delight of the Goddess was upon us. Right on cue the clouds parted and the Sun King shone as Anthony raised his arms to welcome the elements.

As children we delighted in the sparklers, knowing that purity of vision would guide us along our paths. We danced and sang to the beating of the drums, free in the knowledge that we were at one with Goddess, nature and each other. The food was abundant but not wasted as a dog made himself at home in our circle – a portable rubbish bin. He departed into the bush as we closed with thanks for a glorious day. The Sun King departed with the Goddess to complete their love behind the clouds and rain fell upon us half way home.

Priest: (Formed circle, welcoming elements to join us).

Priestess 1: We welcome you all to the Wellington Wiccan Association celebration of Summer Solstice.”



Today the wheel has come to a special point.

Since Yule the light has been growing. At Ostara the light became greater than the dark.

And it has kept on growing.

It has grown until today: Midsummer. The middle of the light time.

Tomorrow the light will start to fade as the wheel turns to darkness.

Until it is Yule again.

But today it is bright.

And we celebrate this with fire.

The Sun King blazes above.

Our fire blazes below.

Priestess 2: Take the Sun to light your way (Hands out sparklers, lit from fire in cauldron, then all singing, dancing drumming around the fire).

This spark is as the Sun King  
Watch how he shines  
bright with golden ambition  
Let him lighten your way  
as the wheel turns.

Priest: (Bless and thank Goddess for food, consecrate juice. Close circle.

Merry meet, merry part, merry meet again.



## APL

Who are the Black Magickians and the Black Brothers that bind themselves in sick masks.

If I call up a demon to work my will in the world and bring about chaos and destruction.  
If I need a new and less conspicuous guise.

I can not for the world of man but lust for pure magickal power untainted by the foul and stupid ways of the fools of earth.

I have gathered together the most holy tree and turned its powers to my own devices. I speak with knowledge and a gentle tongue of those wonders, mystical and magickal.

I have made the correct steps, taken the initiations and called to my side the entire hierarchy of angels and gods. I have come to know the art and science, and practised its gestures, words, oaths and counter oaths.

How will you know me o frater and soror of the path? I have come to a division and have chosen my way, while all those that I keep company with know nothing of the forked tongue in the road.

I can and will convince you at the point of turning to choose my way for I know you better than you know your self. In this way I call you, not as a human but as the very god you are, and in the;

*Red and Black temple of the  
shining one of night  
Invisible in the caverns of forgotten memory  
When gold runs red at the great  
equinox of the gods  
Dead but dreaming the fire of blood  
awakens in the Ancient of Ancients  
The Red heat of frozen land, blind  
without vision and dumb without words  
Echoes the void beyond  
Yuggoth  
For this is Pluto and the realm  
of the Black One Crowned  
The magickian of the Night of Pan*



# The Bringing Forth From the Abyss

## III

A work of ceremonial magick to initiate the potential forces known as the Qlipoth.

Gathering together a few unsuspecting souls on the dark of the moon when Hecate is at her strength, the temple is arranged with 3 black lamps (candles), black drapes and an altar with a plain black cloth. Black is the colour of Birch, the great Ocean, and the return to its depths is being prepared. The altar is placed in the West, the place of Babalon and the darkness approaching. The unsuspecting souls are 4 in number with one master of the temple or at least wielder of the double wand of power.

Other items needed for the ritual are:

2 hemispherical copper bowls, one with water, the other with sand, charcoal and incense of ZKAUBA.

One pentacle of wood or beeswax 8" in diameter with a large silver sigil:



22 Sigil cards of the Tunnels of Set.

These are described in *Typhonian Teiatomas* by Mishlea Linden. They first appeared in the *Holy Books of Thelema* by A. Crowley and are treated in detail by Keneth Grant in *Nightside of Eden*.

Above the very centre of the temple is hung the I Ching hexagram of Kû. Heu the dragon comes to drink from the well, which in this case is the copper

bowl at the centre of the circle or temple.

All members are robed in black, but the master of the ceremony has a red component to his/her robe. One of the members is an acting priestess. Under the robe she wears tight fitting black garments, and her hands, face and finger nails are painted black also.

Drums, sticks and music is supplied, and all but the priestess are armed with dagger and wand.

### Opening the Temple

This is performed by the master of ceremonies who employs the banishment of the 8 names and the sigil of the Grand Heirophant (see notes).

Here follows and invocation of Maat (Note<sup>1</sup>) and the whole group joins in with the mantra of IPSOS MAAT while breathing on a feather behind an alter lamp (black candle) in line of view.

If any drugs are to be used during the rite they are to be now taken and trance drumming is continued until the desired effects start to manifest.

The priestess de-robes and opens the deck of 22 cards and lays them out as a small inner circle. She places the pentacle on NO (Note<sup>2</sup>) at the centre. Each person in turn then pronounces the name NO followed by a group effect. This is a long, drawn out N...O... with a glottal stop at the end made by lifting the tongue up to the roof of the mouth so as to block the inward passage of air.

The sigil on the pentacle is strongly visualised and the tongue released to allow the air to rush in bringing with it the sigil.

This may have very strong effects for some people – beware!

The priestess now assumes the form of the spider, and in turn, reaches out to each sigil card. She vibrates the name of each sigil, allowing the spirit of each to direct her calling. She then places the bowl of water at the centre and draws all the colours or “Kalors” of the sigils into her solar plexus, then into a column above her, reaching out to space, reaching in to space until all is concentrated and there is one Black Ray which pours down into the cup through her womb. The water has been charged with the dew of the spider queen of space and now the bowl contains the elixir.

She sits back on her back legs, ready to strike at any false move, and the person opposite her comes forward bearing the wand and dagger. They hold these up as though they bar the way. Dagger point down, wand flame up. He/she pushes against these weapons until they yield to the will. They move forward and cross on the other side of the bowl allowing the magickian to drink. The weapons are then uncrossed and taken back to the outer circle. his procedure continues around the circle until all have drunk from the bowl. The priestess returns the remaining elixir to her body and spills the last few drops on the floor of the lodge room.

The force of the Old Ones that dwell behind the closed gate of death or Daath are now at large in the temple yet embodied in the celebrants.

It is important that a steady trance drumming passes into light magickal dream state.

Incense is piled onto the fire. This is the burning up of all that is impure and also an offering of rich resin to the Black Goddess of the Void beyond Yugoch.

Depending upon the amount of success to

this point, the ritual can be either closed or left to follow its own course for a further period of time. The circle is then shrunk to fit the area of the Master of Ceremonies and a Banishing is made.

Please note that these sigils and the ritual can open you to forces that will flood the consciousness at such a rate, normal thinking is over-ruled and the invoked one may act out a play of its own design. Raw elemental power can be hard to handle if you are unprepared. This style of magic could prove dangerous to those who are easily manipulated. It is a sure road to madness if anything goes wrong, but it is also a way to attain unequalled Magickal Power of the most occult nature. It must be approached without the smallest grain of fear and without the most minute morsel of ego lest you be torn asunder at the portal or be set aflame with fear to be sent running licking your wounds, dog god of the gate of shells.

Note<sup>1</sup>: From the *Cincinnati Journal of Magic*.

Note<sup>2</sup>: *Maat Magic* by Nema. Samuel Weiser 1995.



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