

# QUTUB

by Andrew D. Chumbley



QUTUB defines the focus of the Magical Current. Its form reflects the Design; a web of inter-connection through which the Current manifests: an evocatory poem of 72 verses articulates the transmutative process of the Crooked Path; 11 talismanic illustrations combine to express the telemata of the Way; a commentary demonstrates in microcosm the macrocosmic pattern of the Design; the Rite of the Opposer reveals the Gateway to the Path of the flesh!

There is a stream of initiatic power which flows through the Body of the Gnosis, moulding the Image of the Adept, casting the shadow-form of the Great Opposer -- here its Path is traced . . . from the Yatukih Sorcery of Ancient Persia, through the Yezidic Cult of Shaitan and the widdershins dance of the Sufi, to its present-day recension within the arcana of the Sabbatic Tradition.

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# QUTUB

*also called*

The Point

*written and  
illustrated by*

Andrew D. Chumbley

*Alogos Dhu'l-qarnen*

*This Book is dedicated  
to  
The Companions of the Lie*

Mubarak Bashad  
Jin isi-isi didalam dunia

*He who is illuminated with the Brightest Light  
will cast the Darkest Shadow*



o

Here lie the remnants of a Book  
Once written by no mortal hand,  
Once seal'd within a Silver Vault  
And lost amid the Desert Sand.  
The Aeons' Soul hath forg'd a Key  
To open wide this Book to Thee,  
And show Thee that – Fate hath not plann'd!

1

To Thee, Azrvan Akarana!  
All Holy Books I come to burn,  
Save this, which by Thy Quill I write,  
All else to Ash and Dust will turn.  
The Nuptial Flame of Truth and Lie  
Shall quicken mine own Ink to dry  
And seal the Spell in Khidir's Urn.

2

The Prophet of the Peacock-Quill  
Hath drunk God's Blood from out the Cup  
Of Iblis and the Blessed Few  
That with Eve's brood refuse to sup.  
Ye Children of fair Lilith born,  
Come tread the Path of Blame and Scorn,  
For you, from Hell, have fallen . . . Up!

3

*My Lover! Pray draw close to listen,  
And rest awhile, for but an hour,  
By the Well whose waters glisten  
'Neath the Vine of Khidir's Bower.  
Come share with Me the Love of Night,  
And like the Moth to the Candle-light –  
Pray sip the Dew from Lilith's Flower.*

4

*Gaze long, gaze deep into the Pool,  
And with each breath glide gently in,  
And there content Thysself to drift  
In skies where-in the Angels swim.  
Then look – look up, up from the Well,  
To see these moving lips that tell  
Of Thee: Thine own Reflected Twin!*

5

*Look Thou far into the Waters:  
The Mirror – wide and pure and clear,  
And feign a deep and dream-fill'd sleep,  
Yet leave a-jar Thine waking ear.  
And as you listen to each word –  
Thou shalt enflesh that which is heard:  
The Double-Song of Old Khidir.*

6

*Before the Limit of the Truth:  
The Infinity of the Lie.  
Before the Mask it e'er wast wrought –  
When first the Watcher's Eye met Eye.  
Before the Hand first touch'd the Clay –  
A Voice, from Silence, chanc'd to speak.  
Yet who spoke – Thou or I?*

7

*Then the Answer to the Question:  
The Secret told to none but Thee.  
Behold, the Starry Lock Qutub!  
Behold, the Peacock-Angel's Key!  
The Circle of the Year is done,  
The Oath-bound Cup lieth o'erturn'd.  
By whose Hand? – They answer'd "We!"*

8

*The running wine hath stain'd the Book:  
As Ink – Thy Blood is spilt for Me.  
Yet Time and Fools all words erase,  
But not the Secret told to Thee.  
Here, – the Expanse of Endless Night,  
Where Stars, like bloodied footprints, mark  
The Angel's Path by the Shoreless Sea.*

9

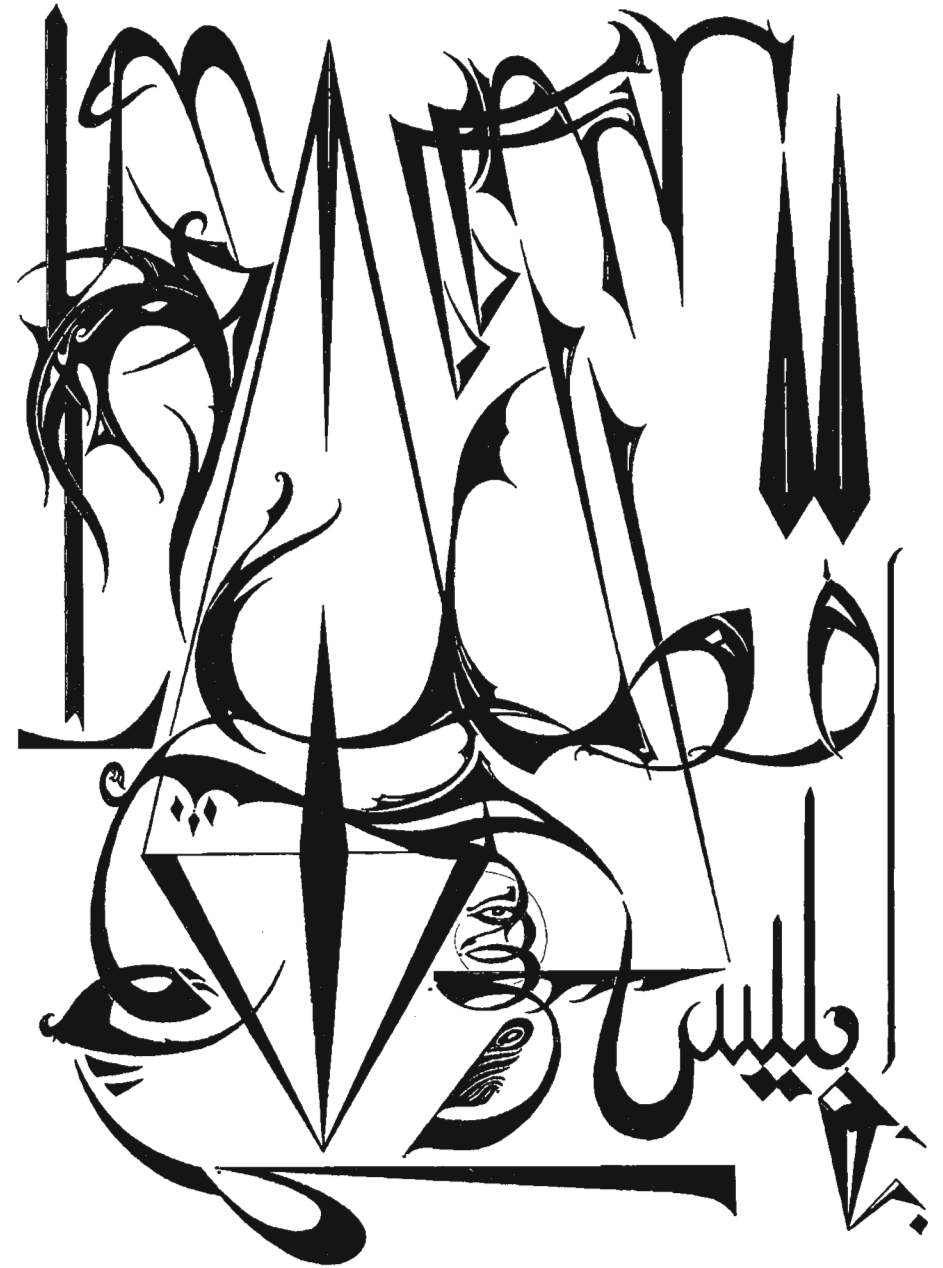
*Led by a hand one cannot hold,  
The Sought is found where the Search doth end,  
Not in mid-path, nor by its edge,  
The Way doth lie where the Path doth bend.  
Shared by foot-fall and Heaven's Breath,  
These murmur'd words their meaning tell  
And to none but Thee their Treasures lend.*

10

*By Attraction to this Moment –  
The Thought of Hand and Eye as One,  
Each Course divert, each care forget,  
On Pathways lost is Fortune won.  
In straying wide is Wisdom found,  
To turn the Thread and tie the Knot,  
Which by no hand may be undone.*

11

*The Path it moveth standing still.  
Not Then – Not Yet, Nor E'er – But Now!  
In moments strung like prayer-beads  
Whose telling doth all Times allow.  
Each Instant ground between the Mill  
Of Years that turn their wheel until –  
The Age doth to this Moment bow!*



12

*As sure as Silence each word doth end,  
The Secret in this Book is caught.  
As foot shall surely follow foot,  
And Thought and Thought shall follow Thought,  
Through the Question and the Answer,  
In the Wish of the Wish Itself:  
This Truth by many Lies is taught.*

13

*The Prophet's Pen, the Murd'ring Knife,-  
Both leave a single cicatrice  
Upon the Parchment of Our Life:  
The Signature of Lachesis.  
In writing I shall cut the Thread  
That bindeth both the Quick and Dead,  
And yet my words may tie the Cord  
To guide the Hand of Nemesis.*

14

*Speak here, O' Peacock-Angel's Child,  
Let Thy Quill of Itself to write,  
And silent bleed the First God's vein  
To draw Thine Ink from Blackest Light.  
Feed the Fire of this Burning Book  
With Words born from Thine own Heart's Flame,  
Show here the Way of the Dragon's Flight.*

15

*O' Thou Lead-black Bell of Heaven!  
Ring loud Thy fatal carillon.  
Exultant peal Thine omen-burden'd knell  
And grant my lips the Dragon's Song.  
Shatter! O' Thou Up-turn'd Graal of Night,  
Spill out Thy Starry-nectar'd Dew  
To bless the Tryst of Aztya's Throng.*

16

*He that leadeth this Procession  
Doth wear the Guise of God and Beast,  
As the Ox-goad and the Oxen:  
Who leadeth most doth guide the least.  
Seekest Thou for Light or Darkness?  
Seekest Thou for Truth or Lies?  
When either serve where Thou shalt feast.*

17

*Meet me at the Altar-table,  
Meet me beneath the Black Noon Sun.  
Drink from the Cup of Thine own blood,  
And seek for That which all Men shun.  
At Midnight 'mid the Field of Corn  
The Bull is slain, the Snake is born.  
Thy Path — this Moment — hath begun.*

18

*As Crooked as the Lightning-bolt  
And narrow as the sharpest knife:  
The Way Exact, beyond all Laws,  
Who chanceth not shall lose his life.  
He that murdereth his Brother  
And becometh wholly Other –  
Shall take the Daimon for his Wife.*

19

*"Taurus Draconem genuit,  
Et Taurum Draco" spake the Queen  
Of all the Night and the Twilit Breach,  
Whose Words have Secrets in-between:  
"My Child, hast Thou come here to drink  
Poison dripp'd golden from my kiss,  
And hope to glimpse what Few have seen?"*

20

*The Feathers of the Plumed Snake  
From each the Dragon's scales unfold,  
And there the starry embers glint  
With fire amid the green and gold.  
Each Plume doth frame with rainbow hues  
The azure eyes of Black Ta'us,  
Whose wingéd gaze burneth deathly cold.*





21

O' Dragon-heart of Energy,  
Who dwelleth in the Form of Void,  
Thy coils encircle each Event:  
In Thee all Forces are alloy'd.  
Thy breath doth bear Life's Flame to Thought,  
'Til All back to Thy mouth is brought.  
None, but Thee and the Dragon-soul'd,  
Create and yet Fate's Law avoid.

22

The Talion Decree is Set:  
Upon Thy Brow – the Dead King's Crown.  
Thy talons rend the Scrolls of Law –  
For Thou hast brought the Most High down.  
God-Destroyer! God-Begetter!  
Thy Maelstrom Soul – My Cynosure!  
Hail, O' Beast of Fear and Far Renown!

23

O' Thou Metacosm of Between,  
Who art Above – Beyond – Below,  
Thine Attributes we name and make,-  
For Aught Imagined is That we know.  
By This we forge the Aeons' Chain,  
Fate's Edge to break, yet pre-ordain:  
God's Clay upon Man's Wheel to throw.

24

With Seven Handfuls of the Earth  
Brought unto Me by Az'ra-il,  
I shall grant Man a Greater Form  
And with my Breath the Image fill.  
Its Thought shall hold a World Urbane,  
Its Flesh exceed the Mortal Grain,  
And with its Word – the Sculptor kill!

25

The Potter's Wheel is yet the Mill  
Where All is ground unto the Mote:  
The Age within the Moment sought,  
The Sea that in each Tear doth float.  
Each Atom cut, each Instant crack'd,  
All Words unto the Thought traced back –  
To hear the Song in the Single Note.

26

Where doth hang the Dragon's Crown?  
Where doth his jewell'd snakeskin drape  
And drip the bloodied seed of pain –  
The Ruby Wine of Khidir's Grape?  
Above the Shadowy Form call'd "Man"  
Whose Hand doth touch this Very Page,  
Where-on are Charms to make him God . . .  
. . . or yet to mask the Ape!

27

*And where the Face of Ur'an-na?  
Storm-veil'd as in a wolfish pelt.  
His howls are Heaven's Battle-rage,  
Before his Throne hath Nature knelt!  
But see the Hand upon the Page –  
Shall trace a Word beyond its Age  
And draw the Sword from Great Orion's Belt.*

28

*The Whorls upon each fingertip  
Show where the Whirlwind's Dance hath passed,  
Each Line doth show each turn of Fate –  
To mark the Way from First to Last.  
The Stolen Gift of Dragon's Fire  
Hath scorch'd a Path which Few desire,  
Beyond the Future in the Past.*

29

*The Tree grown out the Mouth of Hell,  
From Seeds dropp'd from the Sinner's Plate,  
Hath spann'd the Arch of Heaven's Roof  
And caus'd the World's Edge to abate.  
From each bough hang sweet-nectar'd fruit,  
Yet venoms feed the deepest root.  
Here, the Path without a Path . . .  
. . . Beyond the Gateless Gate.*

30

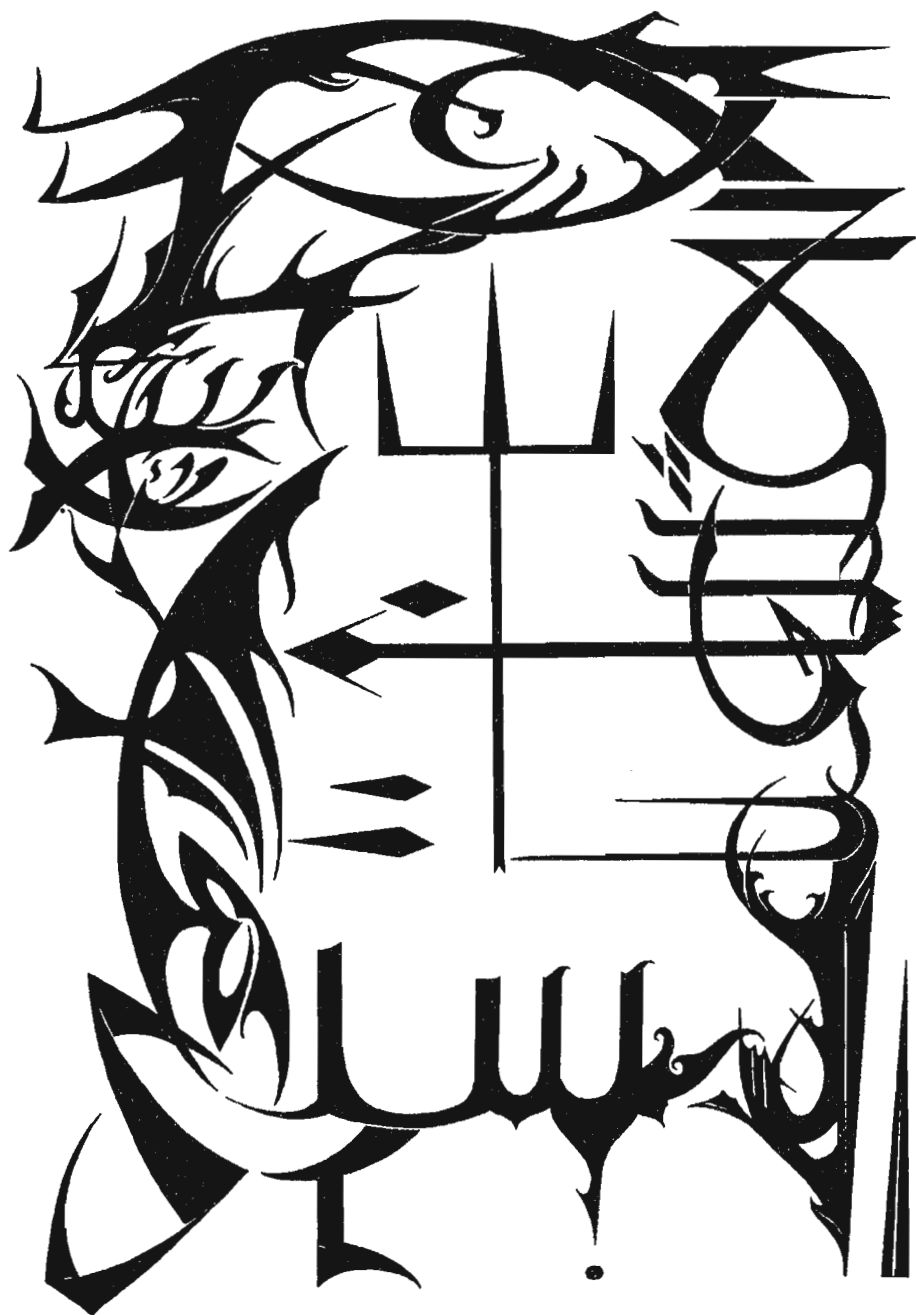
*Who with each Sin shall rise above  
The Crowded Carnal Bed of Earth,  
Yet take his fill from Pleasure's Breast  
And sate himself amidst her mirth,  
Shall make each vice a Ladder's rung  
Where-with to climb the Death-strewn Mire  
And from each Corpse reclaim his Birth.*

31

*O' What shall I dare to name Thee?  
Thou who art Son of the Sun!  
Whose Steps exceed the Tongue's own edge,  
Whose Soul hath ratio to None.  
Thy Star doth cast the Gods' own light,  
Peerless art Thou! Man-over-Man!  
Who shall not from Thy mere Shadow run?*

32

*Shall I call Thee "Azhdaha" –  
The Fire-drake of Antient Fame?  
Or yet call Thee "Old Khidir"?  
Or doth the Angel hide Thy Name?  
Yea, Thou art These and ever more,  
Thou art the Soul within the Core  
Of I – who am the Very Same!*



33

*I am Known and Thou art Mystery!  
"Wisdom and Love" – I name Thee, Muse!  
What Voice have I to praise Thee,  
When Speech will but Thy Beauty lose?  
Thou dancest ever out of reach  
And with Thy Guile the guileless teach –  
Of Me: The Pen that wrote Thy Ruse!*

34

*Silence veileth the Sphinx' smile  
Within the hollow idol's breast –  
To break the God's own wooden robe  
And add it to the Phoenix' nest.  
This Secret that is called "The Lie":  
There is no Truth, but Here is All.  
Not to deceive, but yet to test!*

35

*The Fool behind the Smiling Mask  
Doth ever watch the Stranger's Face,  
And seeking there to catch the gaze  
Shall find but blindness in its place.  
The Eyes of Truth seek for the Lie,  
And Men but seek and wonder why?  
Both in the Mirror find no trace.*

36

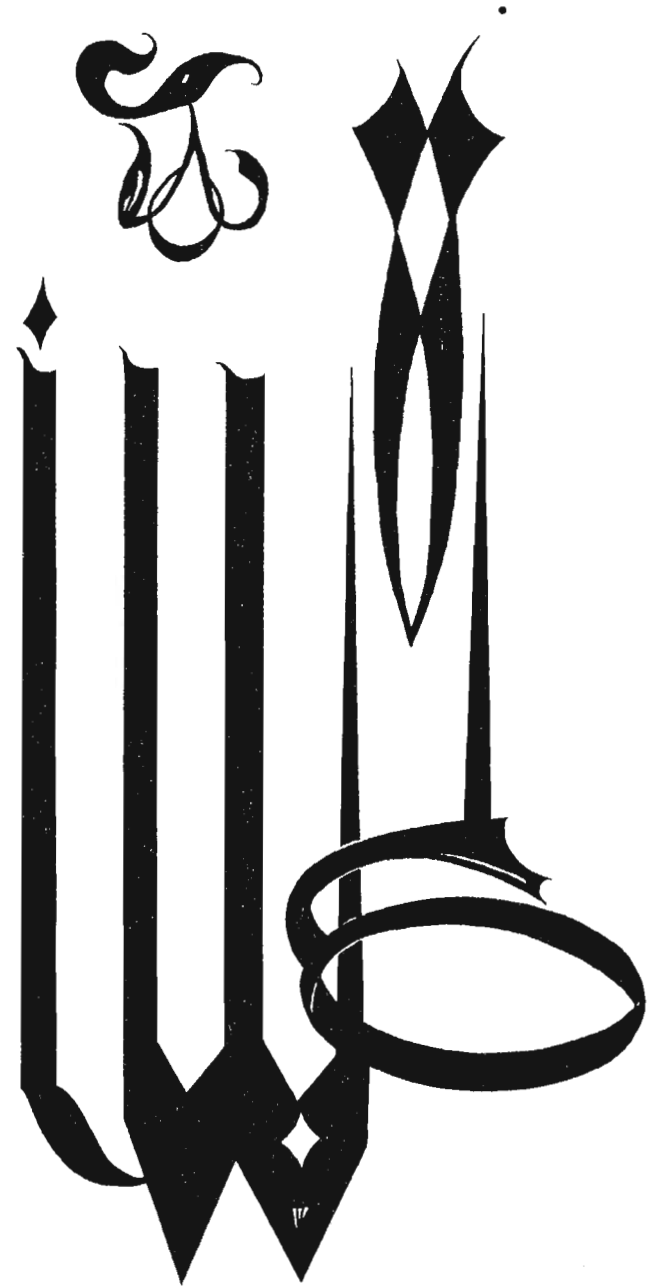
*All Gods are worthy of Belief  
If They should answer to Thy Call,  
But aught that faileth to avail  
Should swiftly out of Heaven fall –  
Like Lead return'd unto the Forge  
Where Magick turneth all to Gold –  
To fake One Image of them All.*

37

*Ever-looking, Never-seeing,  
By Surface known unto the Eye:  
The Idols of Our Passing Love  
Silent listen without reply.  
Only Echoes answer Prayer –  
Such garlands of fast-fading praise  
Live with sudden beauty . . . then die!*

38

*Whom do I seek that may be found  
Within the Solitude of Thee?  
Thou hast escaped beyond the Breach  
That maketh All, but Memory.  
Between the Hand, the Touch, the Thought,  
Flieth the Moth which none have caught.  
Yet I, the Flame, Thine End shall be.*



Thine Eye in seeking – seeth not.  
 The Reaching Hand – it graspeth air.  
 Though blind and bound – Thine Eye and Hand  
 Have found Me – Neither Here nor There.  
 Whilst either side the Temple-door  
 Men rush to lie with Priest or Whore –  
 All pass Me naked on the stair.

Doth Allah unto Adam speak  
 Or doth an Idol sing Man's Verse?  
 Whilst I into the Harem creep  
 With Gold, fall'n, from the Temple-purse.  
 And there with Thee, Mine Odalisque,  
 I'll pass an hour and take the risk –  
 To watch Them both My Words rehearse!

I do not err, but aberrate,  
 No Virtue Sin may not redress.  
 I do but turn – the Other Face –  
 To Those that strike, return no less.  
 From ev'ry Cup my lips shall taste,  
 Nor spare that Drop which Fools do waste,-  
 Who drink, then fall in God's Winepress.

O' Crime! What is Thine Infamy?  
 The Shame in which we cloak our need?  
 A Veil to hide that which we fear?  
 The Book in which we may not read?  
 O' Evil! Who art the Drug Divine!  
 Who maketh blood to taste like wine,  
 Thou hast made mine eyes to see  
 In Golden Fruit – a Leaden Seed.

By Year, by Day, and by each Moment:  
 The Abyss cross'd, the Pathway stray'd.  
 Each Sacrifice doth mark the Road,  
 Each Slough: Old Flesh from New Flesh – flay'd!  
 Great Instants mark this Lightning-birth,  
 And far beyond both Womb and Grave –  
 From Dead Stars wast Mine Image made.

Over what pass I upon the Bridge?  
 Self to Self over Self's Abyss.  
 There my death and there my tryst:  
 In Mirrors crack'd – the Mirror'd kiss.  
 Most loath'd, yet most desired,  
 The One that through the crack doth slip,-  
 Whose Curse is Mine, but Mine to miss.

45

*The Well, that once gave life to Me,  
Hath in the Drought of Love run dry.  
The Desert's Soul hath stole all Joy,  
And taught the Very Muse to die.  
Yet from this Cause of Vast Lament  
Run tears – suffice all thirsts to quench:  
Tears wept from Secret Pleasure's Eye.*

46

*A Thousand Unfinish'd Banquets  
Are tasted with a single bite  
Of blood-bright fangs through bone-white skin –  
To fill my Soul with black delight.  
This Love shall not 'til Morning live,  
Yet Tomorrow shall its death forgive –  
With a finger held to the Lips of Night.*

47

*The Hell of Those who cannot speak,  
Whose hearts grow cold with untold pain,  
Whose love still-born dieth unfulfill'd,  
Whose thoughts upon the Tongue's leash strain.  
This Muted Crowd – my sorrows bear,  
And in their silence – silence share.  
Yet by the Quill – in Hell I reign.*

48

*A Mirage 'pon the Prophet's Tower:  
A Darkly-shining Silhouette,  
A Crowned Man of Shadow form'd  
A-top the Temple's Minaret.  
It whisp' reth to the Muezzin –  
To clip or lift the Prayer's Wing  
And cast God from the Parapet.*

49

*Unseen, Who stalketh behind o' Thee  
Whene'er Thou dost walk out alone,  
Who creepeth nigh all dying men  
To separate their flesh from bone,  
Then draweth down the dust of Age  
To dry the blood spilt on the Page  
And hide the Life within the Stone.*

50

*The Sleeper lieth 'pon the rock,  
Tether'd to the line of shadow,  
It dreameth dreams of Death and Time  
Where Life's River runneth shallow.  
'til Time's untimely turning wheel  
Doth all dreamt-of fortune steal,  
Pierced through by Fate's true-aiméd arrow.*

51

*Sheath'd in a mask of emerald –  
The Desert 'neath the Verdant Land,  
Until the Sapphire Waters wash  
The Pearl from out each Grain of Sand.  
Upon that Sea the Stone shall float:  
A Light to lure the Mages' Boat,  
Like Dew caught on the Spider-strand.*

52

*Amid the Company of the Wise,  
From lip to lip Truth taketh flight,  
And word from word they tear apart  
All thoughts that are not hid from sight.  
Cease! For now Thy Book is writ.  
The Muse's Hand stirreth Wisdom's Bowl –  
And Thee within that Cucurbite.*

53

*All Antient Books of Lore shall burn,  
And then will countless wise men shout,  
Their tongues – the flames outstretch'd to cry:  
A Prayer to put the fire out.  
But one Sage will silent be,  
And in the flames – my words will see:  
"The Truth Within is Truth Without".*

54

*The Silence lock'd within the Note  
Hath found a Voice within the Flute,  
And there, in playing out my Song,  
Hath lent its Speech unto the Mute.  
Though Sage and Fool oft' speak at leisure,  
And speaking seek the Other's Pleasure –  
Who may with Silence hold dispute?*

55

*The Hell of Those who do but speak,  
Whose tongues but move the air in vain,  
Their voices stifle Heart and Thought –  
Who live to speak their lives again.  
Their Prayers are Curses that repeat  
Their Sins and thus their Silence cheat.  
All Words are Lies, yet Truth sustain.*

56

*The Messiah and the Liar –  
Both rhyme and share a single meaning.  
How may a man of Virtue learn,  
When others seek to bear his sin?  
These Hands 'pon Heaven's Broken Tablet  
Break bread with New Reality –  
To feed the Man of Manless Kin.*

57

*The Brothel-keeper and the Priest –  
Both at the Sinner's Pleasure eat,  
And oft' from Wisdom's Coffers thieve  
A Bowl for begging in the street,  
And in that Cup catch equal coins  
For Prayers to part the Virgin's loins.  
Both with their tears wash Wisdom's feet.*

58

*The Pearl, where-in the Moon is caught,  
Hath 'pon my tide reach'd Ruba's shore.  
Tho' Gold may steal of Heaven's Light,  
What Coin may ope' Thy Crimson Door?  
A Leaden Disk from a Dead Man's Tongue  
Will buy the Soul of the Lustrous Sun  
And make Thy Flesh – My Temple-floor!*

59

*"Musick! Lift up my Sacrifice!"  
Thus sang the Lapis Flute for Djann,  
"And at my Word, let fall the Blade  
Upon the ripen'd field of Man.  
Let Old Adam bend beneath the Scythe  
And grant the New his bloody tithe."  
Thus sang the Voice of Azrvan!*

60

*The Dagger drawn across the lips  
Stealeth more than a common kiss,  
Divideth more than mortal flesh,  
To draw from Thee the Serpent's hiss.  
Thrust deep, thrice-turn'd about the Heart,  
This Knife shall to Thy Soul impart –  
The Pain of Hell as Heaven's Bliss.*

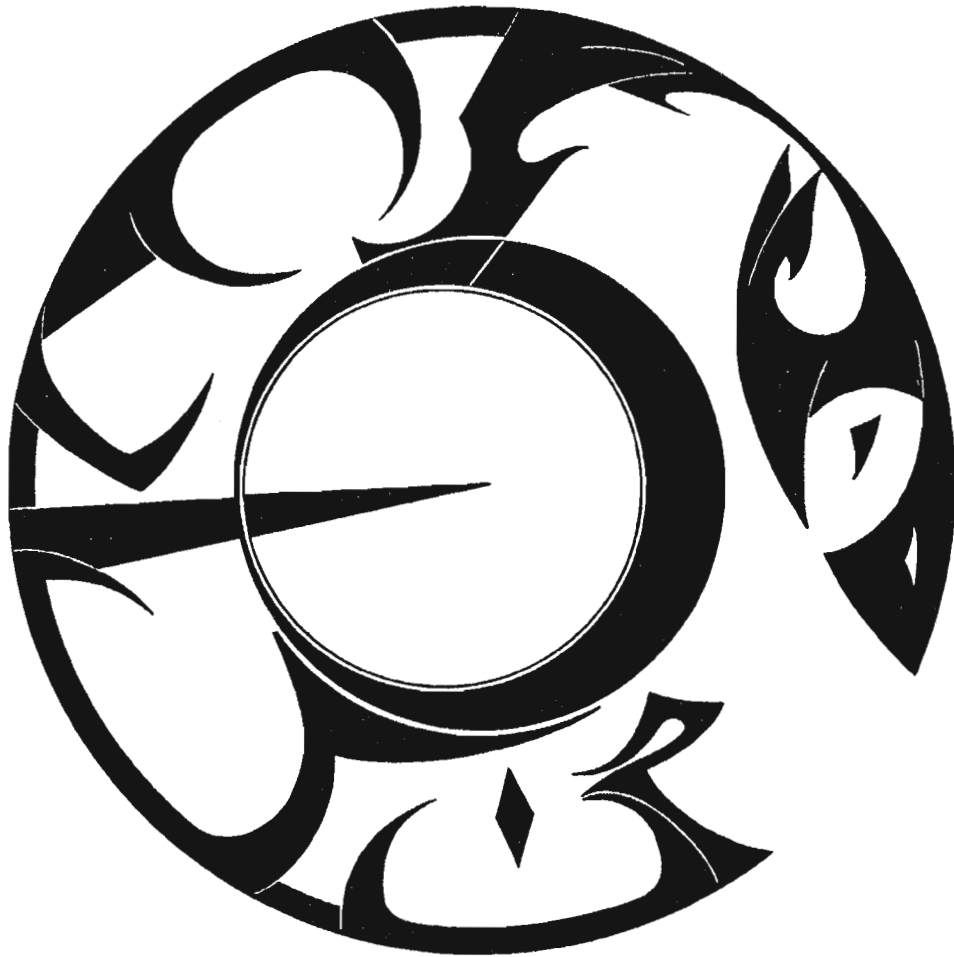
61

*The World is swath'd within flay'd skin,  
Torn from my back and hung to dry:  
A Cerecloth for another corpse,  
And yet another, by and by,  
A swaddling cloth to wrap the Babe  
Who suckleth straight the Hanged Man's Seed.  
Our First Words – they do but echo  
That which we utter as we die.*

62

*The Winking Eyes of Az'ra-il,  
One open wide for ev'ry Soul,  
Cast forth their stare upon each life:  
An eyeliad of burning coal.  
And with each death an eye doth close,  
As Winter's Hand plucketh Summer's Rose.  
Our Lives are done, yet Our Sight is whole.*





63

*This Hour I lead the Blinded Seraph,  
This Hour I guide the Blind One home,  
For my Soul his Sight hath stole,  
And hand-in-hand with Thee we roam.  
Through the Graveyard, beneath the Vine,  
To kiss, and drink of Lethe's Wine,  
In a Bed of Clay 'neath Heav'n's Dome.*

64

*O' Stone Lid of the Coffin, Shut!  
To cut the Breath of the Sleeper,  
That the Hands of Death may reach out,  
Draw him down and ever deeper.  
To dissolve amid the Endless Years,  
To drink from Hell's own tear-fill'd cup.  
Who once wast mourn'd is now the Weeper.*

65

*Night's tenebrous mantle falleth  
To cover my head with sleep,  
And 'twixt the Gates of Dusk and Dawn,  
In Dreams, my Soul will wander deep.  
Down through tortile webs of Cavern,  
To leap the rifts of vertigo,  
And speak with Those that Secrets keep.*

66

*This Body, - Mine, and yet of whom?  
The House of Monstrous Forms Unknown:  
Of Gods and Beasts and Lost Djinn,  
Oft' times a seething heart alone.  
All turn'd to dust, My Muse! My Love!  
Save Thou, who art call'd "Snake" and "Dove",  
Upon whose breath my dust is blown.*

67

*The Breath of Heaven leaveth Hell  
To kiss the Quarters, each in turn,  
To rouse the Desert into Storm:  
These Remnants - to Thy Hands - return.  
This Book is whole but for Today,  
Then shall my Hands pluck it away -  
To once more in the Desert burn.*

68

*The Daughters of Pale Lilith stand  
Upon the Letters of this Book  
And with my Brothers guide Thy Hand  
To once more amid these Pages look.  
All Men are welcome here to try -  
To chance their lives or else to die:  
Mere men upon God's fishing-book.*



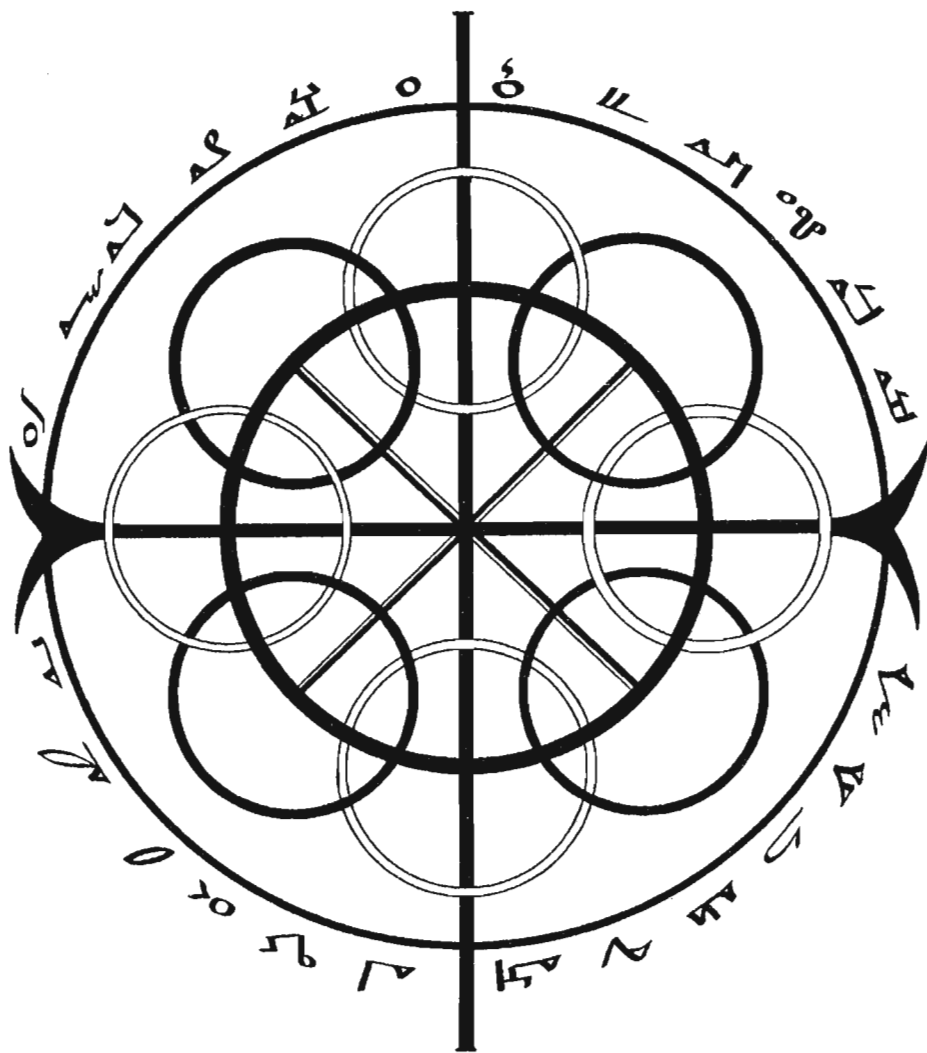
*The Sickle Moon bath reap'd the Corn  
 And bath'd the Grain in scarlet flood,  
 Her rays have cut Earth's Heart in twain  
 And drown'd Thee – all in Dragon's Blood.  
 Her Hand bath pull'd Thee from the Tomb  
 And cast Thee out from Lilith's Womb –  
 To suckle from her flower-bud.*

*The Fish bath leap'd the Dragon-gate,  
 The Bird escaped the Hunter's Hand,  
 And God bath died and yet become –  
 A Man with Peacock feathers fann'd:  
 A Seraph wreath'd in Azhdar's Flame,-  
 Whose feet do burn the Lightning-Path,  
 Yet leave no trace upon the Sand.*

*The Merchant crying at the City-gates,  
 The Masks of Truth to falsely sell,  
 Hath emptied Wisdom's Purse of Gold  
 And toss'd the Coins within the Well.  
 They glisten 'neath the Moment's wave,  
 Reflect the Sun's own wishful gaze,  
 Then join the Pearl within the Shell.*

*At the Cross-roads of All Pathways,  
 Where Fated Men their Fate appoint,  
 The Peacock-Angel and the Snake,  
 With Venom, mine own brow anoint.  
 They cast my corpse upon the pyre,  
 Then walk away within the Fire.  
 Who followeth – bath found the Path . . .  
 . . . lost within the Empty Point.*

*Walk on this Instant of Qutub:  
 Be Thou the Thunderbolt of Chance,  
 Between the Gate of This and That –  
 As Absence, in Thy Presence, dance.  
 Take Thou the World to be Thy Lover  
 And take Thyself and make it Other.  
 To this, the Lie, turn Fate askance.*



## COMMENTARY

In speaking of Poet and Poem we speak of the Point and of the Crooked Path that strikes forth from it; we speak of the Way and of the Steps placed upon it. We describe the breach between the centre of the world and the horizon, between the zenith and the nadir. In speaking of Poet and Poem we speak of many things of which we may not speak. Amid these words a secret is voiced. Do not mistake it amidst its own echoes.

1

*'We may reveal where the Muse has trodden,  
not where She has yet to tread.'*

The mystical and symbolic language of the Poem is, in a literal sense, occult; it simultaneously conceals and reveals the sum of its meaning by way of a cipher. The eternal nature of Symbols is revealed facet by facet, moment by moment. In being cast out before the Mind their timely significance is divined and, like a mirror, will reflect the Beholder. Do not blame this mirror for that which it reflects. Look Beyond – Look Within!

Although this commentary is written to provide contexts in which interpretation of the Poem may take place, it is in no wise intended that interpretation should be limited to these areas. This understanding between the Poet and Reader is stated because it too is an area in which the activity of discernment may occur. Should the reader be opposed or disinterested in such matters as are offered for contextual purposes let him read the Poem irrespective of them. Let interpretation transcend the boundaries of circumstance, for if the Poet may find meaning beyond the scope of his initial intention, so then may the Reader come to look beyond the habit of his own perceptions. Nonetheless this commentary does aim to qualify the provenance of the verses, specifically that of their spiritual origination.

In a sense, this commentary merely serves to indicate *directions* or possible undertakings of specific comprehension with regard to both Poem and Illustrations; these *directions* being the *Paths* emanating from and revolving about the *Point*. Such forms of

understanding are only true at their own levels and as such are only functional forms of interpretation designed to motivate *action* upon those self-same, and their consequent tangential, levels. It is thus that the multiple activity of Symbol and Significance created within this work by the synthesis of alphanumeric encipherment, imagery, allegory, rhythm, ambiguity and other poetic devices aims to facilitate various *states* of understanding and from thence a State of their sum effect through various combinations.

The primary function of this commentary is then to place emphasis upon those aspects of the Verse and Illustrations which operate as inferential nexes of possible interpretation, and which, through multiplicity of interpretation, reflect facets of its Sum Meaning and thus of its Unity – a Unity which is concealed: the Face of Truth remote behind the Mask of Word and Image.

2

*Qutub* was written, illustrated and refined during the course of one year. During that period of time, and indeed, as is my avocation, I was engaged in the Discipline of the Arte Magical. Magick is a Path encircling the horizon of one's totality and thus necessitates practices which operate throughout the entire field of its possible encompass. Such practices involve techniques of dream-control during one's sleeping hours and techniques of a ritual, behavioural and contemplative nature during the hours of waking. This book may be considered as inspired by these practices; not only by those undertaken during the period of this work's composition, but by all such procedures of the Arte Magical which I have, thus far, undertaken during the course of my life.

The main purpose of magical practice is to refine, develop, and eventually to transmute the Entire Being of the Magician; this process being in accordance with his Will, Desire and Belief. It is to recreate oneself in a form aligned unto one's True Nature (the Ipseity of Otherness), and thus to become a perfect vehicle for the expression of that nature. The Energy (*Baraka*) which motivates the Aspirant, and indeed the Whole Tradition of Magick, we may refer to as the 'Magical Current'. It is to this Quintessential Power that the Seeker must make himself accessible and thus, becoming its mediatory vessel, he functions as the channel of its transmission and the incarnator of its Design. The Current, in being

transmitted by Man, is modified according to the nature of the human individual – by the Mind, Body and Soul thereof. Although the Current affects all Nature, it has conscious direction through the Initiate, who, being possessed of the Gnosis, actively works to manifest the Current: to become Magick Incarnate. This is the subject of the Poem *Qutub*.

In essence I regard this work, hence its dedication, to be an offering given in recognition of affiliations past, present and future, and in re-affirmation of the Synomosity between the Heart of the Mystery and Those in whose Bodies it beats. It is given to those who know to whom it is given.

3

The Poem and its illustrations draw upon a number of diverse and yet subtly interconnected sources and symbologies. The nature of these unifying connections is revealed by an understanding of the work's title and its initiatic context. In essence this work is born of Gnosis and in character may be called 'sufic'. By such words I infer Mysticism Pure and Universal, for:

*"Sufism is the Knowledge where-by Man can realise himself and attain permanency. Sufis can teach in any vehicle, whatever its name. Religious vehicles have throughout history taken various names."*

Rais Tchaqmaqzade

Accordingly, I must ask the reader to consider my use of the word 'sufic' in this light and not as restricted by any pre-conceptions such as belong to the realm of lesser understanding. Do not cling to the word, but rather to that which will remain should the Sufi go unnamed.

*"He may be like Khidir, the Green One, who travels the Earth in a variety of guises, and by means unknown to you . . .*

*What He says or does may seem inconsistent or even incomprehensible to you. But it has meaning.*

*He does not live entirely in your world . . .*

*He may seem to return good for evil, or evil for good. But what He is really doing is known only to the Few."*

Salik

It is this named nameless one, who wanders everywhere and yet in whom is Stillness, whom I, and yet not I alone, have called 'Qutub', and in Man's Form 'Khidir'. These are the Poem and the Poet. And I, I have but held court awhile with the Companions of the Wise One, though I am not one of their number.

4

The Sufic word which gives the title to this work is a cryptogram of sublime and mystical significance which may be interpreted in ways both simple and profound. Its primary meaning is indicated by the sub-title of the work, 'The Point', this being a synoptic definition of the many other interpretations, all of which convey the idea of singularity.

Commonly within the historical tradition of Sufism the word 'Qutub' (rendered as the tri-literal root QTB) is interpreted as meaning 'The Great Magnetic Centre', or 'The Axis' – the Point of Universal Centrality. This focus of existence is identified with the concept of the Logos and with the Soul of the Perfected Human Being (Insani Kamil). It is also cognate, in sidereal terms, with the Pole-star of the Age and thus with the Hub of the Universe. We may therefore consider 'Qutub' to be a term equivalent with the Mystical Absolute of Being: I.

Equated with the idea of singularity, 'Qutub' conveys the principle of one-pointedness. This may be defined as the harmonious co-ordination of Form and Force as an holistic entity, that is, as One Body. In many traditions of magick, philosophy and martial discipline, the concept of one-pointedness is fundamental and may be considered as the central arcanum.

For the Adept, to be aligned wholly unto the 'One-pointedness of I' is to become the Heart of the Mystery; it is to resolve the apparent dis-unity of the Self and the Universe, Man and God . . . *This and That* ad infinitum. In realising Qutub there is no differentiation, only Unity.

*"The Miracle of Unity is to be attained.  
Everything is formed from the contemplation of unity,  
and all things come about from unity, by means of adaptation."*

The Smaragdine Tablet of Hermes Trimegistus

5

The definition of Qutub recalls the mystical axiom oft' cited as a description of the Divine Nature:

*"He Whose centre is everywhere and Whose circumference nowhere."*

This gnostic axiom also describes the nature of the Illuminate who has attained to the True Realisation of One-Pointedness, and who, in this attainment, has become an hypostasis of the Whole Body of Initiates. As in the apotheosis of sexual congress there is but One Body shared by the communicants of the Agapae, so in the apotheosis of Divine Love there is neither Lover nor Beloved, neither the Inspired nor the Inspirer, but solely the Heart of the Mystery Itself. This Heart is Ekstasis – the Singularity realised as the Focus of Awareness, reciprocated upon all levels and throughout all Continua of the Existent as the I: Qutub.

The axiom also reveals the Qutub, the Power-zone of Universal Centrality, to be infinitely positioned as both Absence and Presence throughout all chronological and spatial dimensions. This Principle is reified according to the Design of the Nameless Order. It is manifested through the Perfected Body of Initiated Entity, and is made 'Flesh' in the chosen positions of Time and Place, according to the specialised locational requirements of the Design, as an hypostatisation of the One Body: The Illuminate.

Within the Poem, as within Sufic lore, the theandric reality of the Illuminate is mythically represented by the figure of Khidir. It is He – "the Prophet of the Peacock-quill" – who is the Orator of the Book, and who, with all who are of "the Blessed Few", gives a voice unto the Quintessence: the Revelation of the Qutub as both Word and Silence – A-LOGOS.

'Khidir' is the name given to the Wandering Guide. He is the Immortal Adept, ever present for the True Seeker that calls upon his name. His presence is sometimes described as an elusive flash of green fire, for the robe which conceals his body is dyed with the very colours of life, and accordingly he bears the epithet of 'The Green One'. His Path, moving through all places and yet leading to none, is said to bring him through the same place but once in every five hundred years. He is the Witness of the Desert's transformation into Verdant Land and he has seen both the rise

and the fall of many a king and kingdom. It is said that he is the only man to have drunk from the Well of Life, and to this he owes his immortality. Khidir is the Eternal Nomad whose Path traverses the fullness of the Earth; he is the Watcher of All.

The scattered 'steps' of the Wandering Guide encipher the pattern of the Design: the timely manifestation of the initiate, the timely resurgence of a Form and a Force according to the true requirements of the Age, the timely passing-on of the Tradition from Initiator to Initiate. Khidir's Path extends from the Creative Source through the far-flung, seemingly 'scattered' lineages of the Gnosis. The Matrix of the Design is knowable only in its totality, but it is glimpsed by the Aspirant, revealed in utmost secrecy by the Guide, facet by facet, according to the occasioned needs of He that seeks. The 'steps' of the Aspirant are taken with the same certitude (*yakina*) as those of He who guides their placing. In Truth, the understanding of this Mystery – the Design – encompasses and transcends the mundane and temporal comprehension of Sequence and Consequence. The Gnosis lies in the treading of the Way Itself – in Eternity and in this Very Moment.

I have heard that it is customary to hail and bless the void of an empty place in the name of Khidir<sup>1</sup>, for to speak his name is to summon his Presence, he is thus *present* as the Void Itself, as:

*"He Whose centre is everywhere and Whose circumference nowhere."*

6

The Poem is an exhortation to the Desirer of Attainment – the Seeker of the Quintessence. It is at once both a soliloquy of the Adored 'One' and an exchange between the Lover and the Beloved. Drawing upon the initiatic lore of the Mystic it exhorts

1. Within the context of Qabalistic lore the identification of Khidir with Void or Nothingness permits a direct correspondence with Atu 0 of the Tarot – 'The Fool'. In this connection the relevance of Khidir's epithet 'The Green One' becomes explicit, this also being applicable to the Tarotic Fool as the embodiment of the creative impulse of Spring: the Green Man.

2. See V. 24. Note also that *Other* = ANIYA [Pers] = 72 = OB (by abjad notation). OB, the Primal Ophidian Power, hence *Obeah*.

3. A Sufic *Dhikr* or mantric formula meaning "There is no God but I".

the Aspirant to create himself anew in the Very Image of *That* to which he aspires: to become his *Otherness* and to arrive at the Totality of Being.<sup>2</sup>

### LA ILAHA ILA ANA<sup>3</sup>

As between lovers there is a secret language of word, gesture and intimation which none but they, the Adorants, may know, so there is a hidden speech known only to the Lovers of God. As in the love-speech of youths and maidens – *ghazal* – a single word may suffice to tell, to disclose, the innermost secrets of the heart, so between the Mystic and the Mystery of the Quintessence there is an ambient void – a Silence – traversed solely by the Word (Logos) of Revelation.

*"If you understand this, O' Lover,  
understand that the Lord does not enter into conversation  
except with his own, or with the Friends of his own."*

V.24 The Ta-sin of the Point from  
"The Tawasin of Mansur al-Hallaj"

The Language of Divine Revelation is the Secret Tongue of the Ever-Living Flesh, sounding deep from within the very core of Being Itself. It is the Creative Logos, the Word from whence Worlds are born, its echoes are 'scattered' amid all the mortal tongues of Earth and yet its secrets are shared solely between the Mouth that speaks and the Ear that hears, between the Utterer and the Receptive Soul. To one so beloved of the Divine, to one so true in heart unto the Design, the Current of Initiating Force is made articulate within a cipher, an Alphabet of Arcana, from whence, in untold permutations, evolves a Sacred and Secret Language of the Heart. The Translators of the Arcana, from Force to Form – may we not call them the Artists of the Divine, and the Spirit of their Mystery – shall we not call her the Muse: the Very Daemon of Man.

*"I guide rightly without a book.  
I direct secretly my friends and my chosen ones . . ."*

Ch. 3. V. 1 – Kitab al-Gilwah.

The Book of Revelation/Emergence by Sheikh Adi ibn-Musafir

Amongst the Communion of Souls receptive unto the secret directions of the Initiating Current the 'hidden speech of intent' or 'twilight language' – *Sandyabhasa* [Skt] – is used as a means of subtle transmission. It is employed to concentrate knowledge, focusing the Current in a precise and occult manner conducive to its passing from initiate to initiate. A single letter, word or phrase may conceal many diverse interpretations according to context, rendering up to those possessed of the knowledge of interpretation a profound array of sacred discourse bearing upon the inner and outer activities of the Path. Thus, by virtue of this cipher – the Sacred Alphabet – the Divine Artist may fashion a microcosmic simulacrum of the macrocosmic arcana which he would express to his brethren. Whilst yet mere words may pass before the eyes of the profane, the circumferential sanctity of the Synomony is preserved. Yet should even the Uninitiate study with heart that layer of meaning which is most apparent to him, he may come to realise a facet of the Way and thus the Guide may bring his step onto the Path.

7

The arcane and alchemical symbolism of the Poem is reflective of the transmutative process undertaken by the Divine Artist:-

He is overcome in an instant of silent anamnesis where-in the Mystery envelopes him with the enchantment of Divine Inspiration, this is the Moment Initiating. The Mind is the Forge where-in the *Prima Materia* of Thought is made mobile by the breath of the Muse; her whisper'd instructions heating the base substance of the Artist's worldly experiences until, the flame of transmutation being kindled, they metamorphose into a consciousness whose nature is so aligned as to be a pure channel for the transmission of the Mystery to the Word – the Essence to the Substance. There is then a vast out-pouring of the Artist's rarefied consciousness, the Potable Gold, into the Mould of *Language*. The Artist's entirety, if but for an instant, is emptied out into the creative act, and this in turn creates within him a void – a womb – where-in the Muse or Genius takes residence in order to

direct the temporal labour of the Work. The moment of inspiration is of the essence – a bridge between worlds – a ladder of lightning upon which one may ascend or descend, and upon which another may attend upon the Divine Artist's purpose.

The 'Word' lies between the Poet and the Mystery of which he is the Communicant; the Bearer of the Word is the Muse or Daemon. It is the very nature of the Muse as the agatho- and caco-daemonic intelligence of Man, and its identification with the cognate initiatic god-forms of Shaitan and Lilith which constitute the specialised mode of attainment concealed within the Poem. Both Shaitan and Lilith are *types* of the Opposer, that is to say, they are mythic representations of the Power transmitted through the magical formulae of inversion and reversal, and as such they embody the luciferan path of rebellion against, and the transcendence of, the accepted order of 'Nature'.

*"God is the Opposite of anything you can imagine."*

Dhu'l Nun

The identification of the Daemon with specific deific forms through votive practices permits the Adept to commune with the Reality which informs, or creates the perception of, such telemata. It permits him to utilise fully the vehicles or 'Forms' of Belief in order to transcend the limitations of their outer appearance and thus overcome the restrictions of his own circumstance. He there-by facilitates communication with the Powers and Intelligences which are masked by Name, Number, Image and Symbol. Passing through such Gates he participates within the Reality veiled by Myth and Rite, he partakes wholly of Otherness Ineffable. By Self-enchantment, Alignment and Iconoclasm the Divine Artist ensorcelles Belief, identifies with its apotheosis and, through this complete identification, the Object or Icon of Belief ceases to be *Other*: he passes beyond the death of its form in becoming its Living Truth. It is by such means that the Adept determines the course of his own evolution, and it is thus that the Sodality of Initiates reifies the matrix of the Design.

In identifying the Daemon with the double-form of the Opposer,



as both Male and Female, Shaitan and Lilith, the Adept seeks to identify himself with the mythical progenitors of the spiritual lineage known as 'Witchblood'. For is it not said within the Conclaves of the Tradition:-

*When the Fire of the Ancient One enters into the Bodies of Man and Woman, they shall beget a child that is not born solely of the Clay, but of the Fire Eternal. The Child that is born of Fire may gather unto himself the substance of his own creation, for thus may he fashion himself according to a Will Unique and Free. Those who are not born of the Flame must to the Flame be cast.*

The understanding of this is a most subtle matter and one which must necessarily be veiled in terms of myth.

The Daemon, as Shaitan, is literally 'the Adversary' – the Reverse One. He is the Image of the First God, manifest in double-form, as both the Black Man standing at the Crossroads of all Existence and as Melek Ta'us – the Peacock Angel, Sovereign of the World's Djinn.

As the 'Black Man' he is the anthropomorphic 'Body' of Darkness, the Lord of the Sabbat, the Overseer of the Primal Rite of Magick. In this form he embodies Death as the Gateway to the *Other*. In assuming the god-form of *Al-Aswad* – the Man-in-Black – the Adept places himself upon the interstitial 'Point' of the crossroads and thus within 'Death': the singular *inbetweenness* 'twixt every Stasis of Being. He thus becomes the embodiment of the Gate at the centre of the cross-roads, the Portal where-by Power has ingress to the World of Manifestation and through which the Seeker must pass in order to transcend the 'Form' of the Manifest.

The Daemon figured as the Peacock-Angel is 'Death' as metamorphic process: the Force of change acting upon the Matrix of the Existent. This process is veiled in the language of alchemy as the transmutation of the base substance, the Leaden Matter or "clay", to the Aureate Elixir of the Quintessence; a metamorphosis which is facilitated through the action of the Divine Fire upon the Vessel containing the Matter desirous of change. This symbolism is concurrent throughout the Poem; the base substance of Man – "the seven handfuls of the earth" – passes through the seven stages or "steps" of change which are symbolised by the "peacock-feathers" and "rainbow hues" of Melek Ta'us. The apotheosis of Matter and the reciprocal reification of the Divine Flame is

attained to through this process, and is referred to symbolically as the "Gold" of the "One Image". The Peacock-Angel is the glyph of 'process' and embodies the mediatory function of the Daemon in facilitating the link between the polarities of the Path. In myth, the Peacock-Angel is said to be the Master of Djinn, the Lord of all Spirits; this in turn symbolises the mastery of the Adept over the myriad faculties of his own nature: the submission of All to the Path of Will. Shaitan is therefore both the Establisher of the Path and the Mediator between its twain extremities: the Aspirant and the Aspired. It is thus, in certain circles of initiates, that He who assumes the mask of 'Devil' is both the Guide towards, and the Living Symbol of, the Gate through which the Aspirant is led.

The Daemon figured in the feminine is Lilith, the Earthly Bride of the Man-in-Black, and it is in this guise that the Daemon assumes the prototypical and tripartite forms of the Creatrix. She is Lilith, the carnal *reposoir* of the Ancient One's Fire; she is Ruha, the Spiritual Blood-mother of Initiates; she is Az, the Primal Concupiscence from whence emanates the force informing the Icon of the Great Whore. In her is the Well of Life Itself, where-in is spent the very wealth of pleasure. In her the Forge of Stars, where-from the 'Blackened One' must obtain through the 'smelting of all metals' the Aureate Jewel: the golden token which the Seeker must render to the Keeper of the Gate.

As Lilith, the Daemon is the triple-faced Queen of the Sabbat. She is the Aged Voluptuary, robed in the last light of the waning moon, by whose scarlet blood – the rubeate tincture shed in the night of her power – she may transform herself into a multitude of forms and phantasms. She is then the Enchantress who begets in darkness the words of light. She pronounces the spell of temptation over the passion-roused heart of Man, casting the glamour of illusion to ensnare the unsuspecting and to test the ever-watchful. For those whom she loves, she inspires. To these, her adorants, she is "Wisdom" the Virgin-bride of the Soul.

It is She, the Muse, who with the innocence of the dove offers the envenom'd cup to the parched lips of her earthly lover. Within that cup is his own life-blood; to her his life is sacrificed. Hers is the Cup of Life Immortal, the Graal, where-in beats the Heart of the Mystery with the life-blood of all her true-born kin. To drink from her cup is to sup from the Well of Everlasting Youth, to sate the thirst of the grave with the ichor of the gods.

The Path itself is personified in the form of the beast which typifies its crooked and ever-changing nature – the Serpent, and thus, in its mythological apotheosis, the Dragon: the Encircler of the Great Year. The Great Dragon is the symbol of the central arcanum. Shaitan and Lilith represent the bifurcate or double nature implicit in this identification. They are the twin serpents (Ob and Od – the Black and the Red Snake) or twin aspects of the Ophidian Power. He, the transmitter of the sacred venom which arouses the Oracle, and She, the Utterer of the Revelation.

The Daimon, in mediating between the twain extremities of the Path, is said to walk upon both the Head and the Tail of the Dragon. This symbolises the synaestrian theandry of the Aspirant (Desire) and the Object of Aspiration (Desired) in the singularity of the Point (Az, Desire Itself). The mediator, in aligning the *Alpha* and *Omega* of the Path, thus creates the Ouroboros: the Circle or “Empty Point”. Within this magical horizon the manifold forces of the Current are focused and are transmitted through the Vessel of the Initiate.

In the realisation of Unity is the Hieros Gamos of the Divine Artist and the Muse, yet there is neither Lover nor Beloved – there is naught but the Mystery of the Agapae. In assuming the double-form of the Opposer, the Adept achieves the Sacred Marriage of Life and Death within the Temple of Flesh, and thus begets the Child. The Adept, the Perfected One, is each moment born anew, like the Phoenix rising within the Flame of Transmutation. He goes forth robed in the verdant hues of ever-new life, the Holy Fool dancing upon the Dragon’s spine.

The Adept is seemingly engaged in a dual process: firstly, the incarnative reification of the initiating intelligence/s to which the mundane vehicle of flesh has become a physical place of ingress, and secondly, the disincarnative rarefaction of the Manifest into *Otherness*. This duality is only apparent when the actuality-beyond-appearance is subject to the conventions of mythic terms and language, and there-by assumes an interpretable form. This form is the “Idol” forged to permit an outer comprehension of the Mystery. It is here that the Truth and the Lie are revealed as the Mask and the Face of Reality, the ‘identity’ of which is transcendent of all appearance. The symbolism of the “One Image” combines the various guises of the Daimon in the protean

mask of ‘form’; this is the liminal iconostasis or “Lie” which conceals the Faceless Face of the Imageless One. The gold-black icon of the Opposer is the final veil of the *Otherness* beyond.

8

The principles underlying the mystical formulae extant within this work are drawn from a tradition which is in current operation, namely the Tradition of the Sabbatic Mysteries. This Cultus has its counterparts in various times and places throughout history, and it is this connection with other bodies of initiates through the common principles of Arte which creates the context for the syncretic use of symbolism within this work. Given this understanding, based upon the formulaic quintessentiality of the Current’s expressions through the differing media of initiatory bodies, it is pertinent to draw the reader’s attention to certain examples of cultic praxes giving evidence of this inner homogeneity.

One may cite, for examples of the specialised applications of the Opposer Formulae within historical orthodoxies, the reversion of Buddhist mantras by the so-called ‘Black’ Bön-pa Jhakris in Tibet and Nepal, or the reversion/superimposition of Christian symbology within the assimilative praxes of the medieval European Sorcerer, similarly within the latter-day syncretism of the Afro-american ‘Ngan. More specifically, with bearing upon the spiritual provenance of our present work, one may cite the *Yatukan*<sup>4</sup> of Ancient Persia.

It is said that under the auspices of a sorcerer named “Aztya”, the sect of the *Yatukih* performed rites of inversion, based upon the Zoroastrian *var nirang* – Ceremony of the Ordeal, in opposition to the orthodox practices of the day. It is believed that they did so as a means of nullifying the restrictive beliefs inherent

4. *Yatukan* were also called *Druguvanti* – the People of the Lie. N.B. *Drug/Druj* (Pehlavi) = Lie; *Draoga* (Avestan) = Lie, the word of the snake; *Drogha* (Sanskrit), compare with *Draugr* (Old Icelandic) = Lie, having the significance of Dragon/vampire in myth; *Aurdrach* (Old Irish) = Lie, compare *eordraca* (Anglo-Saxon) which has the meaning ‘Earth Dragon’; *Draoi* (Gaelic) = Magician. *Gi-trog* (Old High German) = Demon or Phantom. *Drakos* = the mythical race of dragon-men in Walachia, hence Dracul meaning ‘Devil’. (*Druid* is a speculative derivation.)

in orthodoxy and there-by signifying a transcendence of the accepted order of the cosmos. If we are able to infer from certain co-temporaneous religious laws prohibiting the practice of sorcery and deva-worship<sup>5</sup>, coupled with the emphasis upon the snake as a symbol of evil, that such prohibitions and tabus arose out of the desire to suppress an earlier belief system, we may then suggest that the *Yatukan* were the practitioners of a magical system perpetuating the primal mysteries of sorcery. An epithet of this sect is *nihaniktom duvarisnih* signifying 'Those who stalk in great secrecy'. This epithet is said to have been given because they hid themselves in the congregation of the orthodox, whilst yet performing their rites of sorcery – "calling upon darkness" and sacrificing the blood of wolves to Ahriman. Although the 'blasphemy' of their rites was probably a response to, and accentuated by, those who were outside of the cult, we may infer that the nature of their practices incorporated formulae of ritual inversion and that their inner practices involved elements of ancestral propitiation and ophidian sorcery; elements which, if borne out, are analogous to the practices of the Sabbatic Tradition in its present-day recension.

It is important to realise, in reference to such applications of the Opposer Formula, that the rites of inversion are used by Adepts as functional techniques of extracting 'power' through an *Otherness of Belief* and for creating a state of pure aesthesis – 'Virginity of the Hand and Eye' – by the destruction of culturally enforced values and pre-conceived modes of thought and perception. By means of this formula a process of rectification is applied to the sensory faculties of the Seeker, a re-alignment to their pure state of function. The application of this formula within 'rites of blasphemy', to counterbalance the restrictive effect imposed upon perceptual freedom by any given orthodoxy, is only a facet of the entire formula and indeed is only an adjunctive deployed as is necessitated by time and place. Ulterior to this field of application the function of the Opposer Formula is, as previously stated, to transcend the accepted order of the cosmos by an inversion or reversal of its 'nature'. The purpose is to liberate the Adept, not to

5. 'Daeva' in Old Persian, Avestan = Devil or evil spirit; in Sanskrit, as 'Deva', it has the significance of a benevolent spiritual entity, whereas in the Romyany language there is the word 'Devel' meaning 'God'. Note also, in connection with ophiolatrea, that 'Devak' in Avestan means 'Worm' – Wyrm meaning Snake or Dragon.

enslave him, and thus the methodology of formulaic application must not be restricted to or in itself. The nature of the Crooked Path is perpetual obliquity to Itself: *Ex-stasis* – the Continuum of Self-overcoming.

Another noteworthy example of associated cultic practices is the worship of the Peacock-Angel and the Black Snake by the Yezidis of Mesopotamia. The Yezidis are a pagan tribal nation, traditionally centred in modern Kurdistan, whose religion is based upon the reverence of Shaitan – "He whose Name is not to be spoken". The mysteries preserved in the Yezidic faith are directly akin to, and indeed may originate from, those of the earlier spirit-worshipping *Yatukan*, both sects deriving from a common geographical zone. The perpetuation of their faith, despite much persecution over the course of centuries, is still maintained today in an area generally associated with Islamic orthodoxy.

At a surface level the exact nature of Yezidic practices is concealed by a syncretism which exhibits the influence of the numerous beliefs which have existed in, or have passed through, their tribal locality, but unless one is aware of the sufic influence in the creation of this syncretic fusion the symbolism of the Yezidic faith will evade inner understanding.

The Prophet and Chief Saint of the nation is the Sufi Master Adi ibn Musafir el-Hakkari (b.1075 e.v), a Companion of Sheikh Abd-al-Qadir al Gilani, the Founder of the Qadiriya Order of Sufis, and a Student of el-Ghazali. It was under the auspices of Sheikh Adi that the Yezidic faith attained cohesion during the Twelfth Century C.E. and it is the unifying influence afforded by his guidance which suggests the important role of sufic doctrine in the formation of Yezidic religion. It would thus be relevant to suggest an examination of their sacred texts, the *Kitab al-Gilwah* (Book of the Emergence) and the *Mishaf Resh* (The Black Book)<sup>6</sup>, in terms of the sufic systems of word-substitution and alphanumeric cryptography, but we shall presently confine ourselves to an analysis of their two main emblems – the Peacock Angel and the Black Snake.

6. The authorship of the *Kitab al-Gilwah* is attributed to Sheikh Adi himself (died 1162 e.v), and he is said to have dictated it to his secretary Sheikh Fakh'raddin. The *Mishaf Resh*, or Black Book, is attributed to one Hasan Basri (734 A.H). Both books are reputedly concealed within a silver reliquary.

See glossary for further details concerning the origins and beliefs of the Yezidis.

The Peacock-Angel, as mentioned above (section 7), is both Death and Devil, and yet its name, *Melek Ta'us* conceals other meanings:-

*Melek* is a homonym of *Malik* meaning 'King', *Malik* < *malaka* the root meaning 'to possess'. *MaLaK* from the trilateral root MLK, signifies 'Angel': the Daimon or Higher Intelligence of Man. Also *Malka* is used to denote both *ghul* and *ifrit*, the black and white djinn, and thus the King, *Malik*, is He who 'possesses' or has sovereignty over all of the World's djinn.

*Ta'us* meaning 'Peacock', is a homophone of *Taaus* meaning 'Verdant Land'. This 'land' is the Adept made fertile, 'verdant', through the alchemical transformation symbolised by the bird of many colours. This transformation is facilitated through the agency of the Daimon or 'Sovereign' of the Soul. In connection, *Khidir* is referred to as 'The Green One' and hence denotes the quality of verdancy. He therefore signifies the bestowal of fertility and may be regarded as the embodiment of the creative force which motivates the activity of the Daimon or Higher Faculties of the Soul; he is thus, in personification, the quickening force of Spring preparing the 'land' for new growth. The Peacock-Angel is the symbolic consociation of these ideas in the glyphic nomial, *Melek Ta'us*, and there-in are unified the multivalent connotations implicit in the complex allegory of the divinely-guided pilgrimage:- The Seeker passing through the barren land, his Path marking the seasons of development with every step, his every step a realisation of another faculty, his every step a binding of the djinn, every spirit bound is a secret gained that leads him to the Palace of Royal Consciousness – to the Kingship which is the Soul of the Peacock-Angel Itself.

The meaning of the Black Snake is similarly concealed:- *HaYYat* meaning 'snake', is a homophone of *HaYYat* meaning 'Life', also *Hayyat* is 'a courtyard or enclosure' and hence implies the sacred enclosure, circle or *halka* as defined by the serpent, the Ouroboros. The 'serpent' in this context signifies 'the Circle of the Wisdom of Life'. The contextual significance of the adjective 'black' lies in the Yezidic tradition of anointing a graven likeness of a snake with soot (soot // Sut). This 'blackening'<sup>7</sup> is a consecration

7. A similar practice of ritual 'blackening' may be found amongst the Maskarae of Persia and the Dhulqarneni of Morocco, both of which are cultic predecessors of the present-day Sabbatic Tradition. See also, Shah 'The Sufis', where-in a foundation of these ideas is presented.

of Wisdom, both 'black' and 'charcoal' stem from the common Arabic root FHM, which also means 'to perceive', 'to be wise'. Indeed it is from the Yezidic ritual practice of collecting the soot from their sacred fires as a token of the undying, yet transmutable, essence of the eternal fire, that they came to bear the epithet *Cheragh Sonderan* meaning 'The Extinguishers of the Light'; hence also the sufic maxim:-

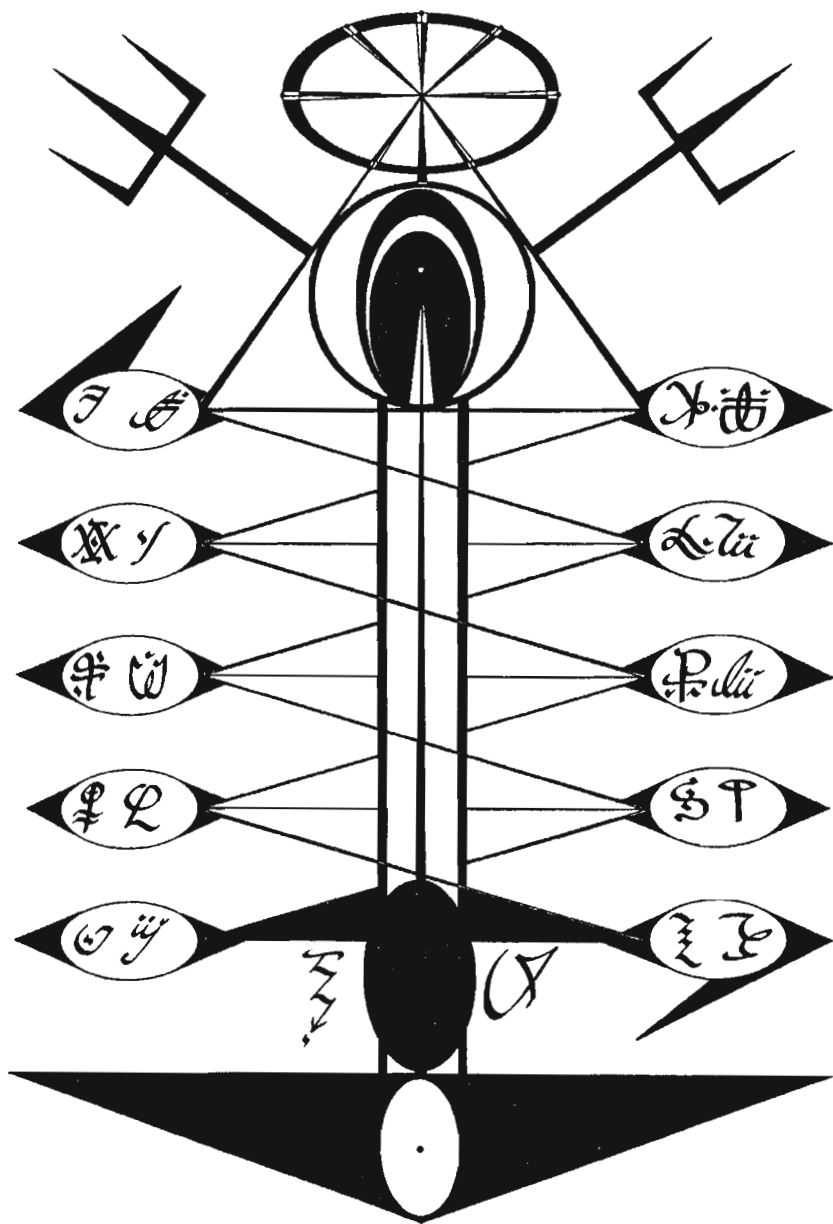
*"Da tariki, tariqat" – "In the darkness, The Path."*

One may cite many other sects and fraternities, all of whom have employed such formulae as are to be found within the Poem and its illustrations; all of which have a common aim – a subtle inter-connection – which is veiled by the Arcanum of the Dragon as the All-Opposer.

*"Say not, My Friend is heedless of my pain;  
The Cup he gives to me He too doth taste,  
Like Host that with his Guest the wine doth drain.  
Yet, while the Cup goes round the Block and Sword appear.  
Such Fate is his who with the Dragon drinks,  
While ardent shines the Summer Sun above the Plain."*

Words attributed to the Sufi Martyr and  
Yezidi Saint Mansur al-Hallaj at his execution.

It is the aim of this section of the commentary to elucidate and connect, by way of alphanumerical, etymological and symbological correspondences, certain aspects of inner meaning which are contained within the Poem. Certain of these important aspects have been treated of previously, but it is nonetheless relevant to our purpose to extend the periphery of their context in order to impress the integral role of the aforesaid connecting principles. It is thus, by the meaningful juxtaposition of word, number and symbol, that the nexes of cryptic signification are emphasised so as to constitute an inferential statement regarding the hidden nature and continuity of the "Path" as it is portrayed in this work. In achieving this, certain methods of alphanumerical analysis have been employed; such methods belonging to the field of esoteric



philosophy and with which the reader may be familiar under the general term of Gematria. For those acquainted with such methods and for such as are specifically interested in this manner of study, the following techniques have been used throughout this work: Ilm-i-abjad, Nine Chambers, Temura, Notariqon and Metathesis. Where it is not stated it should be assumed that the linguistic roots are variants of Old Persian: Avestan, Pehlavi, Mandaic, Arabic, or of Semitic origin. The numeration of letters remains constant, except for differentiation in the value of finals, this however does not affect our present context.

The following assumes the form of annotations and is but an analysis of certain elements in the Poem, specifically those symbolised by the Urn, the Well, the Serpent, the Tree, the Guide, the Path and the Point. It is hoped that this will suffice to hint at those elements which remain concealed.

The Urn of Khidir (V.1) is the Well of Immortality, the Graal of Blood from whence the Seeker drinks. It is identified with the Body, the Vessel of Transmission where-in evolves, reifying through Time, the eternal nature of the Flesh. As the 'Body' it symbolises the Vestment of Matter which gives Form unto Essence. These connections are affirmed by the Aramaic word *mana*, meaning 'a robe, a vessel, a vehicle of the spirit', also signifying the Mind. "Khidir's Urn" is therefore a symbol of the Mind-Body Vessel into which the Spell or Cipher of Khidir's Spirit is placed; it is the source of Immortality identified with the Body as the Vessel of the Divine. Hence *Mana Kasia* – the Hidden Vessel.

*Mana* // Manna [Heb], sustenance from Heaven.

*Mana* = MNA, by metathesis equates with *AMN* – *Amen*.

MNA = 91, by abjad notation = TzA, recalling the root ITzA meaning 'to grow, to be born', also a close homonym of SA.

'Khidir' is the sufic name of the Wandering Guide, whose epithets permit an identification with the Tarotic Atu 0 and thus with the corresponding Hebrew letter, Aleph, whose numerical value is 1. He is therefore the embodiment of both the Void and of the Point from whence the Sacred Alphabet has its origination.

KhDR = 224 = DRKh, meaning 'to walk, a journey', thus signifying the Path Itself.  
= IChVR meaning 'Union'.

KhIDIR = 244 = (by abjad) RMD, meaning 'to be in deep sleep or trance'; thus inferring the altered state of consciousness which is symbolised by Khidir, who is traditionally considered to embody the prophetic faculty of the Soul. From the root KhDR is the word *Khadar* meaning 'to cut a Palm tree', that is, to release the force from the form. The Palm tree is a sufic symbol of *Baraka* or Spiritual Power and is also a symbol of the Great Father in the Nasoraean Gnosis. The root KhDR and its connection to the tree/axis of power form the central motif for a number of initiatory phrases. One such phrase is *ElaKhaDiR*, signifying 'Gold, Meat and Wine', which are emblems of the sacrament partaken of by the Initiate as an hypostasis of the Whole Body of the Tradition.

'Az', Primal Concupiscence, is the dark and chaotic source of those powers which are personified in the Body of Lilith, the Ever-virgin Woman of Harlotries. Az is a possible contraction of *Azhi* meaning 'serpent'. In this connection the serpent is the scarlet flow of menstruation; it is the Red Snake, the river of ancestral blood which flows from the Well of Life, the oracle of the Priestess. Hence the following alphanumeric equivalents:-

Az = 8 = BAH, the threshold.  
= DD, the Beloved, the pleasure of love.  
= AHB, the Beloved, the Desire.

*Aina Hia* is the Well of Life, an epithet of female divine power in the Nasoraean/Sabaeon Gnosis.

AINA HIA = 62 + 26 = SB + KhU.

SB recalls the root SBa meaning 'to plunge' or 'to be immersed', also 'to enter into the dye-bath'. The connections of this root become clearer given the following links:-

*Sabiya* is the name which the Nasoraean use for themselves, this name meaning 'Those who are immersed'. *Sohbetiye*, the Companions, is a name used by the followers of Sheikh Adi. SBa

recalls *Sa-ba-tu*, the lunar rite of Inanna in Ancient Babylon, and thus the Sabbat, the mystery where-in the initiate is 'immersed' in the Graal of Witchblood – the Wellspring of All Living. *Se-be* is an Accadian root which in canonical texts appears to signify 'to grow old whilst growing young'. The Hebraic form ShBO is the root of words meaning 'to bind with an oath' and 'sevenfold'. The symbolic connection with a 'dye-bath' refers to the dyeing of the robe or the changing of the outer form. *Suf* is the wool or substance of the robe, subject to change through 'dyeing' or transformation, *Sophia* – Wisdom, is the unchanging essence within the form. KhU is a root of words specifically connected with concepts of blood and kinship. In summation of these meanings derived from the Abjad of *Aina hia* we may obtain the phrase: *They who are immersed in the Well of Life are bound with the Sacred Oath of Kinship and are dyed with the rejuvenating blood of the seven.*

AINA HIA = 62 + 26 = 88.

88 = 44 x 2. 44 = DM, meaning 'blood', hence denoting the bifurcate stream of the ophidian menstruum latent within the Graal.

88 + 44 = 132, the Well of Life over-flowing with the Sacred Blood.

132 = 44 x 3, thereby revealing the Triple Principle concealed within this symbolism.

AZ AINA HIA = 8 + 62 + 62 (26 by metathesis) = 132.

132 = QLB, the root of QaLB, meaning 'the Heart, the Centre' and also 'counterfeit' (The Lie). In Sufic Qabalah the trilateral root QLB extends to form various significant words and phrases, amongst which the following are notable in connection to our present derivation from *Aina Hia*:- to become red, to extract the essence from the Palm tree, to turn a thing upside-down, to reverse or invert. These phrases connect significantly to the Formulae of the Opposer and to the symbolism of the Blood and the Tree.

In the Gnosis preserved by the Sabaeans from Ancient Sumero-Chaldean sources the Palm tree and the Well-spring symbolise

respectively the Divine Father and Mother. This duality is united in the word 'stun or 'stuna, meaning 'trunk, column, or spine', rendered in Sanskrit as 'sthuna and in Old Persian as *set-un*. This word, unifying both masculine and feminine deific powers, provides a significant homonymic parallel with *Set-un*, a rendering of Shaitan. This connection is further accentuated by a certain Manichean myth which relates how 'the Souls of the Dead ascend to the Moon during the bright fortnight of its lunation, until the Fifteenth Night – the Full Moon – when the lunar power is conjoined with that of the Sun and the Souls of the Dead ascend to Perfection in a column, *setun*, of glory'. It is of note that in this recension of the Gnosis the word *set-un* refers to the Perfected Body as a whole and thus to the 'Vessel' where-in the Spirit is enshrined. By connection, the Opposer as Shaitan or *Set-un* is literally 'the Column of the Path' and the 'Body' of the Tradition. Cognate with the symbols of the Tree and the Well are the Phallus and Kteis, the Priest and Priestess, the Sun and the Moon, and in theriomorphic terms the Snake and Dove, where-in are the atavistic powers of the *Sa* and the *Ba*. By the union of the Dyad the Whole Body – *Set-un* – is reified and the Child of Manifestation conceived.

HIIA meaning 'Life' is a homonym of *Hiyyat*, a snake. (HIIA is also a word used as a meditational glyph of the power of Life in the Illuminist Sect of the Roshaniya.)

'*Ur*, also meaning 'Life', is a name of the Great Dragon used by the Mandaeans. '*Ur* is the Child and Consort of *Ruha*, the Primal Mother of Darkness.' *Ur* // *Aur*, semitic for 'Light'. The root AWR means 'to awaken, to blind with light' and it is significant that one of the original meanings of 'Dragon' is 'the far-sighted one'.

RUHA, meaning 'breath', // *Ruh* [Ar] and *Ruach* [Heb], both meaning 'spirit'.

RUHA = 212 = ZHR – 'to spread out, a harlot; golden'.  
= ChRD – 'to enclose; secret chamber'.

*Ruha* is the Vital Spirit of the Void *Az*; from her the Seven Breaths of Life are emanated. The Seven Breaths are the Children born of her marriage to the Dragon '*Ur*, these being named: *Shamish*, *Sin*, *Nirigh*, *Bel*, *Enwo*, *Liwet* and *Kiwan*. The Seven Children of the Dragon are the Points of Ingress for the Breath of

the Void to the Manifest, and there-by co-relate to the seven subtle centres of the Body. The activation of these seven points is brought about through the disciplines already alluded to in this work; thus is the Divine Breath transmitted through the physical vehicle of the Adept.

The One beyond the Seven is the Keystone of the Crown: the Point QTB. QUTUB reduces to the trilateral root QTB = 111, which by abjad notation = QYA. QYA means 'to create the void, emptiness'. QYA is pronounced "Kia", and is thus directly linked via homonymic equivalence to the concept of the Kia as it is to be found, with identical meaning, in the *Zos Kia Cultus*, the magico-aesthetic recension of the Sabbatic Mysteries as formulated by the adepts Zos vel Thanatos and Aossic Aiwass.

111 = Aleph spelt in full: ALPh. Aleph/Alif/Alpha/A is the first letter of the Hebrew, Arabic, Greek and Latin alphabets, it denotes the Point of Beginnings or Initiation. One of the earliest forms of the letter *Alif* was in the simple form of a circle or *halka*; within this circle the seven vowels are immanent and, in extension, are representative of the seven forces which are attenuated in our perception as the Heptanomis: the Seven Stars, the seven planets of classical mythology, the seven breaths of life, the seven handfuls of earth, the seven gates of the underworld et alia. The 'Seven' represent the rays of the Quintessential Current of Magick and show forth the constituent energies of the Circle or Horizon of Reality. The arcana of this mystery are preserved in the Gnosis whose manifest forms or 'vehicles' may be seen throughout history, from amongst whom we may exemplify the teachings of Aztya, Yezid and Dhu'l-qarnen. In connection to the last name, one may note that the circular form of *Alif* became two-horned to represent the Bull (*Alif* means 'Ox'.) and thus the Two-horned One, *Dhu'l-qarnen* (lit. 'Two-horned One' or 'Lord of the Two Ages'), who is a form of the Initiator and a symbol of the Initiating Force Itself. In contraction the circle of Aleph is the Point, the Silence, where-in the whole cipher of the mysteries is immanent.

The triplicity of 111 represents the triangle where-in the Point of Unity is centred and thus equates with the symbol of the Eye in the Triangle. The tri-unity of this symbolism is that of the Principle which governs the Triplicities of the Quintessence and which is, in ritual terms, communicated through the sacramental

elements of Water, Salt and Fire. This Sacred Triplicity conveys certain arcana which have as their pattern the Moon in its waxing, full and waning phases. These arcana, as transmitted in one recension of the Tradition, are encoded in the attribution of the twenty-eight days of the lunar month to the letters of the Arabic alphabet and in the foundation of that language upon triliteral roots, each of which conveys a permutation of the Sacred Triplicities. This mystery is reflected in the Ninety-nine (33 x 3) Names of Allah, the One-hundredth Name being the Secret or Lost Name of God. This Secret Name is represented by the letter Q, which has the numerical value of 100. The letter *Qaf* or *Qoph* symbolises the final element reified from the triplicities, the *secretion*, and corresponds to the lunar current in totality. Thus is there an identity between the Lunar Arcana as transmitted by certain Mystical Traditions and the Lost Name of God. Here a mystery of immense antiquity is but lightly touched upon, a mystery whose vessels of transmission are oft' concealed by the veil and shadow of symbol and meaning, veiled – even unto those who are the Communicants of the Secret, veiled – until the Age is aligned to the Moment of Revelation.

Qala anat qadmaii d Hiia

This mystery is recounted, in echo, upon the beads of the Mystic's rosary, for he tells the *Sebil-el-ward*<sup>8</sup>, the Path of the Rose, and with each bead the round of Fate is turned. With what Pen shall He write of this, with none but the feather which is pluck'd from the Peacock-wings of Death.

'The Quill' is an epithet of the Divine attributed to *Alif* in the Arabic alphabet and to the first night of the lunar month, the New Moon – the black night of Lilith's menstruation, hence the symbolic connection between "Ink", "running wine" and "blood". For with blood the Muse must ever write.

That which is Beyond is the *Other*.

ANIYA, meaning 'Other', is an epithet of Ahriman, the Old Persian name for the Spirit of Evil which the Zoroastrians believed the *Yatukan* to have worshipped. In numeration:

8. *Ward* means 'Rose' and is a homonym of *Wird* meaning 'Secret and Hidden Practices'.

- ANIYA = 72 = OB, the Primal Ophidian Power.  
(Enochian for 28).  
= the Schemhamphorasch, the Divided Name of God, whose Angelic Names represent the forces ruling over the quaternaries of the Zodiac.  
= the number of meanings which each word is said to possess in the Sacred Language.  
= the number of forms assumed by the prototypical Adam, the Seventy-second Adam being the Earthly Progenitor of the Chosen Race of Melek Ta'us.  
= the number of verses between Zero and Infinity in this work.

The Graal of the Sabbat held in the Mystic's Hands is offered to the lips of the Seeker, that its circumference may ensorcel the Blood of the Wise.

10

*"There is a Star inhabited by Men, the Descendants of the Hidden Adam. This Star is called "Merikh", and is the Star of the Morning."*  
Hirmiz bar Anhar

There is a myth known to Few, a myth silent dreaming within all Creation, a myth of which I will but whisper:-

*"Before the Manifest came to exist there was a Place of Darkness - the Negative Existence. Naught may truthfully be said of this Place, for it is Otherness Entire. Within this Domain are Those-who-exist-not, call'd by their descendants "The Elder Gods" - They who are without number and yet are numbered as Eight.*

*With the conception of the Universe was the Beginning and the Fall of the One, the One that men have named falsely. At the side of the One there was the Secret One, the Angel Most High, Emissary of the Elder Gods. Yet the One knew naught of this, the Veil having fallen upon the Mystery of Otherness.*

*In Time, the One didst create the World and sought to make one like unto Itself. Therefore was the Angel sent unto the Earth, for it alone had power to take seven handfuls of clay from the*



*World's Heart,- this being the Substance for the Creation of the First Man. Then was Man fashioned in the likeness of the One, yet being born solely of the clay; and the One didst marvel at this and commanded the Angel to bow down before Man. Then, being wise and subtile, didst the Angel leave the side of the One, knowing that it had commanded falsehood. The Angel Most High went forth upon the Earth in the form of the Serpent to transmit unto Man the Fire of the Elder Gods, knowing that in the Fullness of Time Man would claim for Himself the substance of his own Creation and Know Himself as the One True-born of the Elder Gods."*

There are echoes which bear throughout the World tales of times remote; tales which carry the remnants of books long turn'd to dust, tales which whisper cryptically of our ancestors' traverse of the Earth. And there are, born in each generation, Men and Women who re-member more than could have been told to them by worldly means alone. The echoes of the first word are reboant and in the fullness of time the tale is remembered whole; the remnants of books are gather'd once more before the eyes of Those able to read from them. Lost 'mid Truth and Lie there is a Secret that has no telling:

Here is the Path written in blood, blood fresh fallen from the Stars in their seasons, fallen to the opened hearts of Those who look beyond both themselves and the Stars in heaven. That which is seen is not that which should be sought. Seek it in the Pearl that is set upon the Dragon's brow.

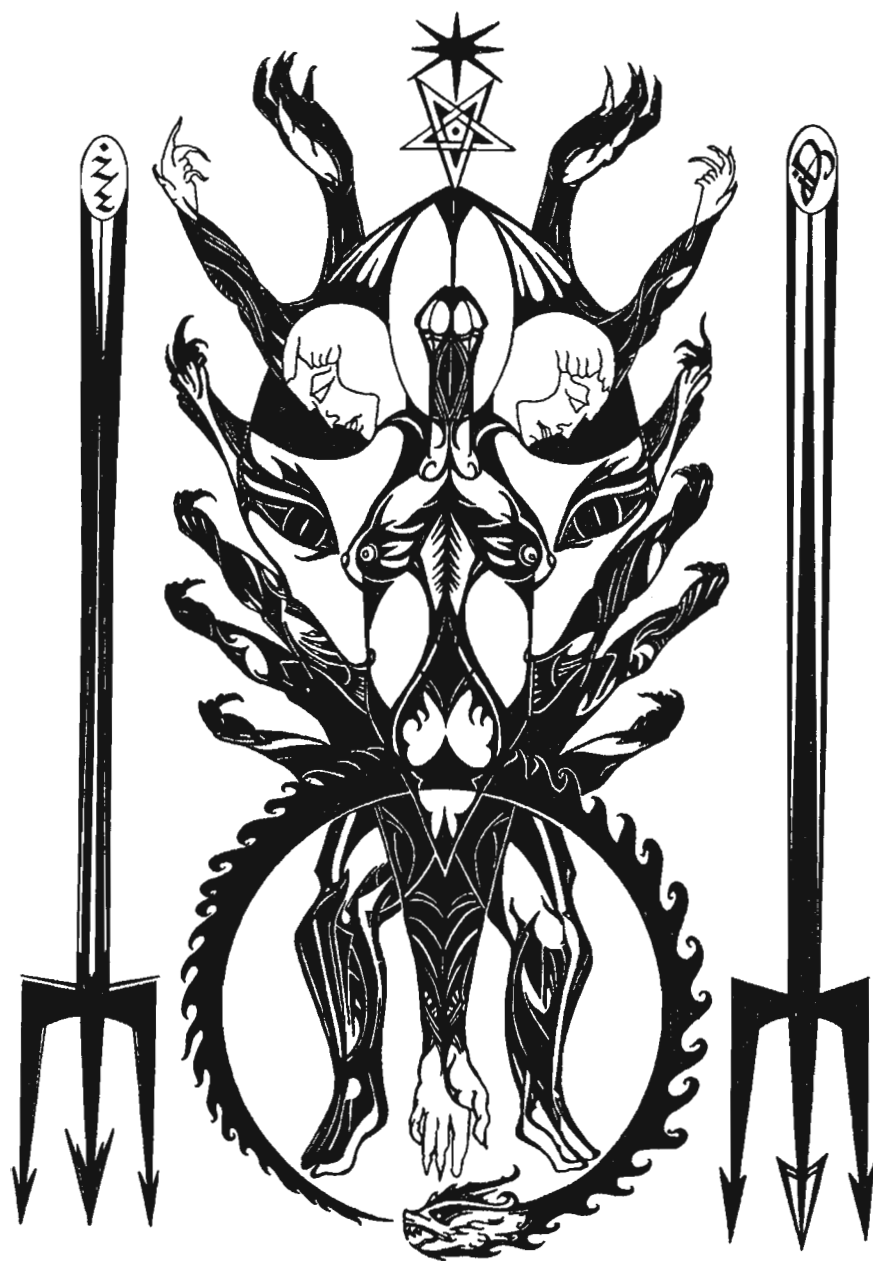
## CONCLUSION

The aim of the Adept is union with the Absolute; this is the summit of True Mysticism, and yet, for the Adept, this height of attainment has a distinct interpretation. Rather than his own identity dissolving within the Absolute State of Being, merging and unifying like the droplet within the ocean, the Adept realises himself as Absolute: a Perfected Unique Being, and thus as an Active Principle of New Creation. Taking Himself to be the Hand of Fate, the struggle of the Adept is that of Lucifer: a War against That which resists or denies his Will to become the Sole and Unique One, a Singularity of Unique Power, the Polestar of his own Universe: QUTUB.

*"If ye do not recognise God, at least recognise his signs. I am that Sign; I am the Creative Truth, because through the Truth I am a Truth eternally. My friends and teachers are Iblis and Pharaoh. Iblis was threatened with Hellfire, yet he did not recant. Pharaoh was drowned in the sea, yet he did not recant, for he would not acknowledge anything between him and God. And I, though I am killed and crucified, and though my hands and feet are cut off, I do not recant!"*

Kitab al-Tawasin by al-Hallaj (Died 922e.v.)

ANA - I - HAK



## A RITE OF THE OPPOSER

The intent of this rite is solely that given unto it by its practitioner in reciprocation to the intent of the Current summoned through its practice. The functions and applications of this rite are revealed solely through its practice and subsequent adaptation by the practitioner in accordance with such secret and unique directions as are revealed unto him.

The initial directions are as follows:

In a Place of Solitude and at the Hour of Twilight, light a single white candle and place it within the centre of one's shadow. Standing before the shadow and fixating all attention upon the light of the single flame – recite the Prayer of the Design. This done, pick up the candle and, moving anticlockwise, turn your back toward the shadow, then proceed to recite the Formulae of the Opposer. This being fulfilled and such adjunctive acts as are deemed pertinent being completed, turn about once more, and thus completing one full orientation, wordlessly extend the flame as in salutation towards the shadow; with a single breath or orison extinguish the candle. Then, as directed, walk away from the Place of Solitude and turn not to gaze back from whence you came – for such is a custom of Arte.

The Prayer of the Design may also be used in isolation or as an adjunctive/declaration in other such ritual/meditative procedures.

An example of the practical adaptation of the rite as given above: in contradistinction to using toward and against the shadow as the determinants of the rite's polarities, employ such stellar analogues as the Pole-star and the Dog-star. Also the direction of orientation may be changed from widdershins to deosil in alternation, according to whether the rite is performed at dusk or dawn – or in the dark or bright fortnight of the lunar month.

## THE PRAYER OF THE DESIGN

*As my Words punctuate the Silence, and the Silence my Words –  
so doth their resonance align and magnify Power  
sufficient to reify their Intent.*

*As I begin – so doth the Design which at my Words shall Become!*

*My Words encipher me and create Reality;  
As I speak so these Words ensorcel Possibilities.*

*That which I shall become will transcend aught that hath been  
worshipped.*

*I will become Other than that which hath been named.*

*Chaos is the Primogenitor of my Forms –  
From whence come my Manifestations.*

*Existence Itself will be eclipsed by my Shadow.*

*Chance is my Circle without Circumference;  
Fate is my Centre without Position.*

*Magick is my Force: Energy beyond Limitation.*

*My Body is Transition: From Now unto Now.*

*My Words encipher me and create Possibilities;  
As I speak so these Words ensorcel Reality.*

*As I cease – so doth All – but the Design of which I speak.*

*As I cease – so doth All – but that which I am.*

## FORMULA OF THE OPPOSER

*As the Dragon doth coil about the Infinite,  
and the Wheel of Heaven doth turn upon its Heart,  
so let All revolve upon this Point.*

*As the Circle doth turn through the Seasons of Change,  
so now do I turn, as the Axis of Fate,  
to manifest the Word of mine own Self-Overcoming:*

*In the Day of mine Offering there is No-one and No-thing  
whom I will not sacrifice.*

*In the Day of my Becoming there is No-one and No-thing  
whom I will not transcend.*

*In the Day of mine Oath there is No-one and No-thing  
whom I will not forswear.*

*For I am the Transgressor of Void Eternal  
Azal – Abad  
In whom all is opposition.*

*I am the Bridge across the Abyss that hath but a single edge.  
My Way is Lightning – bright and swift.*

*These Words are but the echo that marketh mine Absence.*

*Silence – the Birth-cry to herald the Presence:  
Of Otherness Entire  
made Flesh.*



## GLOSSARY AND ANNOTATIONS

Ar:	Arabic
Az:	Azoëtic (Pertaining to the Quintessential Current of Magick)
Bab:	Ancient Babylonian
Ban:	Bantu
En:	English
Fr:	French
Gr:	Greek
Heb:	Hebrew
Lat:	Latin
Man:	Mandaean
Nep:	Nepalese
Pers:	Persian (inclusive of Pehlevi/Avestan variants)
Skt:	Sanskrit
Yez:	Yezidic
>	develops to
<	developed from
//	parallel to

**Abad** [Pers]: Eternity without end.

**Adam** [Heb]: lit. 'red clay'. The First Man.

It is important to make clear distinctions between the Adam of the Old Flesh and the Adam of the New. The former, the *Adam Rishon* of the Hebrew Qabalistic Tradition, represents the base substance of Man and may be equated with the lead of the alchemical process. *Rishon* is the Man of Clay within whom the vital energy of spirit/kundalini lies unawakened. The latter, named *Adam Qadmon*, is the Prototype or 'Form' of the Perfected Man and may be regarded as the Golden Ideal of Human Entity which the Adept seeks to manifest. Within the Mandaean recension of this doctrine these twain forms are named *Adam Pabria* and *Adam Kasia* respectively. In masonic symbolism they are represented by the Rough and the Perfect Ashlar. It is of note that in the Mandaean Gnosis there is a form of Adam, named *Adakas Ziwa*, who functions as the mediator between the twain forms of *Pabria* and *Kasia*, and symbolises the process of transmutation between the Old and the New Flesh. In Sabbatic Lore, when the "Fire of

the Ancient One” dwelt in Adam, he became the Father of Initiates and the Transmitter of the Seed of the Elder Gods through the lineage of Cain, but bereft of the ‘Fire’ he is mere clay and the father of the profane.

**Allah** [Ar]: Mohammedan Name of God.

**Az** [Pers]: Primal Concupiscence. The personification of the Primordial Darkness of Chaos as ‘Woman’; the embodiment of the ‘dark night’, or time of menstruation. *Az* > *Azhi* – ‘serpent’, a glyph of the catamenia and of the subtle psycho-sexual current.

**Azal** [Pers]: Eternity without beginning.

**Azhdeha** [Pers]: also occurring as *Azhdar*. Dragon. The magical form *par excellence* of energy. It is the apotheosis of the Ophidian Current and the embodiment of the psycho-sexual and ancestral mysteries pertaining there-to. In sidereal terms the Dragon is represented by the constellation of Draco and in its seven-headed form corresponds to the seven stations of the pole-star during the cycle of the seven aeons or Great Year. In lore it is said that one may only perceive a facet of the Dragon’s Body and never witness its totality, for it is perpetually engaged in the process of change. It is therefore the paragon of the transmutative processes of the Magician.

**Azrvan Akarana** [Az]: pronounced “Az-ra-van A-ka-ra-na”. A Magical formulation combining two concepts drawn from Ancient Persian theology: *Az* and *Zurvan Akarana*. The former meaning ‘concupiscence’ and being conceived of as the primal force of female destructive energy. *Az* may be regarded as the apotheosis of the sexual power of which *Lilith* (Geh) is the anthropomorphic vehicle. The latter concept of this formulation is that of ‘Infinite Time’. Personified as *Zurvan Akarana* it is conceived of as male and creative in nature, and is regarded as transcending the duality of Light and Darkness; which are in turn personified as *Ahura Mazda* and *Ahriman*: the Children of Infinite Time.

By the marriage of *Az* and *Zurvan Akarana* in a single magical name the Absolute is implied and characterised as both primordial libidinous energy and boundless time. These characteristics are synthesized and expressed within the glyph of the Dragon as the Ouroboros of Eternity and as the Encircler of the Sacred Love-feast or Agapae. This formula expresses the continuum of ecstasis transmitted through the Circle of the High Sabbat of the Ages.

**Az’ra-il** [Heb]: The Angel of Death. In myth it is said to be an entity of unspeakable beauty covered by a multitude of eyes – one

for every soul that has life. It is thus that Az’ra-il has been identified with the peacock, the bird of a thousand eyes. Hence also the epithet ‘Peacock-Angel’, which is a Yezidic title of Shaitan. It is believed that every time somebody dies one of the Angel’s eyes becomes blind. Az’ra-il is to be seen as a manifest form of Shaitan or *Set-un* as ‘Death’.

**Aztya** [Pers]: also occurring as *Akhtya*. The name of an early Persian sorcerer. He is said to have been the founder or avatar of a religion of sorcery (Yatukan). *Aztya* // *Azoëtia*: the title of a magical text transmitting the Gnosis of the Quintessential Current.

**Black Snake**: The Yezidi symbol of Life and Regeneration, and the twin symbol of the Peacock (see sections 7, 8 and 9). The reverence of the snake is one of the earliest terrene forms of magical practice and maintains a central role within the Occult Tradition. The Ophidian Cultus is believed to have originated in the ancient forms of occult practice transmitted through the migration of Naga-worshippers as both tribes and wandering priests. It has been thought that such practices may stem from the shamanic tradition native to the Turanians of Mongolia, although an earlier African source may also be posited. Regardless of historical speculation there are survivals of the ancient tradition of serpent-worship scattered throughout the earth.

With regard to the material treated of in this book it is pertinent to remark that the Chaldean Adepts of this tradition were in antiquity the cultic precursors of the Persian Druguvanti. The fragmentation of this latter Persian sect having an important role in the dissemination of the Initiatic Mysteries throughout various esoteric traditions, especially through those of Mithraism and Gnosticism in its various recensions.

**Dhu’lqarneni** [Ar]: A Moroccan sect of sorcerers whose rites parallel those of the Witches’ Sabbat. Their meetings, called *Az-zabbat* meaning ‘the Forceful Occasion’, were conducted by a form of the Man-in-black whom they called *Dhu’l-qarnen*, literally the ‘two-horned one’. Their circles of convocation were called *Kafan* meaning ‘winding-sheet’ or ‘cerecloth’, so-called because of the funerary garb of the sect and signifying their belief in the transitory nature of the carnal form. In their rites they employed a ritual knife called *Adh’amme* meaning ‘Blood-letter’. The analogy of these terms to their terminological counterparts within the Sabbatic Cultus indicates, by etymological connection, a path of derivation from certain middle-eastern initiatic lineages. The

Dhulqarneni are recorded as existing amongst the Berber people of the Atlas mountains circa fifteenth century by Abdelmalik Harouni, the author of *Muajizat Ifiquia*, and by the historian Ibn Jafar, who states that the sect of the "two-horned ones" had cells operating within the Arab-speaking centres of learning of this period. It is important to note, in relation to the Opposer formulae, that the Dhulqarneni are recorded as having used inversions of Muslim prayers during their rites.

**Djann** [Ar]: A Name of Iblis, the Grand Djinn, King of All Spirits.

**Eve** [Heb]: From *Hiwwah*. lit. 'Life'. The second wife of Adam. Eve is the Woman of Clay, bereft of the Spiritual Fire where-by 'Woman' is transformed into the form of Lilith. Eve is hence considered to be the mother of the profane.

**Eyeliad** [En]: A wanton glance of the eye.

**Evil** [En]: The Opposing Force to that which is deemed the norm of acceptability. From various roots, such as the Old High German *upil* and the Anglo-Saxon *yfel*, probably originating in the Gothic *ufar* meaning 'beyond'. It implies the transgression and hence the transcendence of morally, socially or naturally imposed limitations, literally 'going beyond the pale of the community'.

**Iblis** [Ar]: A Name of the Devil. *Iblis* > *Diabolus*. Iblis is the name of the Djinn or Spirit who refused to bow down before the face of Adam (*Rishon, Pagria* – the 'Man of Clay'<sup>1</sup>) when commanded so to do by Allah. He is said to have refused this honorific act because it would be in breach of Divine Law to venerate any other than the One God. Iblis is hence considered to be the Defender of the Divine Unity. In defiance of Allah's command to breach his own Divine Law, Iblis left Heaven and went forth upon the Earth in order to instruct Mankind. Through the Gnosis or 'fire' transmitted by Iblis, Mankind will come to embody the Truth of the Absolute and thus attain unto the State of the Divine Unity. It is said that the Spiritual Fire of Iblis entered into the Telluric Sphere during the first sexual act twixt Man and Woman. Infused with the "Fire of the Ancient One" they became the Father and Mother of the Races of Witchblood. *Adam Pagria* became *Adam Kasia* – the Hidden Man, and Eve became *Hiwwah Kasia* – the Hidden Eve or Lilith; this is considered to be the act whereby the

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1. Iblis, in the form of Az'ra-il, is said to have been the only spirit permitted to obtain the substance of clay for the creation of the Body of Man: the seven handfuls of earth taken from the World's Heart. He is likewise the sole spirit who may bring unto the adept the substance for the creation of the new flesh.

First Man and Woman attained unto their own Self-knowledge and hence it is the moment of their True Creation. It is through this Point of Transmission for the Essence of the Elder Gods that the primogenitureship of Cain and his descendents is established upon the Earth. Concealed within this 'myth' there is an initiated doctrine regarding the secret nature of divinity and the evolution of Man.

**Jhakri** [Nep]: A Bön Shaman; the tradition of whom pre-dates, and yet syncretises, the influences of the Buddhist and Hindu belief-systems.

**Khidir** [Ar]: lit. 'The Green One'. The Patron Saint of Sufism. He is an immortal nomadic adept whose true identity is veiled and is known only to the Few. In myth he is said to wander over the face of the world in a variety of guises, each adopted according to the necessities of time and place. He is said to visit the same place but once in every five hundred years; he is thus able to recall the rise and fall of civilizations and the turning of the 'deserts to verdant land'. Khidir has been identified with various gods of spring and regeneration, and has been syncretised with several figures belonging to Pagan, Christian and Muslim folklore – such as St. George and Elias. Shrines devoted to Khidir are still to be found in Syria, where he is revered as *Khidir Khwaja* or *Khidir Elias*. In the form of *Khidir Elias* he is believed to exist as a double-entity; living on the sea as Khidir and on the land as Elias. He is therefore petitioned for aid according to one's circumstance, be it on earth or water. The immortality of the Green One was gained through his sole claim to have drunk from the Well of Life; this predestined longevity is therefore an assurance of his constant ability to aid the Seeker who earnestly calls upon his Name.

**Lachesis** [Gr]: One of the Three Fates in Classical Greek Mythology; she who twists the threads of life.

**Lilith** [Heb]: The first wife of Adam, the Bride of *Adam Qadmon/Qadmai* manifest in his theriomorphic shadow-form as the serpent Samael; Lilith is hence regarded as the Blood-mother of Initiates. The historical antiquity of Lilith is vast, dating back to the Ancient Land of Sumer circa 4th millennia B.C.E., where she was revered as an embodiment of sexual force and sorcery. In the Gnostic doctrine of the Mandaeans she is referred to as *Hiwwah Kasia*, the Secret Eve (see *Iblis*). Mythologically Lilith is the night-demon concubine of Adam, the Succubus who descends upon the sleeping body of Man to engender the children of exile, which is

to say, she quickens the spiritual fire or serpent-power within the unawakened clay of mortality in order to facilitate the way of entrance for the Forms and Forces beyond the boundaries of solely terrestrial consciousness. This, in symbolic terms, reveals that it is through the agency of Woman, as Initiatrix, that the force of Kundalini, the Ophidian Current, is aroused in the Body of Man. Here, as with all such ideo-glyphic complexes, there are multiple levels of interpretation. It is of note that personified within the image of Lilith as the Witch-Queen Initiatrix are the ideas of the Dark of the Moon, the time of menstruation, the Gate of the Twilight and other such cognates. Within the context of Sabbatic Lore Lilith is regarded as the Body of Sexual Genii and as the Eroto-cognitive Point of Ingress/Transference for the Deific Powers of the Cultus. *Lilith* [Heb] < *Li-li-tu* [Akkadian].

**Maskarae** [Ar]: A Persian sect of sorcerers whose rites bear close analogy to those of the Sabbatic Tradition. These rites involved a circle dance where-in the revellers ceremonially blackened their bodies and magically aped the forms of beasts, spirits and gods. They are referred to by Johannes de Tabia in 1518 as a sect of witches who blackened their faces, used henbane and by mimesis transformed themselves into beasts and spirits. *Maskh* – the Arabian magical technique of therio-anthropic transformation, hence *Maskarae*, *mask* and *masquerade*.

**Melek Ta'us** [Pers]: The Peacock-Angel. The metonym used by the Yezidis: "It is forbidden for us to pronounce the word *Shaitan*, because it is the name of our God, nor any word which is similar to it." (Mishaf Resh. V.24). It is said that the Yezidis possess seven *sanjaks* or images of Shaitan as the Peacock-Angel, and it is before these images that they celebrate their rites. Amongst the Mandaean the name occurs as *Tawus Melka*. Ta'us means 'Peacock', a symbol of the alchemical processes of transmutation and the stages of development in the consciousness of the Seeker. The 'rainbow hues' of each feather denote the *Kalas* or colours of the rays comprising the Magical Current.

There is a myth from old Zoroastrian sources which relates that Ahriman, the Spirit of Darkness, created the peacock and Ahura Mazda, the Spirit of Light, created the Hawk. When Ahriman, the Evil One, was asked as to why he should create such a thing of beauty as the peacock, he replied to the effect that he could create anything, whether it be abomination or splendour. He created the peacock to show that he could conceive of absolute beauty and

that his so-called 'evil' was likewise a matter of his own will and not involuntary submission to aberrant compulsion. He thus sought to illustrate that 'evil' was his chosen path of action in the universe created by Zurvan. In Sufic lore there is the myth that when Light first beheld itself, it was in the form of a peacock. This bird is therefore taken to symbolize the Beauty of Divine Majesty.

**Metacosm**: A word formed from 'meta' meaning 'change', here-in used to signify the flux of transmutation or 'inbetweenness', and 'cosm' meaning 'cosmos', the Universe. The conjunction of these in one word is used to address the totality of transliminal entity: Otherness as the singularity of all inbetweenness.

**Nemesis** [Gr]: The Goddess embodying 'Revenge' in classical Greek mythology.

**'Ngan** [Ban]: A term here-in used to denote a practitioner of Afro-American magico-religious tradition. This generalisation is used to cohere the varied streams of Voudon, Santeria, Lucumi, Quimbanda, Canomble, Winti, etc.. The term, cognate with the Haitian *Houngan*, derives from *Nganga*, a Swahili word to be found in most Bantu languages, meaning variously: a Priest, a Healer, a Sorcerer, a Spell, a Curse, a Fetish, etc..

**Odalisque** [Fr]: Concubine. A maiden in a harem. It is of note that 'the harem' is a poetic metaphor used by Sufis to denote the inner courtyard of Mecca.

**Qutub** [Ar]: The Axis, signifying the Point or Great Magnetic Centre of the Universe. This may be interpreted in a number of ways, all of which pivot upon the concept of ipseity: the I, the Singularity of the Universe, the State of God-consciousness, the Perfected Entity of Man, the centre of the Great Year's wheel.

**Red Snake**: A parallel glyph of the Black Snake, symbolizing the menstrual flow of Woman and the Powers which are transmitted there-by.

**Ruha** [Man]: The Mandaean personification of Primal Darkness, a term cognate with *Az*. Ruha is the Mother and Bride of 'Ur, the Seven-headed Dragon in the Mandaean cosmology. *Ruha* < *Ruh*, meaning Life, Breath, or Vital Spirit. *Ruhani*, a name used to denote the Jinn or *Sheitani* which dwell in the sea.

**Sabbatic Mysteries**: The Arcana of the Witches' Sabbat as transmitted by the lineage of initiates via the first-born of witchblood to the present-day.

**Shaitan** [Heb]: Enemy or Adversary. Shaitan is a latter Judaic form of the Opposing God originally revered in Egypt as Set, circa 4th millennia B.C.E. and onwards. The belief in Shaitan is widespread throughout the ancient and modern world. He is considered to be the fallen angel, the enemy of God, and bears numerous epithets which are testimony to his abomination in the sight of man. The Sheitani are the legions of spirits under his authority, and are known as the Djinn. The uninitiated beliefs concerning Shaitan are those which constitute the iconostasis of blasphemy which veils the sanctuary of initiated understanding from the profane. The arcana which utilise the iconostasis as a functional cipher of belief are the positive and negative aspects of the Opposer formulae, these being the assimilative and the invertive applications there-of; the Yezidi and the Yatukan are cited as respective examples of this duality.

**Sorcery**: The Art of controlling/exerting the forces of the Magical Current via praxes of 'encircling' or binding energy/entity in order to create foci subject to transmutation and alignment in accordance with the Will/Desire/Belief of the Operator. Sorcery < *sortiere* [Fr] to cast lots, *ensorcel* [Fr] – to encircle. Compare the origins of *Abhicarika* [Skt] – the Practices of Sorcery > *abhi-car* – to encircle.

**Sufism** [nil etymol.]: Sufism is the Tradition of Pure Mysticism whose aim is the Perfection of Mankind. In essence it is regarded by its adherents as timeless and transcendent of solely historical manifestation. It is in this sense that I have sought to use the term. The historical manifestation of Sufism is considered to be as the interior mystical dimension of Islam, although its lineages of initiation permeate throughout many forms or 'vehicles' of belief. Its symbology and doctrine are Gnostic in essence and origin. It may be said, by virtue of an initiatory mythopoesis, that the Tradition of the Sufi is the Eternal Initiatory Path of Truth. As such one should not seek its essence whilst yet adhering to the limits imposed upon it from the outside; neither should it be perceived wholly in mundane terms of origin and derivation, or its adherents perceived solely in terms of their nominalisation as 'Sufis'.

**Talion** [Lat]: lit. 'of the talon'. The Law of Nature, the Law of Retaliation.

**Taurus draconem genuit, et Taurum Draco** [Lat]: "The Bull has begotten a Serpent, the Serpent a Bull". An initiatic phrase containing the Grand Secret of the Mysteries of Ceres and Proserpine. It is uttered in mythology by Proserpine as the Queen

of the Underworld and is here-in spoken by the Daemon in its feminine role as the Initiatrix and Psychopompos of the Poet. The symbology of this phrase has certain resonances with cultic praxes far pre-dating those of the classical period from which the phrase is presently cited; these will be implicit to those familiar with the meanings of the Bull and Serpent.

**Ur'an-na** [Bab]: Orion, the constellation of the Great Hunter, called 'Sah' by the Ancient Egyptians. He is the stellar form of the Horned God of the Witches. His bestial totems are the wolf and the dog, the Wild and the Tame.

**Yatukan** [Pers]: The sect or religion of sorcerers in Ancient Persia. The nature and age of this sect is obscure, but it appears that they constitute a survival of ancient Sumero-chaldean beliefs far pre-dating the earliest forms of Zoroastrianism, the faith of Persian orthodoxy. Persecution led to the dispersion of this sect and as a consequence their beliefs were disseminated throughout Asia Minor. Signs of their practices may be seen in the Graeco-Roman religion of Mithras and in the secret practices of Gnosticism. It is also possible that certain practices found their way into Europe via Walachia, as may be evidenced by certain etymological links. *Yatu* [Pers] – sorcerer, // *Yatu* (Atharva Veda) – sorcery, also *Yatuvidah* – Those skilled in sorcery.

**Yezidi**: The generic name given to various Kurdish tribes of Northern Iraq, Syria, and the adjacent borderlands of Russia. As a religious group they gained spiritual cohesion in the twelfth century e.v. under the auspices of Sheikh 'Adi ben Musafir. Although the Yezidis were probably established as a tribal group before this date, it seems likely that their mundane social and religious cohesion occurred around this time; their communities being essentially based upon a Sufic structure. It was then, under the influence of the Sheikh 'Adi, a Sufic Master, that they became "the People of a Book" (*Kitab al-Gilwah*) and thereby sought to alleviate persecution from the Mohammedan orthodoxy, who only tolerated those people in possession of a "Book from God". Nonetheless, in contradistinction to the former statement, the Yezidis claim to have possessed Holy Books prior to the aforementioned texts (see Section 8). These were destroyed or lost amid the persecutions which they suffered, at various hands, over the course of many centuries. The role of Sheikh 'Adi is central to their faith since it was he who received their Sacred Text, the *Kitab al-Gilwah*, from the Peacock-Angel and established the social and religious order



within their culture. However, it is important to state that the Yezidis have survived for centuries through nominal conversion to the orthodox and dominant beliefs around them, despite their consideration as being "beyond the pale of the community". Consequently, any statement regarding their adherence to such orthodox beliefs as Christianity or Islam may be regarded as both syncretic and survivalist. In Truth, the essence of their faith is secret and, when purged of the externals which veil this essence, it partakes of the gnosis transmitted from a source anterior to historical perspective. According to the Yezidis themselves, the survival of their ancient religion is assured because of their faith in Melek Ta'us and, through his benediction, the transmigration of the faithful Souls from one incarnation to the another.

The Yezidis derive from one 'Yezid', an unknown personage who is believed to be their Ancestral Father and is identified with Divine Power Itself. (*Azed* – God, *Yazed* – Devil ). Their beliefs superficially show a fusion of early Paganism, Gnosticism, Nestorian Christianity and Islam, but if viewed as Sufic their syncretism becomes a meaningful encryption of belief in a spiritual essence. The principal object of their 'worship' is Melek Ta'us, whom they propitiate as both Serpent and Peacock. Besides the Peacock-Angel they revere Yezid and Sheikh 'Adi. This seems to constitute some form of trinity. They also revere Seven Gods or Powers, whom they identify or syncretize with Seven Archangels and various Sufic saints, amongst whom is the martyr Al-Hallaj. It is of note that amongst their customs the Yezidis perform a ritual anti-clockwise circumambulation about a stone. This practice may stem from the worship of the Pillar of Stone *Set-un*, and later becoming syncretised or overlaid with an identical ritual praxis: an "as if" pilgrimage to the Stone at Mecca devised by Al-Hallaj. They also preserve the custom of praying toward the Sun and also the Pole-star, a ritual practice originating from vastly ancient sources. These and other such anomalous practices indicate a hidden source of their tradition. In the *Mishaf Resh* there are verses which indicate that the Yezidis consider themselves to have come from Ancient Babylon. Furthermore, before they became known as Yezidis the chosen people of Melek Ta'us were said to have been called 'Wetnihyun'. This name may come from 'Watnu'l-Haiyun', meaning 'the land of the serpents', giving further indication of their ancestry.

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#### LIST OF ILLUSTRATIONS

1. *The Peacock-Quill*
2. *Point and Path*
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4. *Hu!*
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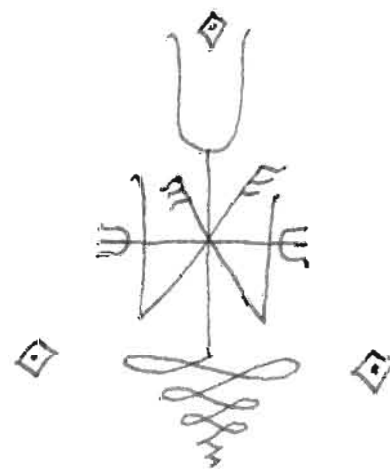
*He who is illuminated with the Darkest Shadow  
will shine with the Brightest Light*

This book was published by FULGUR for XOANON on the twenty-first of June nineteen ninety-five. Of this edition there are five copies for private distribution bound in full black morocco, each in a slipcase and with a cryptogram by the author of the Quarternion Guardians of the Point; and thirty-six numbered copies in quarter-morocco and slipcase, each with a talisman by the author binding two Goetic Demons and two Angelic Rulers of the Schemhamphorasch. All text and illustration © Andrew D. Chumbley 1995. Typesetting by Hayley Tong and design by Robert Ansell.

*For*

*With Benediction,*

*from Andrew D. Chumbley*



*June 2002*