

 

# Developing New Gnosis

# Publication in Class C

# By

# Frater Apollonius

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Do what thou wilt shall be the whole of the Law.

Automatic Writing or Spirit Writing is a conscious attempt to work at creating prophecy or new Gnosis. Unlike normal writing; where the writer consciously directs the pen to record his or her thoughts, the writer abandons conscious thought for a trance-like state and allows a spirit to take possession of his or her body to direct the pen. This spirit may be what is referred to as one’s ‘augoeides’ or ‘higher self’ or it may be the deliberate evocation of a foreign entity. In the case of the former, the passive trance allows for the intuition to break through unfettered, which may also be said for the latter, but only to the point that it is then said not to be the intuition, but a praeter-human contact.

For psychologists in the late 1800s and early 1900s ev, the material product of this technique as considered to be wholly derived from the subconscious that gathers together information from different parts of the personality; the sub-personalities or lesser egos that are the plethora of motives in the human psyche that need yet to be integrated into the whole. And certainly we might say that this is so, but also that it suggests that such a fractured personality can easily fall prey to possession; whether that be anyone of the sub-personalities taking too dominant a presence or some outside entity invading within a divide and conquer context (dividing one sub-personality against the other).

Helene Smith, in Switzerland; circa 1863ev is considered one of the best known of the automatic writers. Her reputation found her dubbed as ‘The Muse of Automatic Writing’ and ‘Genius of Knowledge.’ In her work, she claimed to contact praeter-human entities that she said were Martians and Uranians; going so far as to present a ‘Martian alphabet’ that she then translated into French. We can clearly see here that for Crowley, Lam as an idea, doesn’t simply pop up out of thin air; but that Crowley was clearly working within an established cultural context in an emergent Transcendentalist tradition that would comprise both American and European writers, artists, psychologists and spiritualists.

The Theosophists were also a part of this movement; Madame Blavatsky establishing the idea of ‘hidden mahatmas’ that were speaking to her, as well as Alice Bailey’s channeling of a Tibetan ‘high entity’ that Jung would come to say was really her ‘higher self.’ And in the Golden Dawn, William Butler Yeats and his younger wife, Georgie shared an interest in Automatic Writing that seems to have come more from Georgie’s hand in the grand but relatively unknown tradition of great women in that order.

The experience, when well-performed is extraordinary in feeling. I can attest to this in my early poetry writing days; where I felt like I was taking dictation. This Crowley also asserted in his writing of the Book of the Law; even that it seems, his higher self projected itself in the form of a praeter-human entity called Aiwass that then dictated to him. I can also report a similar feeling when deep in the trance of jazz piano improvisation. I feel as if there is another entity sometimes in me and sometimes just behind me, guiding my hands and giving me ideas for phrases; as if speaking through me.

This is not unusual for artists and is perhaps one of the reasons why so many artists are attracted to the deeper study of Magick. Harriet Beecher Stowe said that her novel, Uncle Tom’s Cabin passed before her; William Blake claimed that the poem *Jerusalem* was dictated to him; often claiming to be visited by angels. Indeed, Blake claimed that lines of it were seemingly forced upon him; writing against his will. This was also the claim of some prophets in the Old Testament and later Catholic writers, such as Catherine Emmerich were said to have written ‘divinely inspired’ essays that were the result of holy visions.

Being a creature of his time, Automatic Writing was the method employed by Aleister Crowley to create the Holy Books of Thelema and is the key to the development of new Gnosis in our generation. He reported that he was in a state of Samadhi when he wrote most of the holy books, with the exception of two; The Vision and the Voice and Liber AL vel Legis. This is generally not talked about; though often people refer to Liber AL has been a praeternatural dictation from a ‘secret chief’ named Aiwass. Besides Crowley, other members of the Golden Dawn practiced this technique and so did the founder of the Theosophist movement, Madame Blavatsky, generating her Secret Doctrine (as dictated to her by ‘hidden mahatmas’). As well, this also inspired those of the Surrealist movement in Europe. Andre Breton, the leader of the Surrealist movement, pioneered its use and produced several important pieces of automatic writing, most famously, Soluble Fish.

In that the writing is sometimes forced or compelled, it seems reasonable to show here, the circumstances under which Crowley describes Liber AL vel Legis to have been written, as found in Equinox of the Gods:

#### Remarks on the method of receiving Liber Legis, on the Conditions prevailing at the time of the writing, and on certain technical difficulties connected with the Literary form of the Book.

This paper was written, independently of any idea of its present place in this Book, by The Beast 666 Himself, in the Abbey of Thelema in Cefalu, Sicily. No further apology is offered for any repetitious of statements made in previous chapters.

### 4. The events leading up to the Writing of the Book. I summarize them from Eqx. I, VII.

March 16. Tried to shew the Sylphs to Rose. She was in a dazed state, stupid, possibly drunk; possibly hysterical from pregnancy. She could see nothing, but could hear. She was fiercely excited at the messages, and passionately insistent that I should take them seriously.

I was annoyed at her irrelevance, and her infliction of nonsense upon me.

She had never been in any state even remotely resembling this, though I had made the same invocation (in full) in the King's chamber fo the Great Pyramid during the night which we spent there in the previous autumn.

March 17. More apparently nonsensical messages, this time spontaneous. I invoke Thoth, probably as in Liber LXIV, and presumably to clear up the muddle.

March 18. Thoth evidently got clear through to her; for she discovers that Horus is addressing me through her, and indentifies Him by a method utterly excluding chance or coincidence, and involving knowledge which only I possessed, some of it arbitrary, so that she or her informant must have been able to read my mind as well as if I had spolen it.

Then she, challenged to point out His image, passes by many such to fix on the one in the Stele. The cross-examination must have taken place between March 20 and 23.

March 20. Success in my invocation of Horus, by "breaking all the rules" at her command. This success convinced me magically, and encouraged me to test her as above mentioned. I should certainly have referred to the Stelle in my ritual had I seen it before this date. I should fix Monday, March 21, for the Visit to Boulak.

Between March 23 and April 8 the Hieroglyphs on the Stele were evidently translated by the assistant-curator at Boulak, into either French or English--I am almost sure it was French--and versified (as now printed) by me.

Between these dates, too, my wife must have told me that her informant was not Horus, or Ra Hoor Khuit, but a messenger from Him, named Aiwass.

I thought that she might have faked this name from constantly hearing "Aiwa," the word for "Yes" in Arabic. She could not have invented a name of this kind, though ; her next best was to find a phrase like "balmy puppy" ofr a friend, or corrupt a name like Neuberg into an obscene insult.

The silence of my diaries seems to prove that she gave me nothing more of importance. I was working out the Magical problem presented to me by the events of March 16-21. Any questions that I asked her were either unanswered, or answered by a Being whose mind was so different from mine that we failed to converse. All my wife obtained from Him was to command me to do things magically absurd. He would not play my game: I must play His.

April First. Not later than this date was I ordered to enter the "temple" exactly at noon on the three days following, and write down what I heard during one hour, nor more nor less. I imagine that some preparations were made, possilby some bull's blood burned for incense, or order taken about details of dress ro diet ; I remember nothing at all, one way or the other. Bull's blood was burnt some time in this sojourn in Cairo ; but I forget why or when. I think it was used at the "Invocation of the Sylphs."

### 5. The actual writing.

The three days were precisely similar, save that on the last day I became nervous lest I should fail to hear the Voice of Aiwass. They may then be described together.

I went into the "temple" a minute early, so as to shut the door and sit down on the stroke of Noon.

On my table were my pen--a Swan Fountain--and supplies of Quarto typewriting paper, 8" x I0".

I never looked round in the room at any time.

The Voice of Aiwass came apparently from over my left shoulder, from the furthest corner of the room. It seemed to echo itself in my physical heart in a very strange manner, hard to describe. I have noticed a similar phenomenon when I have been waiting for a message fraught with great hope or dread. The voice was passionately poured, as if Aiwass were alert about the time- limit. I wrote 65 pages of this present essay (at about my usual rate of composition) in about 10 1/2 hours as against the 3 hours of the 65 pages of the Book of the Law. I was pushed hard to keep the pace; the MS. shows it clearly enough.

The voice was of deep timbre, musical and expressive, its tones solemn, voluptuous, tender, fierce or aught else as suited the moods of the message. Not bass --perhaps a rich tenor or baritone.

The English was free of either native or foreign accent, perfectly pure of local or caste mannerisma, thus startling and even uncanny at first hearing.

I had a strong impression that the speaker was actually in the corner where he seemed to be, in a body of "fine matter," transparent as a veil of gauze, or a cloud of incense-smoke. He seemed to be a tall, dark man in his thirties, well-knit, active and strong, with the face of a savage king, and eyes veiled lest their gaze should destroy what they saw. The dress was not Arab; it suggested Assyria or Persia, but very vaguely. I took little note of it, for to me at that time Aiwass and an "angel" such as I had often seen in visions, a being purely astral.

I now incline to believe that Aiwass is not only the God or Demon or Devil once held holy in Sumer, and mine own Guradian Angel, but also a man as I am, insofar as He uses a human body to make His magical link with Mankind, whom He loves, and that He is thus and Ipsissimus, the Head of the A.'.A.'. Even I can do, in a much feebler way, this Work of being a God and a Beast, &c., &c., all at the same time, with equal fullness of life.

The fact that a source for the writing can be foreign to the individual is generally provable in that we have found examples of languages, such as Helene Smith produced or even possibly the Enochian of Edward Kelly. And in the latter, notice that I didn’t say John Dee, as it was Kelly that generated the visions. We can add to this, some of the extraordinary prophecies of Edgar Cayce as well. However, the trance state can produce such erratic sentences that we shouldn’t assume that these sentences represent the syntax of a foreign entity, as more a non-linear thought process that is engaged.

Other examples of automatic writing from the 1800s ev up to modern times include:

John Ballou Newbrough—New Age Bible, Oahspe

James Edward Padgett’s scriptures for the Foundation Church of the Divine Truth

Hermance Dufeaux—Life of Jeanne d’Arc & Confession s of Louis XI

J. Garth Wilkinson—a volume of poetry

Wiliam Stainton Moses—religious teachings

Cummins—The Scripts of Cleophas, Paul in Athens, The Chronicle of Ephesus & The Road to Immortality

Hester Travers Smith—Psychic Messages from Oscar Wilde

F. Bligh Bond—The Glastonbury Scripts (actually guided the excavation of the medieval site!)

Elsa Barker—Letters from a Living Dead Man, War Letters from a Living Dead Man & Last Letters from a Living Dead Man

Pearl Curran—Patience Worth books

Margaret Cameron—The Seven Purposes

Ruth Montgomery—Here and Hereafter, A World Beyond & Companions Along the Way

Automatic Writing Technique

They are two forms of automatic writing. In one of them the recipient receives the information in his mind, as if taking dictation and as the recipient is writing it down, the ability to change words for better understanding, grammar and syntax is retained. The recipient may be in altered state of consciousness or Samadhi, but has conscious control over the process. This is in contrast with the second form, wich is more a form of channeling that requires a total surrender of the conscious mind; giving it over to control by a foreign entity.

To begin the process, one should start with the Star Ruby and the Invocation of Thoth and/or spirit guides and/or the augoeides (Liber Samekh) and ask for guidance. Next, sit in self-induced trance with paper and pen and touch the pen to the paper without trying to consciously write anything. Listen to the stream of thoughts as if taking dictation and write what you hear.

You can begin by asking questions; first identifying the spirit contacted (Who are you?). Next, you might ask: Do you have a message for me? To write without an active conscious (presence of mind) is what you are trying to do. Therefore, you should have no clue about what you are writing, until you later read what you have written. This will require a shift in focus so that you can turn from logical or linear (left-brained) thinking to intuitive, non-linear (right-brained) thinking. In order to do this, you will need to divert your attention to something else, such as focusing on a symbol (Dharana) or chanting a mantra while you write.

Once your hand begins to write, observe it dispassionately and do not stop to read what is being written; allowing the process to flow freely. Any self-consciousness will interrupt and/or halt the process entirely. This will most likely take some practice to overcome. But do what you can to allow the writing process to continue until the urge to stop presents itself. At its conclusion, you should feel a sense of holiness, as if you’ve been in the presence of an extraordinary site or an extraordinary being. It would be good to further ground yourself with a glass of water before examining the work you’ve just produced.

Upon examination of the work, use your knowledge of the Qabalah to decipher what you can of the text; that you can determine the veracity of the work. Make a diary note of what you experienced during the writing of the work as well. And then put the work away for re-examination at a later time when you are less emotionally attached to the work. It is then that you can better determine whether or not you have produced anything worth showing your church or lodge and/or presenting to the world at large; that you might contribute to the greater Gnosis of humanity.