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Cuthonic Tarot

Tarot of the NecronomIcon
by Mat-A

In Magick the identification of an individual's working persona establishes the tone and value of the working. Once work has progressed to a certain point, a process of re-identification takes place. This indicates a change in substance for both the work and the worker. For re-identification is, as is identification by Magickal persona names, a process of re-birth. This process is self initiated and is self satisfiying. In terms of Magick this is a self indulgent process... or Auto-erotic. Crowley's degrees of sexual Magick touch on such lines in all levels. Also, with his constant re-identification of personas, Crowley was responding to the change in actual physical and psychic substances happening in his work. Many of us on the Maatian current of the 93 Thelema focus have experienced a very marked change of substance. This is due to the fact that we are reaching into the future. To effect change in our present substance, we mutate. What results is a centered effect in light of the Dancing Daughter. This worker has experienced a change in substance. Formerly Quahavine MacMath, this worker is re-identified as Mat-A. Phonetically this represents the worker's mundane real name. Magickaly it identifies this worker as a son/daughter of Maat. The A is symbolic of a secret name attached to the working of the A.O.A.

The major current enclosed in these papers deals with the gynander aspect of the Sucubus/Incubus. This was discovered in producing a Tarot based on the Ancient Covenant of the NecronomIcon. What was to be a simple process to "seal up one's private Deamons" has become a system of gateway workings to effect the whole of Human Consciousness. As with other Maatian workers, this work involves the Nightside of Shadow. By opening the gates for a dreaming humanity to see the Darkness it has invoked through nuclear testing, world hunger, and other follies, this work seeks to awaken the dreamer. Not Cuthulu, but that aspect of humanity which must awaken for the comming age of The Dancing Daughter.

The current of this work is based on the fact of the Sucubus/Incubus interphase existant in all human sexuality. From Medieval times, and even back to Ancient Babalon, the Sucubus/Incubus interphase has figured in sexual experssion (or, Self-expression). The basic theory is that within the repressed sexual pleasure of man/woman there exists a contra-sexual image of the self. If the pleasures of a sexual reality are repressed, then this entity will manifest as a polar opposite and "steal" energy. In Medieval times, Sucubi were gathers of seman form oppressive males. Men who abused women, or men who repressed their own feminine pleasure principle such as Monks, were fed upon by Sucubi. As William Irwin Thompson notes in The Time Falling Bodies Take To Light (page 20-21):

> "Lilith is the shadow side of Shakti (the divine feminine as Cosmic Energy); she represents the distortional psychic energy that occures when man seeks to experience the spiritual while still maintaining control through his ego. When the ego tries to stay on top to force the universal feminine to remain below, it does not experience illumination. When man does not face the instinctive and unconscious, when his consciousness is split between the daylight of his waking state and the nighttime of his unconscious dreams, then he projects his desires and gives birth to hallucinations in his psyche. In other words, the succubae climb on top of him and use his power to give birth to demons. .....
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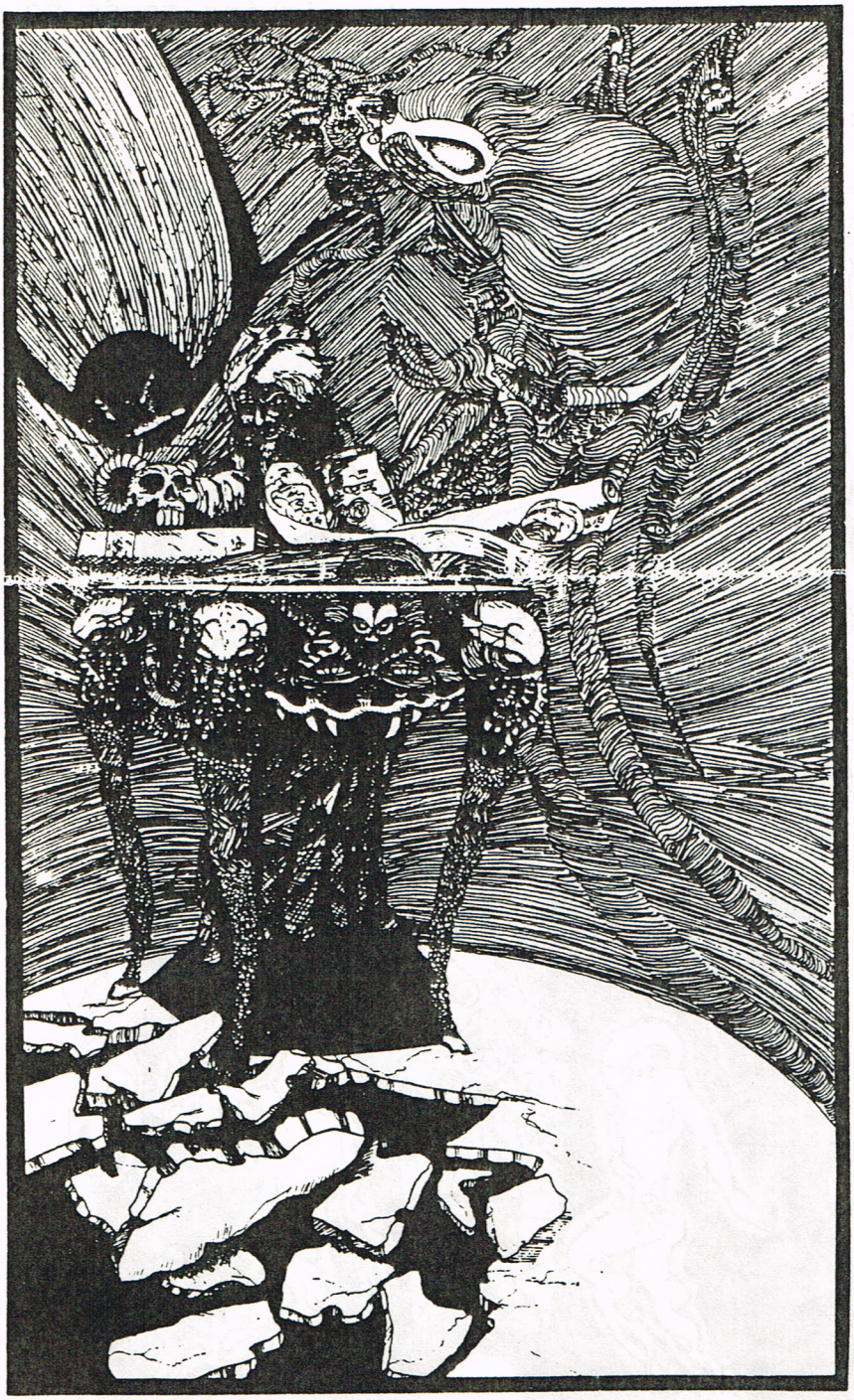
> The uninitiated man of ancient and medieval times feared the succubus, for she was the unnatural demoness who violated the proper order of things by straddling him in sleep or sucking his soul away. But for modern man, art has opened the way for what Freud called 'the return of the repressed' and allowed the forbidden to bear its luscious fruit."

So, we see right off the basic ideas at work here are in line with what Maatian Magickians hold as central concerns. Our Goddess is the freedom of Woman and Woman in Man. She is Truth, while Lilith is Falsehood. But, our Dancing Daughter is bound by superstition. And, in being bound she has become, to most of humanity's thinking, the Dark aspect of Shakti...Lilith. To come to a fuller understanding of what this means, a discussion of the theory of Sucubus/Incubus interphase in in order.

The Mad Arab works his black art knowing not the damage he has done to the foundation of his being. Caught up in the physical enjoyment of his power, he is blind to the destruction and failing of his art. The Watcher leaves him to his deamon.



The Great Beast is the fall of man into the fear and worship of his own created evil. In the fear of the Beast lies the power of his rule. The two are free to leave, the bounds on them are removed by lifting up out of the trap of false image. The alter often holds a clue to freedom. Satan's fall is but man's life as humanity. ABADDON regained Heaven by wishing to do so. God must allow no false image. Satan is part of God...God is Man... man is free to choose.