For me the most fundamental path, the most primal path, is that of the
beginning, the Nameless (before speech), the Infinite (before time),
The One who is All and None. There is no name for this, no label for
the wild stirrings that fill and inform my mind, heart and body—so I call it
Pan. In this way it has a presence, a body, a focus, a BEING, and so in this
way I have been able to converse with, play with, make love with, consume
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worth of practice has me wondering what I'm doing. But The Great Pan has
laughed and beckons me on and urges me to get it together and get it out
there, so away we go.

---From the Introduction

Aion 131, a writer, teacher and practicing Eclectic Ritualist, has been
accepted as a member of a number of initiatory groups and esoteric as-
associations including Welsh Traditionalist Wicca, Pagan Way, Church of
the Eternal Source, Church of all Worlds, the Typhonian OTO, Q.b.L.H., Nath
Tantric Lineage, Autonomatrix and Ordo Chaos and is a founding member
of The Grove of the Star & Snake, the Horus Maat Lodge, Zos Kia MaaT,
Voxas Rimotae and the Nath Tantrika Emerald Zonula. He was one of the
founding editors of Mandragore, founding editor of Kalika, an associate edi-
tor of Aeon Journal and managing editor of Silver Star.
Τῷ Πανί προσφοράν
The Book of the Horned One

A Gate of Pan Magick

Aion 131

with art by Orryelle Defenestrate-Bascule

Concrrescent Press
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Caution

IO PAN!

Warning

Great Pan is not to be trifled with, and Pan Magick and the Nameless Current deal with the primal roots of the unconscious mind: the Abyss. Tread with care and with forethought and awareness.

NOTE: If you are looking for “Satan”, the “Devil”, or any other such silliness, look elsewhere. The Horned One vastly predates and overshadows such relatively modern myths.

The reader is addressed throughout this book as ‘adept’ for that it what I assume you to be if you choose to mess around with this.

If you do not consider yourself to be an adept, please enjoy the words and do not do any of the Work.

No harm is intended in any way to any being with this book. It is dedicated to the FREEDOM of the human race and to the survival and delight of Wilderness—both within and Without.

May all beings have Joy
May all beings have Happiness
May all beings have Bliss

MAY ALL PLAY

The Will to Love is the Law to Live

—Aion
I’m sitting on a cliff on the Washington coast, the sun is blazing on the ocean, the twisted moss and lichen-covered pines sway gently down the ravine, stepping lightly along a rusty spring-fed creek that spills out far below onto the seemingly endless beach, joining with the infinite pounding waves, mingling fresh and salt waters in the foaming surf. And I behold Pan.

It is here that I wrap up an introduction of sorts for this wild and chaotic book that even now morphs and shifts as I try to solidify it. Here, at the edge of all, over 25 years ago, I finished scribing the Book of Gate Called Pan. Here, then, the circle is complete in some sense, but like the waters below, there is never really an end, just a transformation.

The wild energies are spinning about me, the powers filling me and the surf and trees laughing. In wildness is my true home and the breath of the wild informs and empowers all within the pages of this tome.

I know the silliness and the impossibility and even the presumption of trying to put down on paper something that the deep wilderness and infinite sea and starry sky can not contain nor explain. Pan is ALL. In my universe, Pan is the tutelary deity and the lens that has united all Paths that I have trod; Paganism, Wicca, Thelema, Tantra and a plethora of other wonderful and amazing mysteries. Yet beneath the tree of every path, the pipes have always played, ‘and I beheld Pan.’

For me the most fundamental path, the most primal path, is that of the beginning, the Nameless (before speech), the Infinite (before time), The One who is All and None. There is no name for this, no label for the wild stirrings that fill and inform my mind, heart and body—so I call it Pan. In this way it has a presence, a body, a focus, a BEING, and so in this way I have been able to converse with, play with, make love with, consume and be consumed by the primal wilderness archetype that fills me, one that is truer than all other illusions. Through a mask the unnamable is approachable, and Pan is the ultimate mask of endless contradictions united, of seeing the divine in One, in All and in None—all at once.
This book and its extremely loose and flexible system of magick (Called here ‘Pan Magick’ for want of a better name) is an intensely personal project. Let there be no doubt that it is an original system that draws from many wells, birthed from my interface with ‘Pan’. At the peak moments of this dance, like when *The Book of Gate* came to me, “I” was quite absent. Still, here “I” am and It seems a whole crew of ‘mes’ is penning this book and all are, of course, mere illusions and refractions. The act of somehow piecing together notes and rites and somewhat inchoate scribblings from 30 years worth of practice has me wondering what I’m doing. But The Great Pan has laughed and beckons me on and urges me to get it together and get it out there, so away we go.

Pan has touched many thousands of people over the years; many thousands more have utilized what is called ‘the Nameless Aeonic Current’ and associated magicks in their own way. From the earliest horned shaman hominid to you reading this now, Pan is just a touch away. I bow to the lineage of the Horned One and hope that this small offering advances such things and helps the resurgence of the Nameless Aeonic energies that infuse many aspects of what is happening today. May the Mask of Wildness prevail.

I make no claims of revelation or ultimate truth in this book. I have written this down because I am a Gate and it has emerged. The Work has been a revelation for me, and its manifestation (and this book) has empowered me and still inspires me. If in some small way it does these things for you the reader, then there is success.

And this begs the question, why share this body of work at all? There are three reasons:

First, I am compelled to do so as a work of Art, one that tries to express something lovely, deep and hopefully illuminating that I can share with others.

Second, as a lifelong teacher, I feel that my 30–plus years of working through this system, receiving gnosis, and weaving different paradigms together may give some insights, knowledge and assistance to other adepts working their way through the many ‘hidden’ mystical and magickal paths. This is why I refer to you, the reader, as an ‘adep’t’ throughout the book. I assume that one who has the wit to make use of the wild and crooked paths of Pan Magick is something of an experience seeker and so this book is for you.

Third, the God Pan wills it. The loss of joy, wild nature, freedom, and
Beast/Self interface is destroying our planet and destroying the happiness of human beings. From my experience, Great Pan is saddened, amused, furious, upset, and wills change. The shout of Pan is to WAKE UP! The pounding of his hooves says EVOLVE NOW! The playing of his pipes bids us all to REMEMBER! This silly civilized box is not your being, not your home. Go to the wilderness! Ah! Remember?

And the laughter of Pan dissolves ALL we think real and reveals the omnipresent BLISS that is always present if we have but the wit to see.

Put on your horns and hooves and leap with me!
Io Pan!

—Aion 131
5/20/09
Moclips, WA Coast
The Aeonic Progression Model
A Caveat

Various aeonic formulae and models have been projected to not only map out the progression of the aeons so far, but also from the patterns of the past to speculate on the future of our planet and our species in aeons to come.

...At this time of accelerating change and impending potential disaster, various paradigms are being presented. One of these paradigms is the emergence of the 'Quantum Age'. This theory—that there are many different realities created by many different perspectives—explains the proliferation of different aeonic theories itself. In this 'aeon of aeonics', however, there are threads of relation and a strange underlying consistency of vision, if one looks beyond the outer apparent differences of viewpoint.

—ZUVUYA, Orryelle Defenestrate/Bascule, 1998

As this book unfolds before you, contemplate the unfolding of what we perceive of as time, from the earliest moments of prehistory until now. This is, of course, impossible without some 'way' of looking at things, a paradigm or 'window' to all the available data as it were.

If we strictly look at the physical environment over thousands of years, we have a complex and fascinating narrative of natural evolving geological changes, sometimes radical, sometimes slow. As our knowledge base grows (and this is key) our view of the entire geographic history changes, sometimes just a bit, sometimes radically. Even so huge a concept as the cause of the extinction of dinosaurs has shifted from textbook to textbook, even more from holy book to holy book.

If we look at the world in terms of trade or literacy, scientific advancements or economic systems, each will yield an utterly different series of competing paradigms of human advancement, if we look at human history as a whole. And, again this is key, each paradigm begins to find the 'truth' that is expected to be found.

The 'elephant in this room' is that Human beings are pattern making beasts, no matter what we see or experience, there is a need, neurological, psychological and spiritual/philosophical, to 'make sense' of any history as a whole, especially in how we can relate to it. We seek pat-
terns. We evaluate understand and relate to the unfolding of periods of history based on where and who we are now.

Once hallowed customs and practices (slavery?) are commonly seen as barbaric even just centuries later. Each generation prides themselves on their accomplishments and discoveries, unaware and mostly unwilling to understand that their view of what is ‘history’ or the ‘truth of human evolution’ will be seen as quaint at best and ignorant at worst by future generations.

So, in order to grasp and discuss the overall evolution of our species, from non-verbal hominid to the homo sapiens that that is typing this, we need to do more than shift pattern-windows or paradigms, we need to take a step OUT. Out of the seemingly rational mind, out of ‘the historical record.’ Out of the empirical box that shifts constantly and into another place.

This place is the world of Myth. Myth, as a paradigm, is both ultimately flexible as well as being comprehensible on many layers of consciousness. Gods, traditions, beliefs, and ideas transcend time and even conceptions of time. But, as Joseph Campbell, something of a Myth Guru, states: “(beware of) the popular mistake of reading mythology as a reference to hard historic fact” and this is my point, my caveat.

“The Aeons” commonly and often referenced in this book, while rooted in various historical and biological realities, can not be seen as empirical ‘facts’ but as one very useful set of transcendent paradigms within which to understand and explore the world of magick and alternate spirituality as it infuses our world.

Joseph Campbell also said; “A ritual is the enactment of a myth.” Myth is the semiotics of magick.

This book is both a book of myths and of rituals, thus the language woven into it is what the ancient Tantrics called ‘twilight language,’ similar to the veiled and multi-leveled language of the alchemists and mystics. My goal is to communicate certain deep truths as I know them and have experienced them. The linguistic path I tread may seem at times to straddle the world of myth and that of historical reality, and it does, but this does not make it inaccurate history or historical fantasy, quite the opposite.

Quantum physics, String Theory and other significant shifts in perception in terms of what reality IS approach the question of what is historical fact and what is not from a very different point of view, that
of multiplicity and relativistic experience. Consensus realities, like evil, sickness, ‘spirits’, and viruses, can coexist and do. Historical ‘realities’ shift over time and the aeonic or societal progressions embraced by historians like Toynbee or Mead are seen as quaint and outmoded now, but beneath the surface of what anthropological development happened lies an archetypal reality which, to my mind, is far more interesting, far more real and far more powerful than the current brittle historical frameworks which we know will be shattered by the next new fossil or ruin or analysis.

In this book, I use as linchpins or marker points in historical and biological evolution, but it is the flow and power behind these shifts that comes to the forefront in my mind. I am seeking, through the Aeonic Model, to revive and recreate the deep and crucial mythic realities behind the evolution of the human race in such a way as to create a new and unique internal coherence around my basic theses and personal revelations.

When the “god” “Pan” “talked” to “me,” what does this mean? There is no real shift in reality that matters without a manifestation in the real world or “Malkuth.” Yet the realm of such divine Gnostic experiences, though they form the core of every religion and magickal worldview, must be in the realm of the group unconscious mind, the world of Myth or Deamtime.

There is no possible way I can convey the transcendental truths inherent in the work before you in a linear or completely logical empirical framework, yet without roots in the ‘real,’ it is mere phantasm, or maybe poetry not prose.

And so, as you gently walk the leaf-strewn path through the woods of my words, remember that we are balancing two paradigms (at least!) and that Aeons are concepts and spirits and mythological entities in and of themselves and that several contradictory ideas can all be true at the same time in the mythic realm.

I have found this quote by a Frater P.I. which says what I wanted to say more clearly that I could, so I will end my ‘aeonic caveat’ with this:

_The value of the notion of ‘aeons’ is not to be sought finally in historical literalism, but in metaphor. By this reckoning the Aeons of Isis, Osiris, Horus, and Maat, refer not to time periods in human history, but rather to human individuals’ and societies’ modes of experiencing_
and reacting to the world. ... Thus, we ought to examine ourselves, our societies, and our entire history for the psychological qualities exemplified by Isis, Osiris, Horus, and Maat, without being constrained by the unnecessary restrictions which literalism imposes upon those who are unimaginatively ‘religious’. It may well be that Isis types of behavior were the rule during the Neolithic, or that Osirian psychology has predominated for the past two millennia, but such ideas can only be supported or contradicted (not proven or disproven) by careful studies using uniform methodologies, controlled vocabularies, and statistical analyses. When it comes to scientific learning, imagination should not be allowed to override reason. But in fact, imagination is the one human faculty best adapted to the true apprehension of metaphorical expression. As long as we refrain from confusing our visionary speculations with scientific theories or literal facts we can gain valuable insights and inspirations, and continually reinterpret our personal and social traditions.

— Of Myths & Masks, Frater P.I.,
www.baymoon.com/~btoak/faustus/myth.html
The Theory

Knowledge ~ Tamas
—Introduction—

Pan Magick and Other Illusions

THERE IS NOTHING
IT PLAYS
THAT IS ALL

—Panurge

It amazes me to think that I have the sheer gall to write this book. What possible use, my Shadow whispers to me, could my babbling and self-induced magicks have for others? Each reality is what you make it, for me this is a great Joy. If you deem it of interest or if it is entertaining or illuminating, then I have achieved something.

It is said that everyone who practices the ancient and venerable Art of Magick must eventually (if not tossed into the Abyss like a rag doll) ‘utter’ his or her ‘Word’. This Word is the manifestation of who ‘you’ really are/not. In other words, if all of us are manifested to form a pattern of True Will then one’s Word is the supreme gestalt of that True Will. Goals and Fixations are somewhat beside the point. If these lusts and desires for results and attainments persist, then the Magickian becomes enraptured by his or her own illusions and collapses in upon his/herself, becoming a black hole, a Shell. Uttering one’s Word shatters all shells and affirms the Way. Besides, We have Nothing Better to Do than Evolve. With me so far?

This infers that The Word or Way of One is a direct emanation of the DNA code Awake, yet there is always the Other, the Currents and Forces that flow about us, rushes and eddies of Life-force that can be pulled, pushed, absorbed and repulsed, fashioned and projected in ten thousand other ways. That is, external reality. This is the work of Magick: of juggling Matter and Energy, Yin and Yang, in all of their infinite forms, and from this prima materia to try to fashion something of beauty, of awe and power and splendor. This is what our Word seeks to manifest, our particular and unique piece of the Great Puzzle.

This is a disingenuous way of saying that this book pretty much sums up what I have been able to ‘know’ about ‘my Word.’ My particular Work (or illusion!) takes the form of Pan, the great and ancient horned and hooved Greek God of sunlit pastures, deep forests, and mountain
peaks, who is found in all wild places and hidden caves.

The Pan archetype (the Horned one of most cultures) is the key to the Nameless Aeon, the quintessence of that period of ‘pre-history’ (regardless of time or space) when Man existed as a hominid, but had yet to truly Speak. This evolutionary period was marked by tool use and even art, yet man was half ‘animal,’ not detached from the other species, not separated from Nature. This still physically exists as our brain stem and the lower portions of the cortex, the instinctual and primal, the pre-speech or ‘nameless’ areas of the mind sometimes called the ‘dragon mind.’

In this book, the image of the Horned One who is the mask of this ‘nameless aeon’ is essentially mutable, ranging from the classic leering hairy goat-god Pan to the solar-sky mother Hathor to the yawning open mouth of the abyss. Male, Female, God, Goddess, and Beyond: All and None. The Nameless is beyond restriction. Keep an open mind as we proceed. The “Horned One” is male, female, both and neither.

I have managed in my madness to grasp the formless nameless chaos of the Nameless Current as 7 distinct aggregates, foci, praxes or matrixes of belief/magick in what I call, for want of a better term, the ‘Masks’ of Pan. They are (from Base to Crown):

7. The Lustful Goat God/dess of all Earth, the first conscious animal power, primal mound/mind of Earth. As The Great Mother is ALL things, Pan then is ALL and simultaneously an encoding of universal Nature and the Omphallos of the Star Goddess/Earth Mother. Neither distinctly Male nor Female but Androgyne, this then is the Goat of the Sabbath, Baphomet, Old Horny.

6. The Bull God/dess, whose shining horns are the Moon, lovely horned Lady, white and transcendent, Bull-headed Lord of the inner Labyrinth of the Psyche/World, Earthshaker and strength of the great ageless wisdom! Ancient Pashupati Shiva called Nandi, Minotaur, IO, Hathor, Dionysus and so many others manifest as the Bull who embodies the labrys (caduceus?) of the DNA within the Labyrinth.

5. The Ram-headed fiery god/dess, leaping antelope headed goddess, flaming Lord of the Solar power whose golden horns and fleece ignite the passions of every atom, the Horned Serpent life-force/
Kundalini, the Horned one of Strength, of ancient Hungers and Forgotten Powers, keeper of the secrets of blood and the spark of creation that is the Sun Manifest through Nature. Khnum the Creator, Auf the Gold, Satep the leaping Lady and Surtur the serpent; Kundalini Shakti.

4. The swift and potent stag-headed Lord/Lady of the Wild hunt, riding the storm clouds, whipping through the trees as Herne and stirring the Cauldron of Nature as Cernunnos. It is the White Stag Goddess Sadbh that opens the Heart and brings all the tines of the Current together. The Wild Hunt is the Uniting of Magickal Aeons and Currents in the NOW and so the Horned One brings us to the Center of the Sacred Grove.

3. As the Horned Pan is ALL he is furred and Hooved in all ways, except One: when his Horns manifest as the Branches of the Tree of Life and his hairs are leaves upon the Tree of Knowledge, and his Phallus/Yoni join as one in the Tree of Shadows. The Green Man/Woman, in all cultures, is the Silent ruler of the primal Forest, the ancient leaf-covered Dancer, the Wild Man or Woman of the Wilderness who Lets Go of ego and is filled with Nature, who bids us to enter and become the Abyss. Bookus of the Kwakiutl, Yeti, Bigfoot, Esus... the Lord of the Forest is Flora and Fauna as One Being: The Void, the walking Abyss, the Gate of Mankind. Sylvanus! Jandicot! The Lord of the Greenwood, the Tree of Life itself!

2. Between the Horns is a Star. As the Open Eye of Consciousness, Pan become one point of pure consciousness: ALL/ONE. The Horned Lord, beyond male or female as OM, older than all, source of all the Gods, he is AN and offers Yoga, meditation and bliss; the spark of the voice of the DNA itself manifesting as True Will. Called Atman, Guardian Angel-Spirit, STAR—this is the gleam in the eye of Pan, the revealed ONE who is, everywhere and all ways, symbolized by an open EYE. As the transcendent Baphomitr, he is anrogyne/gyn-ander and guardian of the Silver Star: The Eye.

1. The Final Mask of Pan is beyond all conception and all words. It is unnameable, the void, the consciousness beyond consciousness. ‘ALL’
barely hints at this utter bliss and release from any sort of preconception. The mask called N.O.X.. All paths call this ultimate reality/nothingness something, but all words are worthless. Tao? Zen? Ain? Empty particles of ash —for ALL is beyond all conception and the Gnosis must be experienced as complete No-Difference.

So… Why even mention this? Because Pan Magick has an answer to the question of how to approach and become/remember/manifest/join with the ultimate:

**Play**

What this might mean is, hopefully, conveyed in what you are now reading. In reality, this whole book can be summed up in the quote that opens this introduction. If the rest of this book helps you in your PLAY, they it is an effective program. There is only one true goal of Pan magick:

*May All Play*
What Is Pan Magick?

The ‘Pan Magick tradition’ as outlined in this book is a modern revival of the earliest spirit traditions as practiced by prehistoric horned shamans. It is found ‘written down’ in cave painting and carved in megalithic shrines, and survives in stories of man/beast transformations, myths of spiritual human connections with animals and forests and in the wild revels, songs, dances and festivals where the line between the rational and irrational is erased.

The origin of this system is the ‘Way’ of the Horned One, a half-human, half-animal symbol of the cosmic evolutionary force, which is the root of our very being. The Nameless Current of magickal energy and possibilities is being manifested again in the world today in many wondrous ways and is being presented in this form to help any person who wishes to expand his or her experience to manifest more joy.

Pan Magick, while here presented in some ways as rooted in the basis of the Western Occult or Magickal tradition, is outside and beyond the limitations of this lineage. The forces invoked and used in Pan magick are not rational, are not based on specific ancient languages or number-systems, and are in fact universal, beyond words, and thus accessible to all regardless of initiation or scholarship!

The core of both the theory and practice of Pan Magick lies in our deep connections with the animal-within, the evolutionary progression that we embody, and in the wordless and unspoken all-powerful connection we have with Nature but which, sadly, we have mostly lost. This is found within the genetic code of DNA patterns that contain all our previous evolutionary stages. The goal of Pan Magick is to remember, re-establish and re-new the primal connection between modern egocentric, intellectual humanity and the primal core within each of us.

This book evolved from my encounters with the Pan-Force over a thirty-two year period of time. These encounters generated both intuitive wisdom (I believe) and actual transmitted writings, the chief of which, THE BOOK OF GATE CALLED PAN, forms the theoretical and spiritual backbone of this work. This ‘Liber’ and Commentary are in and at the center of this book.

This book also includes key rites and techniques from this ‘Pan Current’ of magickal power that anyone can use to reconnect with the pri-
mal powers, within and without, as embodied in the icon of the horned and hooved god/dess, throughout the text called the Horned One or Pan. This horned god/ess has been with us from the very beginning, called in other cultures Pan-Ku, Herne, Cernunnos, Faunus, Satyr, Kokopelli, An, Pashupati, Khnum, Baphomet, Hathor, Cerestes, IO and so on. Often representing sexuality, primal animal-consciousness and pre-consciousness, the horned one represents the earliest connections we have with the Universe-as-Nature. Pan is the manifested axis and manifestation of the endless sphere of Nature, the Great Mother. By reconnecting with this, the world opens up to us and we can cast off the fears, limitations and neuroses that ‘civilization’ has grafted upon us. Pan reminds us that real changes can always occur in our lives right now via PLAY, JOY and LAUGHTER.

The book is divided into three sections, the first being the THEORY of the Primal ‘Nameless Tradition’ or Horned One Cult, a brief survey of what it is and how it originated in the prehistoric past, but also how it has been present through every age or ‘aeon’ of humanity.

The second section expounds the ‘WORDS’ behind and embodying Pan Magick. The BOOK OF GATE is offered and explained as it manifests and puts together pieces of the deep and important puzzle that is the Pan Current, also called the Nameless Aeon.

The third section explains the PRACTICE of connecting with and using Pan Magick in very real and powerful ways. Key techniques, images, sigils and words of power as well as a number of full rituals are given so that each reader will be able to initiate him/herself in the Pan Current of magickal energy and become as deeply involved with this system as he or she wishes. Of course, all words are meaningless in the wake of the touch of Pan, so the adept may pick and choose amongst the practices or ignore these rites and practices completely. Once someone has connected with the Pan Current directly, then they have taken the first step in becoming a ‘satyr’ and the wildness of Pan will direct them on the right path.

Very real changes will occur when one practices Pan Magick, mental, physical and emotional changes. The end result is more freedom in all of these areas, more openness, and more sheer joy through the facing of primal fears and limitations and of overcoming them. But there is also more responsibility and darkness balances the light. This path is a radical one, helping one connect with the most deeply embedded
primal passions, feelings, urges and archetypes as it does. 30 years of treading this path has brought great joy but also great traumatic shifts to my poor little ego; be forewarned.

The Great God Pan epitomizes complete freedom and joy, but also makes humans face their deepest instincts and fears, and then work through them and then with them. A radical independence is called forth. You will be dancing to pipes few others hear. For those with the Will to break out of the false prison of civilized barriers and find their Path of Bliss through the energies of Nature as Play, this book will offer much. Dance well.
To Understand this Book…

We all create our own realities. Quantum physics and string theory have liberated us from the restrictive reality walls of others. As Robert Anton Wilson said, the grid superimposed upon the ‘window’ we look through determines what we perceive as reality. That limiting grid is created by our culture, society, parents, teachers, and everything that informs our environment as we grow up. One person sees a rainbow and is touched by a vision of the Goddess Iris, another sees refraction of sunlight through rain drips and a third see an omen from an Angel. Without delving into neurology and phenomenology, the short of it is that the Buddhists have it right, all is illusion, all is transitory, no two people see or experience the same things and what you perceive and how you interpret it is extremely variable determined mostly on the program(s) you are running at the time. On top of that, perception CHANGES and shapes All!

Thus this book on Pan Magick, a way of understanding, dealing with and utilizing the Nameless Current of magickal energy that pervades existence, is very precariously teetering upon this paradigm. Yet every spiritual or philosophical system in the world is like this. Buy-in and utility happens when people see enough of themselves in it so that it (or parts of it) become useful and maybe even vital for them. It is good at this point to remember that another name for Pan is CHAOS, so how can we be surprised?

That being said, for this book to have any meaning, some Magickal Mythology is important to note. This woven paradigm really forms the underlying basis of this system and is not referenced directly very much throughout the book, yet it infuses the text and therefore needs to be addressed. These then are the magickal strains that inform Pan Magick:

1. ANIMISM: A general animistic belief that all things are alive. Matter becomes energy and energy becomes matter but neither can be destroyed and there is life in all things. I am merely a fairly loose vibrating construct of shimmering atoms and particles, as is everything else. In Shinto tradition (which I quite like) all things have a Kami or spirit. Looked at in this way, the entire world around us is living energy and as such we are continually part of the larger, integrated, living biosphere we call NATURE.
2. POLYTHEISM/PAGANISM: One can further work with the energies of NATURE through the basic Archetypes or Gods/Goddesses that personify those natural forces. The most primal and fundamental Archetypes from which all others spring are the great POSITIVE and the great NEGATIVE, called Yin & Yang, Shiva & Shakti, God & Goddess and so on. All are based (as are all things, of course) on the biological model. From this prime binary spring the multitude of gods, goddesses, and Archetypes. The '10,000 things.' The Masks or specific names of these Archetypes or Gods/Goddesses and even their identified sex change from culture to culture, but as Jung pointed out, they are integral components of our group unconscious mind. Whether seen as a psychological or magickal exercise (as above, so below; as within, so without) dealing with these Masks on an inner or outer level helps us achieve shifts in reality that are beneficial or useful or illuminating, and that is the main concern. This is why, as Joseph Campbell once said, Polytheism makes the most sense as a worldview!

3. MAGICK: All of this presupposes the idea that the human being is a nexus of sorts between the inner and outer, that we are able to remove ourselves from our primate/primal animal-self and think about these processes and so pick and choose our reality frames as opposed to simply being like any tree or monkey. It is this distance, this separation, this 'fall from grace' that lets us think about and thus choose to manipulate our reality (change/alter programs) in line with what has been called the TRUE WILL, i.e.: the purpose for our existence, our Path or Way. This is illustrated nicely in the I Ching. Every trigram has 3 lines. The top line is HEAVEN or YANG, the bottom line is EARTH or YIN and the central line is MANKIND, the personification of TE or the Path of True Will. All operate in harmony in the energy-continuum called TAO. In this book, TAO is called or manifests as PAN (ALL). Letting all these things be One in harmony with no conscious thought is the way of the mystic, the path of Zen, the Way of Taoism. Doing this in an ACTIVE and conscious manner is called Magick: The Art of Causing Change in conformity with Will (or Awareness). Spare, however, said it better: ‘Magick is the art of attracting without asking.’ In Pan Magick this is called PLAY.
4. THE PROGRESSION OF THE AEONS: This whole paradigm moves through Time from the beginning of Earth as a lifeless glowing ball to the present. Ah, but time, like anything else, is a conceptual framework and, according to physicists, is moving in at least 2 directions at the same time. If every moment of time is occurring simultaneously (That is what some physicists think — and people say I sound weird!) then any perception we have of time, evolution and spiritual progression is simply another paradigm within which to work, but maybe something we shouldn’t necessarily take too seriously as ‘real.’ I’m just saying. Thus the ‘mythic’ history paradigm of time, reflected in similar frameworks in other cultures, is the idea of ‘ages’ or ‘Aeons’ that have particular meaning and qualities. In general, the magickal ‘progression of Aeons’ (a bit of salt here …) follows this pattern with the magickal paradigm I am working with. Keep in mind that Aeons can be seen as TIME PERIODS, as ARCHETYPAL FORCES within us now, as MASKS we might wear and as STATES OF BEING, all at the same time. Here is a short description of ‘the Aeons’ as they are used in this book:

**Nameless Aeon**

TIME PERIOD: From the creation of the Earth until mankind begins to use language as a fully formed mode of sophisticated communication.

ARCHETYPAL FORCE: The Power of All Spirit (Pan, and all Horned Masks, and other ‘primal animal/wilderness forces’, and Undifferentiated Sexual Force).

Identified in traditional Magick as Pan or CHAOS (or by other Names such as Zain or Bes).

**The Aeon Of The Mother**

TIME PERIOD: From the formation of prehistoric hunter-gathering cultures into the development of agriculture, and dominated somewhat by matriarchal organization of tribal units and clans.


Identified in traditional Magick as NUIT or ISIS.
The Aeon Of The Father

TIME PERIOD: From the beginning of prehistoric city centers, really manifesting with the beginning of written history, hierarchal organization, the formulation of religions, political structures and the organization of ‘states’ marked by a real shift to a patriarchal paradigm. Continued in the manifestation of Science, Industry and the modern ‘enlightenment’ paradigm.

ARCHETYPAL FORCE: The Great God Father (All Heaven Gods, Yang). All Explicitly Male Gods of Nature. Identified in traditional Magick as HADIT or OSIRIS.

The Aeon Of The Son

TIME PERIOD: Roughly now. Marked by the breaking away from the old hierarchies, development of advanced “high” technology, the breaking down of rigid ideologies, political structures, patriarchal constructs and male-dominated culture, religion and belief systems. New, wild, renewing.


The Aeon Of The Daughter:

TIME PERIOD: The Future (?) A transcendent age of rebalancing, renewing and rebirthing new concepts, ideas, cultural norms, organizational paradigms and lifestyles. We see some hints of the possibilities of this future age by watching the social, political and technological innovations and shifts in consciousness that are even now beginning.

ARCHETYPAL FORCE: The Other Child (!) (All Future-leaning Child/Childish Gods & Archetypes of a Balancing nature). A New Human Form of Nominally Female-Gynander Archetypal Force, new and evolutionary. Identified in traditional Magick as MAAT (or HRUMACHIS).
The Aeon Of ____

TIME PERIOD: Far future. Essence: Beyond knowing with the limited wetware (brains) we have available to us now. It may be a helix-up revision of the Nameless Aeon, who can say? Not I.
ARCHETYPAL FORCE: Alien to us and beyond real conception at this time. An Archetypal Force beyond gender, wholly transformative and multi-dimensional.
Not identified in traditional Magick.

The Primacy Of Nature & Revival Of Pan

Keeping all of this in mind, it is important for the reader to see the flexibility and the fluidity in this whole framework. A prime tenet of Pan Magick is that multiple views/interpretations/aspects can all be ‘true’ at the same time and that it is simply a shift of perception that ‘makes’ something seem to be X or Y. Within the Pan Consciousness, it is all intellectual twaddle anyway! Bliss and Play are what is truly real! The amorality of the Pan current is the amorality of the play of pure Nature, of survival, fight/flight, predator/prey, or of simply living life as best one can in the environment one is given without any ‘divine’ restrictions in terms of ‘right and wrong.’ Some groups (like Satanists) take this to mean that ‘might is right’ and that one should always be selfish and ‘take what one wants.’

But this is just not the way things are in Nature. Many animals live communally where hive or clan loyalty equals survival and prosperity. Herds, the prime organizational structure of horned animals, likely formed the first perceived clan structure for prehistoric hominids and it may be that this is why the horns were worn by the clan shaman or leader, the two positions being often the same in tribal cultures even today. Thus ‘hyper-individualism’ is NOT the Way of Nature and not a basis of Pan Magic. Integration, an intuitive and non-intellectual connection between the adept and Nature (real wilderness) IS the key to making all of this make sense. Why do we need Pan Magick? Because, as the Great Pan whispers in the following Book of Gate, we have forgotten the primacy of Nature that is around us, and more importantly, which IS US. Long ago, humans were one with the natural world and the image of this time still resonates in our myths as the half-man/half-
animal, the beast-man/woman, the Wild man/woman of the woods.

Many evolutionary biologists argue about when the big cognitive shift away from this in mankind happened. Julian Jaynes argues that a split in the bicameral mind suddenly offered an ‘external voice of god’ appearing in human minds. Others trace the ‘fall from nature’ (grace?) to our fully adopting a functioning intellectual Language (the first WORDS) and still others point to the external perceived control of the environment, that is, the birth of ‘civilization.’ In any event, every culture has some sort of species memory of the time before this FALL. Most call it the ‘golden age’ when mankind lived longer lives in perfect harmony. It is remarkable that these legends of a ‘golden age’ are very similar, whether they are embedded in Chinese, Greek, Hindu, Mayan or other mythologies. It is the thesis of this magickal system that we did, for a long period of time, have a special bond with Nature, that we were more closely attuned to animals (by being one!!!) and that as a primate family we retained the ‘sixth sense’ of the animal kingdom, sensing things that over the many centuries we have forgotten.

Yet we have always known, deep down and within our shared stories, that we are missing something, that we have somehow ‘fallen’ or ‘lost’ that special time and special consciousness. During the industrial revolution, the fixation on the God Pan (representing all of nature and thus all that we have lost) became huge in England and throughout Europe. The filthier the air and water became, the more artificial ‘work’ and life became, the more people yearned for that deep connection with Nature that they unconsciously knew was the core source of personal joy, natural sexuality and vitality. So they turned to Pan! As things have progressed, the stifled need for Pan and for the power to re-link with Nature (religion comes from relegius = ‘re-link’) is needed more today than ever.

‘Occult’ eruptions throughout modern history always seems to coincide with a ‘new’ bohemianism, a ‘new’ sexuality, a ‘new’ practice of joy and intoxication and bliss. And at every ‘occult revival,’ in the middle of the erupting chaos, there is the Great God Pan. Crowley in his Magick in Theory and Practice prefaces the book with his Hymn to Pan; the Hippies used the image of Pan all over their posters and in their revels. Truly, the ‘Animal Man/Woman’ is the very image of the Hippie! So this book is merely a new eruption of a force that has, like magma bubbling below the crust of the earth, lain dormant only for
short periods in our history, erupting time and again, in every culture, under many different guides and with different ripples of causality, but always with a horned and smiling face. And always leaving the print of the cloven hoof.
**About the Artist**

Orryelle Defenestrator-Bascule is a ChAOrder magician and Ba- phometic avatar, dedicated to the wo/manifestation of the Wyrd in the realms of the flesh. Vessels for this reification include hir own body as temple and template (tattoos as tantric cartography, self-sculpting, dance and song); iNSPiRALink. Multimedia Press (IMPress) publications; Metamorphic Ritual Theatre Company (loosely based in Australia with performancy also in UK, Europe, US); and the ever-expanding digital archives of the Mutation Parlour: www.crossroads.wild.net.au

Underlying these extant vessels is The HermAphroditic ChAOrder of the Silver Dusk, a global ChAOrder devoted to the overlap of magic and/as Art, counterpointing the solar scientific magic of the Hermetic Order of the Golden Dawn with lunar, intuitive and Arachnean magics.

Orryelle’s current creative foci are the Tela Quadrivium, a fourfold alchemic bookweb being progressively published by Fulgur Limited (Conjunctio 2008, Coagula 2011, Solve 2012…), and the culmination of the Orpheus Working in various media.
About the Author

Aion 131, a writer, teacher and practicing Eclectic Ritualist, was first introduced to mythology and magick in New York where he grew up. He has since his early teens been accepted as a member of a number of initiatory groups and esoteric associations including Welsh Traditionalist Wicca, Pagan Way, Church of the Eternal Source, Church of all Worlds, the Typhonian OTO (ex-member), Q.B.L.H., Nath Tantric Lineage, Autonomatrix and Ordo Chaos among others and was a founding member of The Grove of the Star & Snake, the Horus Maat Lodge, Zos Kia Maati, Voxas Rimotae and the Nath Tantrika Emerald Zonule. He is an associate of the Sakya lineage of Tibetan Buddhism (Green Tara and 21 Tara empowerments) and the Voodoo Spiritual Temple of New Orleans.

He was one of the founding editors of Mandragore, a journal of magick and eclectic ritualism published in New York, founding editor of Kalika, a Nath Tantric Journal, was an associate editor of Aeon Journal and was managing editor of Silver Star, an online journal of magick, for 5 years. He has an MA in Ancient History/Cross Cultural Communications and his research has included the magickal/religious traditions of Egypt, Sumeria, Greece, Rome, China, India, Europe and Pacific Northwest tribes (Kwakiutl). He has written for many different esoteric magazines as well as various magazines in Japan. He has engaged in extensive traveling and on-site research in 25+ countries all over the world and continues to do so. He is also an artist, clearly obsessed with sigils, glyphs and symbols, and whose main media are pen and ink and ceramics. Aion’s website is: www.aion131.com
About Concrecent Press

Concrecent Press is dedicated to publishing advanced magickal practice and Pagan scholarship. It takes advantage of the recent revolution in publishing technology and economics to bring forth works that, previously, might only have been circulated privately. We are especially interested in publishing works like this one, focusing on the way and practice of invoking a Deity or set thereof. It is time to rebuild the temples, altars, and rites of the Gods, to bring back our communion with them and their many benefits into our world and lives.

Now, we are growing the future together.

Colophon

This book is made of Cochin, using Adobe InDesign. The cover was designed, the body was set by Sam Webster, who also drew the line illustrations from the author’s originals using Adobe Illustrator.

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For me the most fundamental path, the most primal path, is that of the
beginning, the Nameless (before speech), the Infinite (before time),
The One who is All and None. There is no name for this, no label for
the wild stirrings that fill and inform my mind, heart and body—so I call it
Pan. In this way it has a presence, a body, a focus, a BEING, and so in this
way I have been able to converse with, play with, make love with, consume
and be consumed by the primal wilderness archetype that fills me, one that
is truer than all other illusions. Through a mask the unnamable is approach-
able, and Pan is the ultimate mask of endless contradictions united, of seeing
the divine in One, in All and in None—all at once.

This book and its extremely loose and flexible system of magick, called
here 'Pan Magick' for want of a better name, is an intensely personal proj-
ect. Let there be no doubt that it is an original system that draws from many
wells, birthed from my interface with 'Pan'. At the peak moments of this
dance, like when The Book of Gate came to me, "I" was quite absent. Still,
here "I" am and It seems a whole crew of 'mes' is penning this book and all
are, of course, mere illusions and refractions. The act of somehow piecing
together notes and rites and somewhat inchoate scribblings from 30 years
worth of practice has me wondering what I'm doing. But The Great Pan has
laughed and beckons me on and urges me to get it together and get it out
there, so away we go.

—From the Introduction

Aion 131, a writer, teacher and practicing Eclectic Ritualist, has been
accepted as a member of a number of initiatory groups and esoteric as-
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