



A GUIDE TO ADVANCED BLACK MAGICK

WORKS OF DARKNESS



E.A. KOETTING



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Works of Darkness
A Guide to Advanced Black Magick

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Grand Emissary of the Eighteen Flames
Ordo Ascensum Aeternalis

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INTRODUCTION

"...and thus, the Works of Darkness began to prevail among all the sons of men."

It is axiomatic among the neo-pagan and even the satanic subcultures pervading the western world that, "Magick is Magick; it's what you do with it that makes it Black or White." White-light Practitioners are afraid of being labeled "Satanic", and modern Satanists are afraid of being considered dangerous, fanatical, or truly evil. All is done with a smile and a happy song in the heart.

There is an ancient evil sleeping beneath the earth, however, that has been roused by our million man marches, our nuclear murders and our "peace-keeping" bloodbaths worldwide. It is stirring and a dark mist is seeping into our world, intoxicating the youth with violence and murder, clouding the judgment of world leaders and warlords, spewing forth hatred into the air that we breathe.

These are the true Works of Darkness, unsanitized and standing in their full sinister majesty, waiting for the Black Magician to summon forth their Powers and evoke the legions of demons begging to be called.

Black Magick has, since man first buried his dead, been one of the most feared and taboo practices in society. When there is disease, famine, destructive weather, war and murder plaguing the human race, why would everyone seem to care about some solitary person or group chanting, stabbing wax dolls and conversing with beings that nobody else can see or hear?

It has been a nearly undisputed fact until recent times that the Works of Darkness carry with them the power to infect masses with disease, to bring storms or drought, to sway the outcome of war, or to possess the most innocent man to commit murder or even suicide. It is the unseen evil, the unspeakable thing lurking in the shadows of the history of the human race.

People believed in Black Magick because the alternative was deadly. The Powers of Darkness were known to be as real as the storms

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that would fill the skies, and for millennia those Powers were recognized as the source of the bane of the human race.

Today, in our time of intellectual illumination, we are cursed with what we believe is a firm understanding of reality, rejecting and denouncing all that is not easily categorized, labeled and filed away. While most believe in God, and some still pray, there are few that can hear His voice or see His angels. There are few that believe that He has power here, in our world of scientific proof and verifiable fact. There are only a few out of the billions of human life forms on this planet that stand on the city walls which shelter the inane assumptions of the "great minds" of our times to declare themselves as prophets of God or Seers.

Where once there were so many, now there are few.

Those fanatical few are called terrorists or at the very least are potential troublemakers, those few that can See, can Hear and resultantly fear nothing.

In a world without Divinity, it is amazing that the fear of the diabolical still thrives. There is something within the minds of men that Knows. There is an atavistic comprehension that has been buried beneath centuries of science and schooling that whispers, "Something wicked this way comes."

There exists in these Lower Planes of cause and effect a definite duality. All things have substance only by the virtue of its opposite. There is a certain day and an unarguable night. There is shadow and there is sunlight. There are the strong and the weak. There is White Magick and there most assuredly is Black Magick.

In order to understand what Black Magick is, we must therefore first define its opposite. White Magick is the use of the currents and forces existing beyond the normal range of sensation to enact specific changes in the world or its inhabitants in the most beneficial manner possible. White Magick is also the spiritual and ritual act of working with powers, archetypes, entities and symbols whose nature is altruistic or benevolent.

There is a love, compassion and a lightness of heart that descends upon the Operator of White Magick. There is a holiness and sanctity which envelopes the ritual Circle wherein the Works of Light are performed.

INTRODUCTION

White Magick is giving and caring. White Magick is using all of one's own strength and the powers of the occult in bringing about happiness and positive growth. White Magick is the manifested force of all that is benign and righteous.

Few recognize the power of White Magick, and even fewer take it upon themselves to become the White Magician, the Mage, who carries both the responsibility and the ability to do these things.

Black Magick, then, is the use of the powers both within and without the Magician in bringing about specific change in oneself, in the world, and in all of its inhabitants in the most sinister manner possible. Black Magick is also the spiritual and ritual act of working with powers, archetypes, entities and symbols whose nature is malign and iniquitous.

When one calls upon the Powers of Darkness, a definite evil sweeps into the room, a suffocating blackness which cannot be bargained with or dissuaded from its devastating course. When the Demon stands before the Magician, His foul breath wilting all that is alive and his icy stare causing even the dust of the earth to tremble, there is no question that these are the Works of Darkness.

In the moment that the Sorcerer sends forth his will to take the life of another human being through a curse, and the black emissaries rush up from hell, shrieking through the Temple, and an iron veil falls between the Sorcerer and redemption, the line between Black and White is drawn quite clearly.

These are the Works of Darkness. Any that would claim that there is no Black and there is no White must therefore be standing in Limbo, and would do well to take this tome and discover for himself where heaven and hell part.

This is the path to power unimaginable, to a Darkness and evil that rides through the Black Magician like thunder, to the inexorable eclipse of the conscience that betrays. This is the gate into the unspeakable, where the mighty rise up as gods and the meek shrivel into ashes. This is that silver line between the shadows and the light. This is the step that crosses it.

THE BLACK MAGICIAN

Everyone has crossed paths with the Black Magician at some point, most likely knowing him personally as a friend or coworker, yet not having the least suspicion that he is the wielder of the Powers of Darkness.

He is the thin, pale teen dressed in black with metal in his face. He is the young man or woman who burns black candles in his dorm room to influence the results of the midterm. He is the bearded and long haired Hessian playing guitars and screaming murderous lyrics. He is the figure hidden in a cloak who meets in the desert to summon up evil. He is the Priest that has seen too much sin and too little of God. He is the CEO that rules the world at the sharp end of a pen. He is the husband and father whom no one would suspect.

In the shadows of every great civilization and in the straw huts of every nomadic tribe, the Black Magician has thrived. He has been the Pharaoh and the Pope, the slave and the conqueror, the scientist and the lunatic. When empires and religions have reigned and passed, when saviors have been risen up and have been flung down, he was there watching, stretching out invisible hands to pave the way for his dialectic.

The Black Magician knows no God nor follows the commandments of any, for he is the Grand Architect of his own universe. For him, there is no question of morals or damnation, only that his will be done. Whether one life should flourish or a million be extinguished is of little consequence to him, so long as his Kingdom come.

As the Sorcerer wields his sword of power and brings nations and worlds under his control, he soon discovers that he is no longer playing the part of the Supreme Majesty with his godlike powers, but that his every fiber is imbued with the very forces that he once was required to summon. He finds that at the mention of its name, the demon appears and is ready to assist in the downfall of a world that is not yet perfect enough. He finds that those worlds beyond the flesh are more comfortable than the dust and the pain of mortality, and so he exists

CHAPTER ONE : THE BLACK MAGICIAN

beyond humanity, all of his necessities and desires fulfilled before he can even hunger for them, and he is left with the problem only of achieving his absolute Destiny. He is no longer playing the part of a God. He is a God playing the part of a man. His Ascent is solidified as his exaltation into unending power is no longer eminent, but is a present reality. This is the Path of Black Magick, and the Path of Ascent. It is the Path upon which we all tread, or are cast along the wayside.

There are definite stages of development encountered by all Black Magicians, regardless of the exact paths each may walk. While he may look back at the Fool he was before, he will surely realize that such was necessary for the creation of the Master he is now. These six stages of growth represent the natural Pathworking towards Adepthood as the six dark suns align one by one.

DABBLER

Every journey must start somewhere, even if it may not be the most desirable place to begin. In hindsight, the Black Magician will realize that the only way to start on the Path was to start as the Dabbler.

At twelve years old I sat with my brother, cousin, and sister, upstairs where my mother would not hear our voices. My older brother reached into a blue backpack, struggling with the awkward object inside. He finally managed to lift it out into the open without making a single tear or puncture in the material of his bag.

On the floor, in the center of the circle in which we sat, my brother placed a rectangular piece of wood he had found in our father's shop. In black marker in the left corner he had written the word "yes." In the right corner was "no." Each letter of the alphabet was written underneath those words in three rows, each row curving from one side of the board to the other. Beneath the written alphabet were the numbers zero through nine.

My brother stuck his hand back into the bag, retrieving another, smaller piece of wood cut in the shape of a triangle. A mischievous grin stretched across his face as he placed the planchette on the lettered board.

Through the previous few years I had heard about these witch boards - had even seen them in movies. To see one sitting in front of me,

It

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however, did not offer me the same thrill that the horror films did. I felt the usual fear that should be expected from a young boy indoctrinated into the Christian faith. But I knew that I wasn't concerned about a pair of green, wart covered arms reaching out of the board to grab me, or the Devil himself throwing objects around the room should we refuse to communicate with him. I looked deeper and knew that I was more concerned about the demons that swarmed *inside* of me, luring my eyes towards the ouija board and pulling my hands towards the planchette, as if against my wish and will.

The spirits spoke that night, and at least one of us listened.

Still years after this brush with the unknown, I had not forgotten the tingle of the minimal amount of darkness and power I had experienced that night.

High school could be so difficult at times. I saw a popularity and social acceptance that I longed for and envied, girls that I desired, and a twist of evil that I knew could be mine.

The New Age section of bookstores glistened with the flames that I could feel rising inside of me my whole life, given a form and a name with that first encounter with Darkness as a twelve year old boy. A few variations of books on mastering Witchcraft in three easy steps seemed the appropriate place to start. Burning a candle or two while calling on the Guardians of the Watchtowers gave me the initial sense of power, the realization that perhaps I too could take Destiny into my own hands and really do something with it.

Such is the somewhat absurd and paradoxical genesis of the Dabbler. He has within his very reach the keys to all of the power for which he hungers; still it all seems so distant. He has a vague idea of what he wants, but cannot see the next dot on the page to which the line connects.

The Dabbler tries a bit of this and some of that, all with his eyes clenched and his fingers crossed. Very few who walk the dark path have from the beginning a guiding system or a mentor. Most will buy or borrow whatever books they can, read them without having a base for the context of the writing, and will attempt whatever rituals they can conveniently manage. I am certain that quite a few dabbling eyes are scanning these very pages, wondering if perhaps this book could help them discern in which direction they should begin walking.

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It is this initial phase of Magickal development that determines the spiritual future of Dabbler. A majority of people desire the supernatural, the Divine or the dark, the phenomenal visions of the Seers. Once the actual thing is before them, however, they may realize that in all honesty they favor the idea of those faculties being present in some abstract reality which must remain far from theirs. In his initial toying with the powers of Black Magick, this type of Dabbler will inadvertently experience the hardship of success. A spell will work, a Gateway will open or the demons will gather around the dilettante. Whatever the specific case may be, the Dabbler will realize that he has dabbled too deep, and will frantically search for Hell's emergency exit sign.

Conversely, the true Black Magician, although only a Dabbler, will find addiction in this darkness. He will let the whirlwind sweep him off of his feet, and will take his initial success as a sign of his Destiny rather than an omen of his demise.

NEOPHYTE

Watching the Magickal Ascent of the Black Magician, the objective observer will notice a definite moment when the dabbling ceases and the Work begins. The fetal facade of the Dabbler is shed as nonchalantly as thin and weathered skin, laying bare the Neophyte who stands firmly on the Path, lifting his foot to take his first real step into Darkness.

The Neophyte has usually spent himself of the majority of conflicting emotions and debris of religion whilst a Dabbler, having "fought his former self, and won." He has loudly mocked the icons which had previously represented his beliefs and morals, and pushed himself away from the soulless hordes of society with all of his might. Now, he is able to focus on that shimmering, elusive star.

While skimming through dozens of books, certain names and words have been highlighted on the pages and have been repeated through the texts. Names like Aleister Crowley, Arthur Edward Waite, S.L. Macgregor Mathers, Eliphas Levi and A.O. Spare. Words like evocation, Assumption of Godforms, Sephiroth, Pathworking and Astral Body of Light.

These names and words glisten in the Neophyte's mind, ringing with a mesmerizing force. He was unable to find direction, so direction

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has found him, leading him to these people and these topics. It is all so overwhelming, dizzying, yet thrilling. The occult game that he had been playing had vanished, and in its place stood a world of limitless possibility.

Rather than heading for the New Age section of the bookstore, he may now go straight to the clerk. He doesn't have the time or the patience to waste on any more skimming. There is work to be done. An Author Search, a Subject Search, anything that will lead him directly to the works of those that Know.

This urgency typifies the stage of the Neophyte. He is an infant whose vision is developing the acuity to see the world around him. His mind is buzzing, and he can barely catch his breath.

He buries himself in his new books, written by the Masters of Magick, often confused by their vocabulary yet still enthralled by their meanings. He studies the rituals of the Pentagram and the Hexagram, and learns the formulae of the Tetragrammaton, and knows without reserve that all will be his in time.

It is here that the addiction becomes inexorable. The life he knew before is left behind, and he knows there is no compromising. It is here that the Magician chooses his Path; a choice which he will never betray, try as he might.

PRACTITIONER

There is a great gulf between Magick in theory and Magick in practice. The theory has been examined thoroughly. The name and number of the Beast is known. All that remains is the discovery of His essence.

The Practitioner of Magick gathers the notes which were made as a Neophyte and prepares for his journey as a Black Magician.

Most often, his first step is the construction or acquisition of ritual implements. Though this may have begun, however capriciously, whilst a Dabbler, it is now seen to be incomplete and in serious need of rectification.

The bowie knife is replaced by a black handled ritual dagger, the cereal bowl makes way for an iron cauldron and the cardboard box covered in candle wax is thrown out in favor for a solid oak altar. In doing so, the Neophyte is discarded and the Practitioner is risen.

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Once the Temple has been set up, the Practitioner begins to take Destiny by the tail. He opens his books and reads the Incantations. He kneels in silence and feels the powers sweep into the room. He gives his commands and sends them forth with the smoke of the candles as he blows them out.

At this stage, the Magician knows that he must put into action those things that he has learned. He sees dancing before him all of his desires, and grabs at them one by one. He still has a sense of his limitations, however. He feels that it is beyond him to summon to visible appearance legions of demons to do his bidding. He knows that he has power and that he can effect his environment; he just has no concept of *how much* power is waiting to be unleashed.

The Practitioner takes baby-steps towards Adepthood, afraid that if he leaps he may fall, or may even find that the seemingly delicate walls of this Magickal world will shatter. He is actively, albeit unaware to even himself, looking for the boundaries of this new world, treading lightly, not able to comprehend that which is Limitless.

The moments that were spent as a Dabbler burning candles and making wishes are revised; the flames that rise from the wicks now embody the powers of Magick itself. The Practitioner's eyes are opened to the fact that ritual is not the sum total of physical action coupled with vague desire. He notices the energetic currents that move through all things, and learns through his own metaphysical experimentations the exact manner in which he can manipulate those currents to his advantage.

The specific stage of the Practitioner is that in which the reality of Sorcery is solidified in the Magician's mind and the application of its mysteries becomes cemented in his being. It is in this stage that he becomes an active participant in the Works of Darkness, rather than a curious spectator.

It is also at the stage of the Practitioner that the fledgling Black Magician will be driven to exorcise the demons of his previous faith from him. The Dabbling years were never taken seriously enough to warrant such a divorce from the former self, and the time spent as a Neophyte in Black Magick were so filled with novelty of the knowledge and experience of ritual and Magick that he could not stop and examine the internal metamorphosis that has been taking place since he stepped foot on the Left Hand Path. As his latent powers and awareness is

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unlocked and unleashed, he often will discover a hidden anger within, an unknown demon that is not of the Black Path, nor is it of his former life, but only came into being when the two began to collide.

The Practitioner will usually begin the spiritual divorce in an attempt to destroy who he once was by changing the physical representation of what he presently is. He will grow his hair out or will shave it bald, will dye it or will bleach it, will adorn himself in the blackest clothes and the tallest boots or the brightest colors and the most profane logos, he will publicly announce the emergence of that being that once dwelled within, the Black Sorcerer, the Evil One, that is now taking over the life of the subject. He is trying his hardest to reaffirm to himself, often by announcing to others in various ways, that he is not the same person that once knelt before God and quivered at the sensation that something is coming in the night. He pledges that he will become that Dark something, that invisible stalker of the shadows. He pledges that he will become something - anything - other than that which he once was.

Too often the Practitioner is drawn away from the realities of Black Magick and the power that it can deliver by these shows. He will burn his Holy Bible, his Torah, his Talmud, and his Koran. His ritual will be the profanation of his former self - not directly, for he must be careful to never let wind touch his inconstant, freshly developing identity. Not able, at this point, to fully take responsibility for his own Destiny, he attacks the institutions of his past and all of their emissaries. He will often be filled with such a rage for himself and for his former "weaknesses" that are only apparent once he begins to taste power that he struggles to be able to see that all things are stages, and that even his past was a tool for his future.

While a good number of modern Satanists are constantly in this enraged state, their whole purpose being to unsuccessfully divorce themselves from the past, most that have walked the Path thus far will find that their Ascent continues, and that they pass through this unpleasant stage of heresy and defilement and will move onto their own attainment of power and control. They are resolved with who they once were, and are committed to who they presently are. They put into solid practice those things that would raise them up and push them forward. He relies on himself and the teachings that he can read and discern to lay out the road that he will follow, and he follows it surely.

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Some Practitioners may remain such for years; some for the remainder of their lives. There is a great amount of growth and Ascent that can be experienced working as a solitary Practitioner. If the Black Magician can look everywhere and find knowledge, he will never find himself lacking experiences from which he can learn and grow. There is an entire world of Ascent, however, that he neglects should he remain both mentor and student.

INITIATE

Only so much can be accomplished when one stands alone against innumerable barriers to his growth. The Magician cannot comprehend the absolute difficulty of his task of Ascent until the hardships have been alleviated. Looking at his earlier self with a great deal of hindsight, a long sigh of which he was not even aware escapes his chest.

The Practitioner is capable of a great deal more than he had first realized. It becomes more evident with the completion of every ritual and the reaping of every reward that Magick is neither breakable nor limited. He learns that perhaps Magick is the only constant, and that it is he that needs to be stretched as far as he can go, not the Works of Darkness, for they simply are and always have been. He is the foreign substance injected into the bloodstream of Evil, and so it is he that must adapt and be forged by the Powers moving through him.

Looking in the books that had taught him so much, reading the works of the Masters, the Practitioner sees a common thread: most had belonged to and excelled in at least one esoteric Order or Magickal Lodge before their emergence as spiritual revolutionaries. Most had worked and studied within an actual system of Magickal growth. Not one had remained a solitary practitioner from start to finish.

A new task is put before the fledgling Black Magician.

For most simple Practitioners, aligning with a Black Magick Order or Temple, although greatly desired, is nevertheless intimidating. He wonders if he will make a fool of himself, if his brothers of the black cloth will see his ineptness and turn him away. He also wonders about the ordeals and the responsibilities that will be placed upon him, not knowing if he will succeed.

These fears are only compounded when he actually sets out to find one such Order. It is commonly understood that Black Magicians

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do not advertise their presence, nor do they solicit membership into their groups. The Practitioner may consider the more mainstream "Satanic" Churches and Temples, or may even look into the very Orders which tutored the young Aleister Crowley or Austin Osman Spare, or those that these great men founded in their later years.

The dark world that was becoming comfortable now completely bewilders the aspiring Initiate. He finds Grade Rituals and psychodramas that don't seem to have much practical, occult purpose. He sees a hierarchy that is scaled more by seniority and sycophancy than by real, occult ability. In contacting members of these Churches or Orders, he rarely finds those with his same goals and visions of Ascent in Black Magick.

Through his complete frustration or even disgust with the process of finding a group to which he can apply for membership, the aspiring Initiate does not see that he is making contacts and is at least partially walking the Paths of some of these Lodges. He is also narrowing down his search, finding out by default which attract him and which repel.

Sometimes the Magician will join a well known Occult Lodge and will therein gain the experience and ability necessary for his Ascent. More often, he will find a smaller Temple that will do the same. There are the few, still, that will join with none, but will find affiliation with others likeminded and will both teach and learn from them. Whether or not he consciously realizes it, the Practitioner has been lost in this process, and the Initiate has been born.

BLACK MAGICIAN/SORCERER

The aspiring Black Magician has one goal, in whatever form it may manifest: power. It is this aim that creates the grand divide between the Black and the White. It is this singular purpose that drives the Sorcerer to the blackest rites and through the madness of the depths of Hell. It is this Power that catapults his throne above the stars of God.

The Magician has spent years culminating the skill and knowledge and generating the power to finally stand within the ritual Circle and perform the unimaginable. At this stage of growth, there are very few limits to the abilities of the Black Magician. All that he once saw as being so far from his reach is now within his hands.

No longer is there a thought of "will this work?" All doubt has

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been replaced by repetition of success and accomplishment. Now, all that is necessary is to put into action that which has been learned, and to let the Powers of Darkness flow through him without restraint.

The Black Magician spends most of his time learning about himself and his limitations, or the lack thereof. Instead of gathering various decorative and shiny implements, he begins to collect grimoires filled with the sigils and the formulae that might open up the gates of the Kingdom of Darkness and pour out the powers of Eternity.

Rather than laboring towards the knowledge, skill and internal power to bring miracle and Magick into fruition, the Magician now labors towards the harnessing of his own Destiny. He has proven to himself, and sometimes terrifyingly to his adversaries, that he holds in his hands the ability to send his desires upon the wings of demons with devastating success.

The Sorcerer may even find with time that his power begins to exceed his desire. He catches himself deliberating not on how to achieve specific goals, but instead strains his imagination for new and more phenomenal rewards. That which can be ritualized can be achieved. When all of your wishes have been granted, all that remains is the Throne of God.

There often is a dark quickening which bridges the divide between the Initiate and the Sorcerer. This awakening is usually brought on by an act of pure Black Magick, or by the successful outcome of the Baneful Work. When he realizes, through hard experience, that by his dark decree a person's heart may stop beating or that a life may be ravaged beyond recognition, he willingly leaves behind all chance of Divine forgiveness and must accept a religion either of chaos and spiritual entropy, or of his own malevolent autonomy. Most that continue on the path of Black Magick, and Ascend, have accepted their places as Gods of Darkness.

It is at this point that true spiritual sadism takes form in the Black Magician. His thirst for power and Darkness reaches an insatiable intensity, no act being too extreme, the ends not only justifying the means, but often taking a secondary importance to the bloody rites which bring them. His vision distorts until he no longer believes himself to be an inhabitant of this plane, but an objective observer, watching the petty joy and paltry suffering of those within the clutch of his left hand as would a spectator on Olympus.

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He knows he is not God. There is another knowledge, however, exhilarating and horrifying at once, that he is not too far off. There is a subtle recognition that he is only a few steps away from the top of the ladder of Ascent.

ADEPT/MASTER

The spiritual blackness and the loss of hope for redemption from his sins mark the Black Magician's Dark Night of the Soul, which is a volcanic progress of initiation into the Highest mysteries of Black Magick. Once all is lost and the lower self has been incinerated in the heart of the nuclear inferno, what remains is that which is Eternal.

The Sorcerer has performed and perfected every form of ritual Magick, summoning to visible appearance even the most uncontainable Grand Demons, constraining the shadows of the dead, commanding legions of angels in his sinister Work, and ruling his empire with an invisible hand. He has become a vessel for the Powers of Darkness, and now the influx will not ebb. He finds that his very existence has become a whirlwind of power and energy.

The Magician will lay out plans to conduct a ritual for a desired end, only for that Magickal result to be spontaneously reached before the ritual is actually conducted. This will occur more frequently and with greater swiftness each time, until the Black Magician is relieved of the necessity to perform ritual at all. His desires and goals are precipitated into physical manifestation without his conscious effort, his God Consciousness taking over a great deal of his daily affairs.

For the Master, ritual is a beautiful novelty with no real practical application. The universe moves in his behalf, allowing his power to funnel itself into Ascent. Burning candles and calling out to his demonic allies still fills the room with darkness and electrifying evil, but he discovers with time that the same can be accomplished with a thought or a movement of his hand. Pure will pulses through him, his every breath and the movement of every cell in his body is consecrated by the Works of Darkness.

In a similar manner, books are of little use in instructing the Adept. He must gain his knowledge directly from the Source. He must sit quietly and allow himself to learn of the universe from the universe itself, and to learn about himself from himself. No longer can he rely on

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the weak assumptions of lesser mortals. Books can inspire to true original thought and learning, can establish a psychological environment conducive to insight, but the black letters on the pages hold no virtue in themselves.

All that the Black Magician once knew to be his Destiny is most always eradicated at this stage of progression. As the Powers of Darkness flood through him, sweeping him into the realms of pure Ascent, he realizes that he knows nothing, and must rediscover himself. He has gained complete control of himself in all of his aspects, and thereby has power over all things; he has crossed through the spiritual Abyss and finds himself a newcomer in an alien world.

SINISTER SYMBOLS

Occult ritual, when broken down into its most basic components, is in actuality nothing more or less than a series of symbols that serve to awaken the Magician's latent powers and to focus the whole of his awareness towards one particular goal. Only when this is accomplished can demons be summoned to appearance, riches be brought into possession, people be influenced despite their natural will and all of life's situations be brought under the control of the Black Magician.

Humans are greatly limited in their ability to comprehend the unknown. That which cannot be accessed with the five senses in some manner must not exist; if it does, it must have absolutely nothing to do with daily life here on earth. Even the findings and truths of the molecular and the cosmic sciences must be spoken of in parables in order for the majority of the herd to begin to grasp them. Often, rather than explaining what a molecule is in as detailed form as possible, the scientific adept will present a model or pictorial representation.

Symbols serve as links between the limited comprehension of the mind and the limitless of that which cannot be seen, heard, touched, smelled or tasted. Numbers are symbols for things which have no concrete existence, yet still are very real. Letters and words are symbols which are accepted as real worldwide, and where would the progress of the human race have gone without writing?

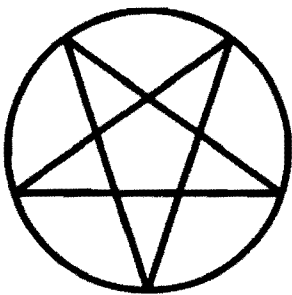
Herein we are dealing not with symbols of abstract mathematical or scientific ideas, but with sinister symbols. The symbols put forth in this text are not given to aid in communication between Black Magicians or to help the Sorcerer better understand quark theory. These symbols serve to create a link between the mind of the Magician and the specific energies or forces to be called. Each will be used in its turn throughout this text, barraging both the aspirant and this realm with the most arcane powers in existence.

Given below, accompanied by complete explanation and direction, are the most basic and fundamental symbols used in these Works of Darkness. These alone should suffice in any Operation that is

CHAPTER TWO : SINISTER SYMBOLS

given in this text for use as the base of the Working. Aside from the individual sigil of a particular demon that is to be Summoned, or specific fetish material that can be used to stimulate the senses towards a goal, much else is superfluous. No multicolored flashing wands are needed for the Works of Darkness, nor are ornate Egyptian headdresses and desert thongs. All that the Black Magician is he already is. Now, the symbols will serve to help him remember.

INVERTED PENTAGRAM/BAPHOMET



Inverted Pentagram

The inverted pentagram is the most commonly recognized "Satanic symbol." Many uninitiated call it the "devil's star" or the sign of Satan, having nothing but a Judeo/Christian background of religious education on which they can rely.

The traditional, White Light pentagram, with one point reaching upwards, is thought by modern Pagans to represent the elements of fire, water, earth and air (the four lower points) dominated by Spirit or the Divine (represented by the top point). Therefore, it is asserted, the inverted pentagram symbolizes that the physical elements, and thereby the worldly man, is of greater personal importance than any sort of spirituality. This explanation only takes into account a single, and more recent, view of the metaphysical value of the pentagram both upright and inverted.

The early Hebrews accepted the symbolism of the pentagram as it relates to the Pentateuch, the first five books of the Old Testament supposedly written by the prophet Moses. In such a case, the reversal of the symbol would have no effect on the observer and would be no more a blasphemy to the Jew than turning a hexagram upside down.

Before the time of the Crusades, and particularly the Knights Templar, the upwards-pointed pentagram was used by the Christians as a remembrance of the five wounds inflicted upon Christ. Once again, since the virtue of the image was reliant on its numerical quality rather than its specific orientation, it would not matter which direction the odd point was facing.

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To most Druidic and Pagan tribes existing prior to the Crusades, the pentagram was displayed as a talisman against evil, a charm or ward that would protect the bearer. It seems that the crucifix of the Catholic Church procured more damage to these religions than any diabolists turning the beloved star on its head.

Perhaps it has been naive and a bit egotistic for armchair theorists to assume that the only significance of the pentagram inverted is in the inversion itself, as if in an infantile attempt to blaspheme that which is holy to some particular person or group. Had the Hellfire Club continued its existence and held totalitarian dominance over the Works of Darkness, perhaps this could be believed. Unfortunately for the convenience of assumption, it had not.

Although the history of the pentagram, the five pointed star, stretches as far back as 3,500 B.C. in Mesopotamia and puts forth its historical roots in metaphysics with the Pythagoreans, its first major recognition in its inverted form as a symbol of Black Magick begins with the French ritualist and author Eliphas Levi. In his book *Dogme et Rituel de la Haute Magic*, later translated by Arthur Edward Waite and republished under the title *Transcendental Magic*, it is stated:

The Pentagram, which in Gnostic schools is called the Blazing Star, is the sign of intellectual omnipotence and autocracy. It is the Star of the Magi; it is the sign of the Word made flesh; and, according to the direction of its points, this absolute magical symbol represents order or confusion, the Divine Lamb of Ormtiz and St. John, or the accursed goat of Mendes. It is initiation or profanation; it is Lucifer or Vesper, the star of morning or evening. It is Mary or Lilith, victory or death, day or night. The Pentagram with two points in the ascendant represents Satan as the goat of the Sabbath; when one point is in the ascendant, it is the sign of the Saviour. By placing it in such a manner that two of its points are in the ascendant and one is below, we may see the horns, ears and beard of the hierarchic Goat of Mendes, when it becomes the sign of infernal evocations.

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This particular passage is the first time in printed literature that the symbol of the inverted pentagram was directly identified with the Works of Darkness. Coming also from a Christian background, as Levi is said to have been a defrocked priest, the connection between the Christian mythological Satan and the inverted pentagram is still blatant.

Another less obvious yet perhaps more significant link to the past use of the inverted pentagram in Black Magick that is made by Eliphas Levi is between the symbol and the demonic idol Baphomet, supposedly worshipped by the Knights Templar, a militant group of monks which formed during the Crusades as an elite order of religious knights given the task of protecting the church and its people. In the course of time, suspicion was raised as to the real motives and allegiance of the Templars. King Philip IV and Pope Clement V brought to trial and torture the Knights Templar, during which diverse and colorful confessions of their worship of Baphomet and the working of Black Magick were made.

It has been claimed many times over that the Knights Templar also were known and recognized by the symbol of the inverted pentagram, the legends even going as far as saying that the head of the Order, Grand Master Jacques de Molai, clutched in his hand an inverted pentagram amulet as he was burned at the stake, using such to place a curse on the king and the pope that had condemned him. Both king and pope died shortly after.

Assuming that the confessions of the Templars were true rather than an unsuccessful ploy to stave off pain and eventual death, and also assuming that the reality of the Knights Templar has not been completely shrouded by myth and urban legend, we may be able to place the use of the inverted pentagram in a context of Black Magick as far back as the 1300's. At the very least, the history and the tragic end of the Knights Templar gives written proof of the worship of Baphomet around the time of the Crusades, and the idea that the inverted pentagram was somehow linked with evil.

Moving from the Crusades to the Decade of Love, the inverted pentagram makes a grand appearance that would forever identify it with Satanism. In 1966 a man using the pseudonym Anton LaVey published a book that would enrage true Black Magicians and true White Light Pagans alike; *The Satanic Bible*. An inverted pentagram bordered

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by two concentric circles and five Hebrew letters spelling out the name "Leviathan" was imprinted on the cover. In his Bible, a book which denounces the destructive and nefarious character of the Devil, replacing it with one of selfish animalism, LaVey interestingly names the inverted pentagram the "Sigil of Baphomet."



Sigil of Baphomet

It would seem that through history, where the name of Baphomet is heard, the sign of the inverted pentagram follows. Who, then, is this mysterious, seemingly timeless figure?

Eliphas Levi gives a detailed drawing of Baphomet, but nothing more than an obscure or entirely absent reasoning for this image, as well as for the actual

existence of Baphomet as an archetype.

LaVey also offers virtually no explanation as to the association of the inverted pentagram with Baphomet, or to this being's historical or occult value.

In order to study the things of Darkness, all imitation and sanitization must be left behind. In the early 1980's a small group of Satanists emerged in Britain, claiming a history of Traditional Satanism derived from the solar cults of Albion. Their purpose was to bring true Darkness to light, releasing in print the rites, initiations and teachings of the most sinister path which had until then been passed on through oral tradition. In their manuscript *Baphomet: a Note on the Name*, the Order of Nine Angles uncovers a great amount of historical and occult information concerning Baphomet.

The name of Baphomet is regarded by Traditional Satanists as meaning "the mistress/mother of blood" - the Mistress who sometimes washes in the blood of her foes and whose hands are thereby stained. The supposed derivation is from the Greek and not, as is sometimes said, from the Attic form for 'wise'. Such a use of the term 'mother'/Mistress was quite common in later Greek alchemical writings - e.g. Iamblichus' use in "De Mysteriis" to signify possession by the mother of the gods. The association of Baphomet with Satan probably

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Baphomet, in Dagme et Rituel de la Haute Magie 1855

derives from the 10th or 11th Century. The Traditional depiction of Baphomet - a mature woman (often shown naked and seated upon a pile of skulls) holding up the severed head of the Sacrificed Priest - is undoubtedly much older.

To some extent the Templars revived part of this cult, but without any real esoteric understanding, and for their own purposes. They adopted Baphomet as a type of female Yeshua, but with some bloody/ Sinister aspects - and contrary to most accepted ideas, they were not especially 'Satanic'. Rather, they saw themselves as holy Warriors, and became a military cult with bonds of Honour, although their concept of "holy" differed somewhat from that of the church of the time, including as it did dark/Gnostic aspects. Their sacrifices were in battle and not part of a specific rite.⁵

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The Order of Nine Angles gives quite a different picture than the sketch presented by Levi, whose Baphomet is an anthropomorphic being with the head of a goat, a woman's breasts, cloven hooves and a large, steel phallus. It's goat's head is without doubt a certain representation of the diabolical forces, yet carved into its brow is the symbol that has Eliphas Levi's depiction gives a sense of the unity of things, the combination of the male and female aspects of Magick, the man and the beast, the lowly and the Divine, whereas the Mistress of Blood most surely represents that which is cruel, seductive and dark. She is the Goddess of evil. Her symbol, the inverted pentagram, is the symbol for all that is evil.

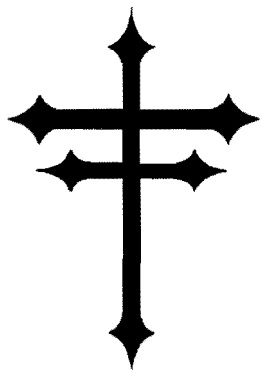
There is no doubt that the sign of the inverted pentagram is, or at least has become, synonymous with the energy and is the signature of Baphomet. The Bloody Mother or the Sabbatic Goat, there still lies something yet to be revealed, a thing which no written history could ever descry. Only in the Darkest rites, when Baphomet manifests to soak herself in the blood of the chosen, and her symbol is written on the brow of the Black Magician, will she be known.

The inverted pentagram is more than a simple turning upside down the things of righteousness, but is the embracing of that which is forbidden, dark, and truly dangerous. It represents becoming one's own master, bowing before none and destroying all that does not lend to Ascent. LaVey had inscribed around the Sigil of Baphomet the Hebrew name Leviathan, the serpent of the watery deep. Perhaps it would have been more appropriate to write instead the name of another Crown Prince of Hell, Belial: "Without a Master."

The Black Magician lives by the statement, "Nothing is greater than what I can become." All demons, angels, spirits, humans, animals, minerals, even the Gods themselves exist to serve the Master of Black Magick. It is this forbidden autonomy that is implied within the angles of the inverted pentagram. Rousing hell to overthrow heaven.

In the vibrant and living inverted pentagram is seen the true form of Baphomet, once the eyes have ceased searching and the mind has been conquered by that which cannot be understood. Once the Works of Darkness have begun and the black powers flood from the Sorcerer into the sigil and back again, the symbol of the inverted pentagram will speak its own truth.

DOUBLE-ARMED CROSS



The Double-Armed Cross is both the opposite and the completion of the Inverted Pentagram. Both of these icons have roots in the most ancient religions, predating some of the earliest great civilizations. The meanings of both have been lost beneath centuries of Christian confusion, and both are only now being restored as powerful and indispensable symbols of Black Magick.

The Double-Armed Cross

In ancient cultures long before the advent of Constantine, the cross was represented as a spiritual symbol of duality. The horizontal arm was representative of the flesh, that which is here for now and will eventually die. It stood for the destructive powers in this universe, for death, decay, and darkness. The vertical arm was made to represent the spirit, man's celestial view from earth, the hope that he, too may rise above the dust and debris of life. In it is seen the creative aspect of existence, the freshness of life and the beauty of the world.

The traditional four limbed cross was symbolic of the four composite elements of earth, water, fire, and air, as well as the metaphysical axis of the spatial dimensions of height, length, width, and breadth, and the cardinal directions of north, east, south, and west. The whole of the symbol of the cross depicts the uniting of all earthly forces, powers, and dominions existent in this realm. Despite the spiritual connotations of the vertical arm of the cross, the whole image is still bound to this plane of flesh and substance.

There is a greater meaning to be found in the cross, however, and it is a meaning which has been forgotten or mistaken and that is brought to the forefront with the second longer horizontal arm. Having forsaken the temples of Mars and Apollo, Constantine had no way of divining the esoteric importance of the symbol that his reign would make so popular.

Even as far back as Sumer, the cross was a solar symbol representing salvation from starvation, weather, and war and also for the exaltation of the Sumerian and Phoenician rulers into the palaces of the Gods. The Sumerian cross consisted of two perpendicular lines

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crossing in the center at a 90 degree angle, as can be seen in the crossing vertical and smaller horizontal arms of the Double-Armed cross. A similar tie is found in Egypt with the Ankh, thought to be one of the first cross-like symbols predated only by Sumer, which symbolized fertility, and thereby represented eternal life, as the grand fertilization is that of Isis who gave birth to Horus through the fertilization of her immortal seed by the remains of Osiris that were placed into the Nile.

The connection between the cross and this type of mythological death and rebirth took its hold on the world with Constantine's vision and the insertion of the word "cross" in the Biblical narratives of the crucifixion of the Rabbi Jesus, Ishtar, Venus, Janus, Jesus, and myriad other archetypes of resurrection have used the solar image of the cross to represent the undeath that they have achieved, and that they may pass on to the Master of their mysteries.

The Double-Armed Cross, the design of which also dates back to the Black Magicians of Sumeria, unites the upper and the lower, the fleshly and the eternal. The physical elements, directions, and the duality of them all are apparent in the meeting of the vertical and lower horizontal beams, while the flesh is brought into eternal supremacy by the upper, long arm of exaltation from death. The top points towards heaven, the bottom towards hell. The right hand of the smaller arm holds the keys to salvation while the left hand opens the doors to damnation. The upper arms, however, point off into some unknown direction, something not touched by religion or science. One points to eternity, the other to oblivion. This symbol is the center of all that is and all that should not be.

In Babylon, it was used only by royalty and the highest initiates of the priestly orders. By nomadic tribes of the Gobi Desert it was called the Scorpion Cross, which kills and then makes invincible. To the Black Magician, the Double Armed Cross symbolizes the process and result of Ascent. Immortality now. Resurrection demanded and not denied.

BLACK SULFUR

Alchemists understand that three elements are responsible for the creation, sustenance, destruction and re-creation of all things, these three creating the balance that eternally moves existence in its round.

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Mercury is the first element of the alchemical trinity. It is often identified with water, and is the fluid creation of things, although occasionally the element is considered airy in its aspect of the spirit, the ever-present wind which stirs to life every particle of existence. Mercury is Brahma, the Hindu creator, and is the Holy Spirit.

One interesting aspect of mercury is that it is the polarity of all things. The God Mercury appears in alchemical images as both a young boy and an old man, or even as a woman or a hermaphrodite. It is in this manner that mercury becomes the essence of genesis, working only with the white sulfur of the sun to create.

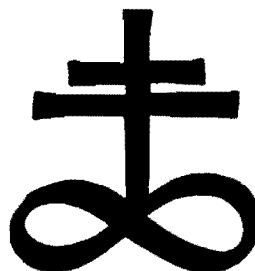
Salt is the sustaining element of alchemy. It is the form of those things that have moved from heaven to earth by the virtue of mercury. Salt preserves the essence of all things, neither rising to heaven nor descending to earth, but remaining within all things as the axis of the balance of existence. Salt is Vishnu, the preserver, and Christ, the Son.

Sulfur takes on two separate manifestations, white sulfur and red sulfur. White sulfur is that which is *A ^mbdfa-the alchemical ekmentSulJur* thought to exist in the sun. The combination of white sulfur and mercury are supposedly the parent-elements of all metals. White sulfur represents the spirit of life, the Divine spark in man.

Red sulfur is the violent and diabolical side of the element. It is the fiery destruction of things, and at the same time is the uncontrollable heat in which all things are forged. Alchemists teach that red sulfur is at the beginning of the Great Work, while white sulfur is the purified form that is the end result of the Great Work.

Black sulfur, then, is the whole of the process, the alchemical marriage between creation and destruction, the oblivation of the finite and the resurrection of the Eternal. It is the raising up of a dying man into the glory of a God. It is the sacrifice of all things for that which cannot die. It is Shiva, the Destroyer.

While the inverted pentagram is usually seen drawn on the ground or a banner that hangs in the ritual area, or carved into whatever ritual implements are used, the symbol of black sulfur is



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much less general, and is usually only used in the most destructive rites. Sulfur is the purifying agent, Shiva opening his dreaded third eye to unleash this element unrestrained into creation, crumbling the pillars of a universe that had gone very wrong.

COLORS

The prime color utilized in the Works of Darkness is black. Quite opposite of the assumption that black is the absence of color, it is in reality the collaboration of all colors, a complete unification of all veneers which brings the Black Magician back to absolute zero, the only truth within a world of lies.

Black is the grand balance, the neutralizing force in the universe. It is the passive receiver of the Powers of Darkness. It is the calm that precedes the war and the silence that heralds death.

Black candles serve to absorb the energy of the ritual, burning up the frenzied desire of the Magician in their flames. They always pull inwards, rather than pushing out. The black candle pulls success to the Sorcerer, brings servitors to the Circle and gathers the Powers of Darkness around the Black Magician.

If several Initiates are performing a group ritual, all but three will be covered in black robes. These congregants are the base of the whole Operation. They are the recipients of the dark blessings that are poured forth from the altar. In their black robes, they are the living shadows that have stalked the race of man for millennia, they are the emissaries of the abyss that have taken form to vindicate the Works of Darkness. They are the gateways through which evil can pass into this plane.

Red is the color of violence. It is passion and rage, murder and sex. Red is the blood that brings the lover to life, and the blood that spills on the battlefield. It is the action taken upon the inert, that which first made the abyss begin to stir, and that which will spiral to the demise of all things.

Red candles serve to bring powerful action, to wage war on a situation which cannot be resolved. Their power makes lustful the prude and brings agony to the enemies of the Sorcerer. From them emanate a deadly vibrancy. The red candle's flame is the fire of the

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Gods, its Promethean potency capable of moving not mountains, but stars.

There is never only one ritualist robed in red, but two; one man and one woman. The male is representative of the force of devastation, the annihilation of galaxies and the incineration of foes. The female is representative of the force of change and growth, the stirring of the volcanic cauldron of creation.

Violet is the color of Ascent. It is nonattached and unconcerned with the suffering or success of the embodiments of man. It has one purpose, and that is to rise above the duality of the lower worlds and to thrust its adherents into the Eternal planes. It rules without speaking, acts without moving. It is the final, glorious blaze of the star as it passes from this realm into the Limitless.

Violet candles do not serve at all, nor do they command. They are, and they allow to be. The burning of the violet candle does not bring action or change, nor does it summon that which is desired. Rather, its flame awakens the ritual area and the Black Magician from his ancient catatonia, freeing him step-by-step from his fleshly tomb. It does not alter the elements of the Sorcerer, but brings to the fore that which has always been and will never die.

Only the Adept or the Master of the Temple will be seen in violet robes. He will not speak and will rarely even gesture when he participates in a group ritual. His two servants, those cloaked in red, do his bidding, often not aware of their specific tasks before they begin to act. He is the grand Nexion between the worlds, the living vessel of the Powers of Darkness.

THE SERPENT

"Let them curse the day, who are skillful to rouse Leviathan."

The crux of our great and terrible Work is precisely that: to rouse the ancient Serpent. Once Leviatan is pulled from his aeonic slumber, he will devour the Waker and then the world. So, we immolate ourselves at the water's edge, only to be reborn as Horus and Quetzacoatl.

Every black ritual and every drop of blood that we spill is only to feed the Serpent upon which we ride into the Abyss and beyond Eternity. We are undying, not by the strength of these bodies that bind us, but by

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that Old Wise Serpent that carries us above death's bony grasp.

The Vedas teach the principle and practice of raising the Serpent Kundalini, thereby connecting and empowering the Chakras to maximum potential. This is usually done through years of Yogic discipline, the final culmination of the Kundalini power thrusting the Soul from the body through the Crown Chakra. The liberated Soul then is said to cross over into the highest heaven, meeting with Krishna and entering into a realm of godly delight.

This type of spiritual journeying is also seen in Qabbalistic Pathworking. The aspirant will devote his entire spiritual focus to one specific Sephiroth, or sphere, such as Geburah to begin with. He will divest all of its secrets until Mastery is had - much in the same way the Yogi will approach each respective Chakra. The Qabbalist will "climb" up the Tree of Life (a tree, interesting to note, that wouldn't be known were it not for its brother the Tree of Knowledge, shown to Eve by none other than a Serpent, according to their own mythology) until he reaches Kether, a Sephirothic Sphere that directly relates to the Crown Chakra. Once Kether has been Mastered, the Adept has one final task: Absolution.

Each system of spiritual attainment attempts to reach into the heavens. But only the few, the cursed, have dared to pull the heavens to earth in a fiery collision. Only a few have shed enough blood into the dark waters to not only stir, but to fully awaken the Serpent and bring his wrath upon the face of the earth.

The Serpent is not the Path nor the palace at the end of the path, but is the motion and the power of each step taken. It is not Magick in all of its forms and religions, but is the energetic current that swarms beneath the facade of all things.

BLOOD

Perhaps the most naturally potent Magickal implement is blood. The teachings of nearly every religion state that, "The blood is the life." It is implied here, and given elsewhere in less obscure words, that the spirit of man takes residence in the blood. Some Jesuit scholars, as well as Christian fundamentalists, believe this to be quite literal, condemning blood transfusions solely on this belief.

A large school of occult philosophy understands that there is an ethereal substance called ectoplasm which purportedly issues from

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the orifices of certain spiritual mediums while they are engaged in their communications with the dead. Ectoplasm has been photographed and observed as a thick, white mist in the immediate area of poltergeist activity. Such a mysterious substance, which seems to be neither fully-physical nor fully astral but directly in between, is said to be present in the blood of some individuals in greater or lesser amounts. This has been a great argument for the use of blood sacrifice in ritual, as being the substantial base for the manifestation of entities and the culmination of specific powers. In *Magick in Theory and Practice*, Aleister Crowley had dedicated an entire chapter to the subject of blood sacrifice and the transcendental applications thereof, in which he puts:

For evocations it would be more convenient to place the blood of the victim in the Triangle -- the idea being that the spirit might obtain from the blood this subtle but physical substance which was the quintessence of its life in such a manner as to enable it to take on a visible and tangible shape. Those magicians who object to the use of blood have endeavored to replace it with incense. For such a purpose the incense of Abramelin may be burnt in large quantities. Dittany of Crete is also a valuable medium. Both these incenses are very-catholic in their nature, and suitable for almost any materialization. But the bloody sacrifice, though more dangerous, is more efficacious; and for nearly all purposes human sacrifice is the best.

Although many occultists, even Satanists of the LaVeyan brand, view this outlook on blood sacrifice as fanatical, there is no contest with the point that is made. Fresh blood acts as the carrier for "this subtle but physical substance which was the quintessence of its life," Whether this is the milky cloud that so many mediums have experienced, and even more have fabricated, or something that is still unknown and unknowable is of little concern to the Black Magician who hungers for change and Ascent.

Blood is present in some form in a good deal of religious ceremonies and spiritual rituals. What would Communion be like without the blood of Christ, to give only one example of a popular religion built on

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the spilling of this sanguine spiritual essence? Although vials of blood are not passed through the pews at Mass, wine is consecrated by the Priest, who is in effect conducting or attempting to conduct a type of spiritual alchemy, not altering the molecular composition of the liquid, but instead altering the significance of it through prayer. The final result should be a chalice filled with wine which has been infused with the atoning blood of Christ. The congregation then drinks and are absolved of their sins.

Although the rite of Communion has increasingly become a grand display of lip service, both by the Priests and the parishioners, it does serve as an excellent example of the supposed spiritual and Magickal use of blood in ritual. When used in this manner, the elixir serves as a representation of blood, which serves as a representation of the spiritual essence of man.

How, then, does this have anything to do with Black Magick directly?

The Black Magician will sprinkle fresh blood, still radiating with the vibrant quality of Life, in his ritual area, allowing the invigorating vapor to rise into his nostrils and permeate the air around him. He will drink it as if he were drinking the very blood spilled from the veins of the Dark Gods, taking into him Their power and rising into Their Glory. He will pull into himself from all things around him the spiritual essence of the blood, the living quality itself, and will radiate its green glow from his eyes.

Blood, whether taken from the veins of a victim or from a chalice whose substance has been imbued with the Powers of Darkness, will strip away the last rivet entombing the God within.

Blood symbolizes the life, death and eventual spiritual liberation of man. Whether or not it possesses the arcane material of spiritual magnetism or the Divine Essence of eternity, the macabre force of the eventual fate of all or the spirit of anything whatever, in the atavistic human mind the two are inseparable. It is this uniting of the Upper and Lower, the immortal and the dying, the essence and the substance that brings heaven to earth with a cataclysmic crash. When utilized and experienced in such a way, blood or its symbolic counterpart becomes the nexion between that which is and that which can be.

ENTERING THE DARKNESS

Shiva sits in solitary meditation for four billion three hundred and twenty million years, according to the Brahmanic measurement of a Kalpa. Yet, at the end of the long meditation, with the power such discipline has generated and stored, Shiva opens up his dreaded Third Eye, out of which flows pure destruction, bringing the whole of creation to silence.

The Black Magician does not meet with his Path until he is ready to walk it, prepared perhaps by centuries of suffering. Once he has dabbled to his heart's delight and has purged himself of his desire to appear evil, he is ready to become something more than human.

The first steps into true Darkness are monumental, as they can never be retraced. The aspirant is thereby walking into a whirlwind that will sweep him away from all that he believes he knows and all that his attachments have bound him to; a whirlwind that will eventually carry him beyond Adept hood.

In the *Shariyat-Ki-Sugmad Book Two*, Yaubl Sacabi states that "The trouble with the Left Hand Path is that its aspects have an unfortunate knack of waking up spontaneously." It is this spiritual spontaneity that becomes the Black Magician's ally as he enters the shadows of the underworld.

Once the Sorcerer sets into motion the Powers of Darkness in his life, a definite momentum gathers; the darkness that is within him seeps through his skin and surrounds him like a thick, stifling air which expands and envelopes his environment until eventually all things are within the reach of his sinister reign.

The first step on the Path of Black Magick is to gain a familiarity with the dark energies within and without. For the Neophyte, this is vital in pushing the Magickal momentum to a start. For the Ascending Black Magician, strengthening the connection between the conscious mind and the Powers of Darkness will only act as a catalyst for his own control over that which cannot be understood.

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For these initial rites there is no need for the ritual tools that will be introduced and used throughout this book. The man and the Power here unite in unholy intercourse. They must be approached only when the Magician hears the call to do so, feeling the Demon screaming within him who cannot be exorcised.

Darkness must be known and experienced as a real and tangible force, as substantial as the wind that stirs into a tornado, never seen in its actual form, but undeniable all the same.

You must find a place of silence and solitude, retreating there at the darkest hours of night. The Temple of Working can take the form of a bedroom, basement, cave, or a desert or forest place. By far the most desirable is a cave of metamorphic rock which will contain the energies produced and summoned and in doing so will amplify them. In this Temple, an armless chair should be set, always facing south towards the realm of fire. There may otherwise be a space cleared wherein you are able to kneel facing that direction.

Close your eyes and let your mind soften into a light relaxation. Take a deep breath in, approximately ten seconds long, and hold it in your chest. Imagine all of your tension, apprehension and anxiety flooding into your chest, gathering in your lungs. Release the breath slowly, pushing the emotional tar out of your chest with the air. Like a swarm of tiny flies, see in your mind the energy buzzing above you and quickly dissipating in the sky. Continue this cycle of inhaling, gathering negating emotions, and releasing them in an exhalation.

Having repeated this process two or three times, your mind should quiet itself dramatically. Opening your eyes, your environment will seem fresher and crisper than before. An entirely new vantage will not be manifest at this point, but a slight alteration of the consciousness most surely will. Such is the reverence of the devil as he approaches the chamber of his Master.

Hold your hands together, fingertips of opposite hands touching. Allow your palms to relax while your fingers still remain in contact with one another until a few inches of empty space rests between your palms. With your fingertips still touching, let your hands hover above your lap, parallel with your navel. This should be a comfortable position, the lack of force resembling an act of levitation.

In the state of spiritual quietude, open your awareness to your immediate environment. Try to see in your mind your surroundings,

CHAPTER THREE : ENTERING THE DARKNESS

recreating them in a mental picture. Make a conscious effort to keep your mind relaxed, allowing the sharpness of the image to form on its own. As your imagination hones into your surroundings, do not detach yourself from it. Do not see it as being some other place far away, or something in your imagination. Know that it is around you, in the place where you sit. It surrounds you, and you are a part of it. While you are imagining, recognize the reality of that which you see.

The sharpness of your visualized surroundings having reached their peak, ease your mind deeper into the image, as if there is more there that is not yet seen. Let your mind drop into a more subtle state of awareness. Continue to see in your mind your surroundings, yet at the same time try to look *through* them. Relax yourself, allowing your eyes to rest comfortably and your mind to cease straining. In this relaxed state, unite that which you feel and that which you see in your mind. You can naturally *feel* the darkness around you at all times, but cannot see it or even imagine it. Here, you must do both.

Some may have problems with this, while others will instantly feel as if they are literally falling through rings of reality, dropping into an unknown realm. Either way, do not allow this to distract your attention from the visualized image of your environment. Do not escape into the ecstasy or the frustration of the experience, but know that your reality is here, now, in that chair in the Temple that you see in your mind and that exists around you.

As you begin to sink into the greater reality of your surroundings, the image in your mind will begin to change from its appearance when you first entered. The physical structure will remain the same, but something evil will begin to form. A black mist will seem to materialize in the room, growing thicker and blacker every second. Understand that this is not coming into being, but was always there yet was never before seen. Try to visualize this black mist forming, or at the very-least become profoundly aware its presence.

With your eyelids remaining lightly shut, inhale slowly as before. Sense the darkness around you contracting, constricting until it seems like a coagulated mass of midnight is resting just off of your skin. Hold the air in your chest, intuiting the surrounding darkness following cue, lingering close. Allow the sensation to smother you, to suffocate you in its blackness.

Let the breath out. As it leaves your chest, sense the cumulative

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darkness move away from your body. Feel the emotional relief, or perhaps the grief that floods your heart at the departure of the incarnate desolation. Once the air has left your lips, you should be able to sense the shadows back in their original places.

Watch the dark mist through your mental vision drift in its place, swaying with the barely noticeable currents of air and dancing with every minute movement made. Watch the darkness dance until it no longer seems to be reacting to stimuli, but appears to be the sole stimulus of action. It does not move because you breathe; rather, you breathe so it may move. Become aware, in your observation of the darkness, of its profound intelligence, its terrifying prescience of you, its vehicle.

Inhale once more, feeling the darkness gathering close around you, squeezing next to your body. Feel it caressing you, crawling up your skin, invading even the air that you breathe. Sense the shadows piercing the social armor you have built around yourself, stripping you and slithering on the surface of your emotional nakedness.

Try to hear the voices emanating from the darkness, so close to your body. Although you most likely will not make out words, know that it is speaking at you, hissing, mocking, tempting towards insanity.

Those who are new to the Works of Darkness will try to stave off the spiritual violation that they have warranted through this contemplative ritual. They will attempt to flee back into the daylight and to the comfort of normalcy. When this desire comes, do not allow it to take hold. Remember at all times when in the midst of the Powers of Darkness that they are always there and they always were, whether or not you have been aware. Remember that they cannot be exorcised, that the act of banishing does not rid you of them but instead rids them of you, removing your conscious mind from their presence.

This meditation will allow you to start to understand the omnipresence and limitless intelligence of the dark currents that assail every molecule in existence without prejudice. It lets you see that the Powers of Darkness are real and are very relevant. Perhaps most important is that this rite allows the Darkness to see you, to know that you are aware of it, and that you are attempting to ally yourself with it. It is here that the inherent strength or weakness of the Sorcerer is seen, by both himself and by those Powers which he wishes to possess.

While the Adept, Magician, and sometimes the Initiate will be

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able to perform this exercise with their eyes open, seeing the culminate darkness with their trained eyes, the Dabbler, Neophyte and a good deal of Initiates do not possess these clairvoyant faculties. Whether seen with open eyes, in a skrying mirror or in your mind, the images and sensations are real. The purpose of this exercise is to bring to the forefront of the conscious mind the reality of the Powers of Darkness.

In order for this experience to seat itself permanently in your mind, it should be performed several times. It should be repeated until you cannot shake it from your mind in the daytime, dwelling on the beautiful horror of it. The length of the thing should endure for at least five minutes from the time you first sit down to when you open your eyes, shake off the visions and return to the mundane world.

Once the dark mist has come alive and is seen with the vitality of intelligence, continue to bring it closer with an inhalation, feel it swarming around you, and send it back to its resting place with an exhalation. With each inhalation, the darkness should grow stronger, the sinister sense of it penetrating deeper into your being. Once you have endured at least five minutes of the anguish and the ecstasy of the experience, it should be utterly unbearable to remain, yet even more torturous to leave the addicting darkness.

Pull away from it, out of the deep recesses of your Soul, and return your mind to the dead and dying world. Look around at the walls and the floor, seeing the drab stone or paint. Breathe in and realize that the walls do not move with your breath. Shake your hands in the air and shake the visions from your head. Awaken from the most terrifying nightmare you've ever had, knowing that it was real and that it is always waiting just outside of your range of vision.

A definite evil exists in the universe, filling every empty space and slithering into every room. This is a fact that is proven by the Sorcerer to himself in the simple rite above. He has come into direct contact with a very small, yet very real portion of spiritual darkness, and it has changed him whether he recognizes it or not.

It is still easy to detach oneself from an evil that exists outside of him when all he needs to do is leave the ritual area and distract his mind with his neon sociality. This is a lie that evil exists outside of him; he must be corrected. He must realize, through personal experience that he is a being of darkness, of evil, of the flesh and the violet blood.

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He must come to know that he, too, is a demon not seeking absolution, but Ascent into the Palaces of the Dark Gods.

Seat yourself again in your ritual chamber, facing south. Close your eyes and enter into relaxation, sinking into that abysmal place beneath the world of cause and effect. Breathe in, gathering your tension as before and releasing it into the air as you breathe out. Clear yourself of doubt and ignorant presumption. Become a clean slate, an empty vessel for the Powers of Darkness.

View through your mind the ritual area, willing the image into perfect clarity. Deepen the image until you again see the black mist filling the room. Repeat the previous exercise of gathering and releasing the darkness with your breath, awakening your awareness to its living intensity.

Bring the darkness in close to you, the invisible presence touching your skin, enveloping your entire body. Keep the breath inside and watch the darkness constrict around you, acting on its own will to continue the entrapment.

As you let the breath out, rather than seeing in your mind the darkness sweeping back into its place, recognize that it is multiplying in thickness and power around you. Exhaust the breath and realize that there is no protection from this evil.

Inhale again. The living shadows around you having nowhere else to move, as the breath enters your body, so will the darkness. Feel the black vapor moving into your mouth and nostrils. Sense it also penetrating the pores of your skin, seeping into your body. Hold the breath and feel the darkness now swarming inside of you, infecting you - becoming you.

Exhale, noticing that the black vapor within you does not drain with your breath, but instead becomes even more integrated with your being. Continue to breathe the blackness in, filling yourself with it, saturating your Soul in its evil. Breathe it in until you feel the Power of Darkness radiating from your fingertips and illuminating your eyes with a black shine.

The darkness which you have brought into yourself can never be expelled. The evil can never be shaken, although your conscious awareness of it will fade with time. For that reason, this exercise must be repeated often. Each repetition will yield not only greater ease, but a more intense and intimate communion with darkness. Eventually, it

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will be seen that you are not drawing the darkness that is in your environment into yourself, but are merely activating that which you already possess. You will come to realize, personally and intuitively, that the darkness without and the evil within are the same.

Through the above rites of attuning, the Power of Darkness has fixed its eye on you. Gateways have opened above and below you. The soft and warm heart that was within you is dying; a new heart made of obsidian and near bursting with flames is being born. You have only glimpsed a universe that to you is new and fresh, but is in actuality ancient. You have stared too long and too deep into the abyss, transfixed by its unending glory and darkness - and the abyss has stared right back into you.

If you have been practicing the above exercises often enough, you should be able to sit, close your eyes, and instantly become aware of the evil that surrounds and impales you, as well as pulses through your every cell. Some may need to perform the above meditations for months to gain the ability to instantly access their awareness in such a profound way. Others may find it within days.

For the final introductory exercise, you will need to obtain three long, tapered candles, one black, one red, and one violet. The wax should be a solid color throughout, rather than coated over white wax. You will also need a table or a stand on which the candles may be set as you sit in your chair.

In your ritual area, set the table in front of the chair, to the south. On it set the black candle in a position nearest you, the red to the back and right side and the violet to the back and left side. The positions of the candles should form the vertices of an equilateral triangle whose top vertex points to the north and towards you when you are seated in your chair, the other two pointing off to either side of you.

Sit with the candles unlit and the matches in your hand. Close your eyes, clear your mind, and become aware of the external and internal darkness with which you have become familiar. Slowly open your eyes, keeping your attention fixed on the image and sensation of the darkness around and within you.

Let your eyes scan the candles before you and notice the shadows stir at the sight of them. Feel the power begin to rise up in the room simply at the recognition of the three colors of Black Magick. Reach out

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slowly to light the black candle, feeling the darkness move with you.

With the wick of the black candle burning, sit back in your chair and breathe in, increasing your awareness of the dark powers present. Forcing your mind into silence and focus, stare deep into the flame of the black candle. Sense the changes in the room and in yourself as the Powers of Darkness focus on that single flame.

The burning of the black candle should bring a remarkable sense of power, yet at the same time heralds a reverence for that power. It is abysmal and cold, without exact structure yet far from chaotic.

Gaze into the black candle and see or sense the energy flowing up through the stem of the candle and pouring out of the wick. Sense the flame pulling the vital force from everything around it, feeding off of the light and life of existence.

Feel the power of the black candle's flame moving towards you, drifting your way like the spiraling smoke off of the candle. Slowly and steadily inhale, maintaining your gaze into the candle's flame. As your lungs pull air into your body, feel also your will pulling the power of the black flame into you through your eyes. At first, it may be helpful to visualize this transfer as a beam or ray of black light moving from the tip of the candle into your eyes.

Absorb the energy of the black candle, remaining aware of the changes in the dark energies inside yourself and in the room. When you first "pull" the power of the black candle into yourself, it may feel like a simple influx of energy, or it may seem much more profound. Either way, when the sensation of the transfer of power begins to ebb, close your eyes and extinguish the flame.

It is necessary to allow yourself to relax and integrate the experience before moving into another one. You may need to come back to the candles the next day, or you may just need a few minutes to collect yourself. Once you have done so, move the black candle into the place of the red one, and move the red one forward.

Perform the initial relaxation and visualizations as before, and light the wick of the red candle. Keep your mind clear, allowing the energies of the red candle to spontaneously call to alertness the fiery attributes of the color in both you and the pervading darkness.

Gaze into the flame and let your mind be swept away by the emotions and the violence produced. Sense the Power in the room

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shifting, agitating, becoming unstable and chaotic. Let these feelings shake you and disturb the mental quiet gained in the opening meditation.

Instead of seeing the energy of the burning of the candle resting on the wick, as was done with the black candle, gaze into the flame and see that the energy spills out into the room, refusing to be contained. Sense the power of it sweeping through the air and diving to the floor. See its attempts to annihilate all that it touches, trying so hard to incinerate the temple.

Stretch your arms out to your sides, palms up, and inhale slowly. Feel the spiritual fire produced by the red candle being drawn to you, rushing into your body. Visualize it filling you with a force which cannot be controlled, moving up and down your spine and finally spilling back out of yourself.

Once such contact has been made with the energy of the red candle, blow out the flame and wait for the astral maelstrom to subside.

After a period of rest, replace the red candle with the violet one, moving the red candle back and to the left, always keeping the triangle in tact. Enter into the being-state conducive to the flow of the currents of Black Magick, seeing and sensing the darkness as before.

Light the violet candle. Gaze into the flame and, rather than seeing the power invoked spreading through the room or resting near the flame, visualize and sense a violet ray of light coming up through the stem of the candle from below. See also a ray of light descending from directly above, beaming into the candle, the two connecting in the burning wick.

The violet candle and the energies of that color produce a result that is entirely unique to each person. It will uplift the spirit, or it will humiliate the ego. It will confound or enlighten. It will cast you down as a beast or raise you up as a God.

The spiritual darkness with which you have communed will react to the burning of the violet candle and the accompanying visualizations in a more subtle way than the others. Nevertheless, it will be noteworthy, and will be felt on the deepest levels of the consciousness and psyche.

Let the violet energies radiate as they will, absorbing the tangent waves as much as you are able. Sit in the chair and drift in the divinity

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of it. Immerse yourself in the dark sanctity of the burning candle until the power of it begins to ebb.

These simple rites will have led the aspiring Sorcerer into a familiarity with those powers and forces of Black Magick. Those beginning on the path will be able to catapult their Ascent through application of these few practices until they are mastered. The experienced Black Magician will find that they reawaken the dark powers within him and electrify the energy around him.

Communing in this manner with the incarnate Darkness, the Black Magician will certainly note dramatic changes, in both himself and in the visions that he beholds when peering into the abyss. The images that he uses in order to gain a conscious awareness of the real and tangible powers of Black Magick may begin to fade, or to sharpen into perfect clarity. The dark mist will eventually be seen rather as an energetic intelligence, incomprehensible and unexplainable, yet nonetheless real.

Although these are not Black Magick rituals in themselves, they collectively act as a catalyst for future workings, and for the great Becoming of the Sorcerer. They lead the fool from the straight and narrow path into the Darkness, where he may begin to know himself, destroy himself, and rise again into the realms of Eternal Night.

rites of consecration

The Sorcerer exists as two separate beings, one which is the willing and oft sadistic vessel for the Powers of Darkness, and the other who continues in a career, shops at the supermarket and even may hold religious or political positions. As Carl Jung might say, his life and self operate with two individual personae, working cooperatively in order to both live in the world as a man and to rule the world and its inhabitants as a God dwelling in the shadows of the human race.

Even while the Adept may enter into a state of self godhood at will there is still a divide between the normal and the miraculous. While the demons and the darkness are his constant companions and servants, the Sorcerer knows that they are separate from this plane and will not confuse the two. He lingers on the edge of insanity, struggling not to fall to one side of the fence or the other, endeavoring to keep a perfect balance between his selves.

A psychological or Magickal division needs to be made between the things of the flesh and those things of eternal Darkness. Such a partition in the compartmentalization of the dark mind is the first function of rites of consecration, to create in the Magician's awareness a separation between the two. When an object, place, or action is ritually consecrated to the Works of Darkness, a grand distinction is made between that particular thing and all others like it.

The psychological value of the consecration ritual can be likened unto the use of military uniform and insignia, representing honor, integrity, and a general elitist standing. The discipline, courage and commitment that is both needed for and acquired during Basic Combat Training serves as a lengthy rite of consecration, creating an undeniable identification between the uniform and the characteristics of honor, integrity, duty, and the general warrior ethos. After the consecration rite of Basic Combat Training, the individual soldier will not be able to wear the "consecrated" uniform without his mind being drawn to these attributes, or others with which he has associated the military uniform during the consecration.

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This illustrates, in mean terms and in a commonly understood allegory, only one aspect of ritual consecration; only that which is seen on the surface of the obsidian meteorite.

The rite of consecration, however, carries an even greater value than the psychological distinction that it creates. This value is one that is understood instinctively by most every practicing occultist, yet is often denied and categorized into psychology for lack of trust in one's own vision. A good percent of modern Magicians would rather find apologetic excuses for the occult, turning to their primitive scientific understanding of existence, than to admit that there are powers outside of the conscious understanding of the human brain. They do not wish to be named among the fanatical few.

Consecration focuses the Powers of Darkness upon a single object, place, person, or action and imbues that thing with those Powers. The consecrated object becomes saturated with evil. It inherits, through the ritual, the intelligence to perform its assigned task and the power to carry it through. Its composite spiritual matter is psychically transmuted from wood, stone, or steel to a living entity full of a fire and will which is perfectly and inseparably aligned with that of the Black Magician.

Putting into practice the exercises from the previous chapter, the student of the Dark Arts should have found, often by default of convenience, an area wherein he may ritualize and meditate without disturbance. It is this place which should be consecrated first as the foundation for the rites which will follow.

Consecrating a particular area sets it apart from all other space, centering it in the metaphysical universe. The ground, whether it is dirt, sand, grass, stone, or plush carpet, shudders awake to announce itself as the Living Earth. It is the great altar of the Magickal Work, the unwavering ground upon which even the Operator is a ritual tool.

Once the Working area has been consecrated, it will serve that purpose for as long as it is needed. When the Black Magician moves to another city or home, or for any other reason needs to relocate the area chosen for the operation of these Works of Darkness, the ground can be cleansed of the power that has been summoned there, returning it to lifeless material, as will be demonstrated following the consecrations. Otherwise, it may be allowed to linger and infect all bypassing things

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with its evil.

Remove chairs and all other furniture from the area, which can now appropriately be called the Temple. These can all be replaced after the consecration. If the Temple is to be located indoors, such as in a home, apartment, or even a rented unit, it is recommended to clean the area before the consecration. If the Temple is outdoors, clear away as many branches, twigs, stones and weeds as possible.

The act of ritual consecration is done in two parts, the first of which is purification of the object. All things, from the dust to the Gods, are enveloped by and imbued with energy. The closest thing that modern scientists are able to identify this with (and universally agree upon) is electromagnetic energy, which is a seemingly omnipresent force of attraction and repulsion between all things.

Aside from the integral energy signature with which each object was created or has naturally formed through time, they will also collect various energies and influences from the unseen environment or from personal contact. Much like wringing dirty water from a sponge before soaking it in clean water, any place or thing that is to be consecrated needs to be cleansed of the interfering energies with which it has been permeated.

Fill a clean cup or bowl with cold water. Sprinkle a teaspoon of salt in the water, stirring until it dissolves completely. Just as saltwater acts as a ready conductor of electricity, it also conveys and amplifies energy of a more curious nature. Salt alone has been used successfully in banishings, purifications, and even exorcisms throughout time and culture, its widespread use matching if not exceeding what has been religiously trademarked as "Holy Water." Although *this* saltwater does the job, you will find in application that there is nothing holy about it.

Some enthusiastic Neophytes may wish to "spice up" the rite of consecration by adding frankincense and myrrh oils, drops of blood or other bodily fluids to the purifying water. Some may have heard from their friends who seem much more educated in the matter than they that a pinch of goofer dust, a burnt lock of a virgin's hair or actual Holy Water stolen from the local church and spat in as an act of blasphemy will in itself make unholy the ground upon which to begin the Works of Darkness. For this particular phase of the rite, all that is necessary is saltwater.

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Stand, facing towards the south, the full cup or bowl resting in your hands, held inches away from your navel. Take a few deep breaths, pushing any anxiety, fear or negating thoughts and emotions out of you with the breath. Once you have cleared yourself of conflict, inhale once more. Let the air out, feeling your mind clearing as you do, all mental clutter swept out of you with the breath.

With your eyes shut lightly, visualize the area, letting the clarity of the image spontaneously develop. Focus your attention to the ground itself. Try to feel it pulsing with energy, a confused spectrum of lights, colors, emotions, and powers bubbling up from below. When this feeling is no longer forced and becomes real and sensed rather than imagined, try to let the sensation of the dirtiness of the energy take form in your mental image of the place. Don't try to create a visual representation of the energy in your mind, and do not reject any images that may arise due to their odd or ordinary manifestations. Release your brain from its analytical duties and let your mind receive.

As the giant, black worms slither under the soil, as lightning comes from underground and strikes the surface of terra firma, as oily tar oozes from the cracks in the cement, or however the vision of the putrid energies in the earth manifests itself to you, allow yourself to be sickened by the feeling. Your disgust with the foreign energy that has been distilled into your Temple is integral in dispelling it. The dire need to cleanse your Temple is the actual internal force that will make it so.

Dip the middle and ring fingers of your right hand into the cup or bowl of water. Your fingers immersed, visualize a violet light gathering above you, condensing into looming cloud of light and power. See in your inner vision the violet light swirling inside of the cloud, the energy illuminating the Temple with its shine. Feel the warmth of the energy, the vitality and potency of it radiating above you.

Inhale, sensing as you do so that the violet energy is being pulled closer to you. As air enters your lungs, feel also the violet light entering your body, descending through the crown of your head and into your chest. As you exhale, push the light from your torso, where it rests, through your right arm and down into your hand. Let it linger there, your hand becoming warm with the energy, throbbing with the power of it. Pull more of the light into yourself with your inhalations, pushing it all into your hand each time you breathe out.

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After a few deep inhalations of the violet power, you will feel as if it is too much to contain. Pull it into yourself from above again, this time pushing the energy through your arm, into your hand, and allow it to spill into the water from your fingers. Open your eyes and look into the cup or bowl. Inhale, pulling more violet light into your body. Exhale, pushing it out into the water again. Look at the water and feel it on your fingers. Become aware of it spiritually, noting the psychic transmutation of its elements. Continue channeling the violet energy above you through your body, pouring it into the water until it feels as if the liquid is bubbling with power.

Holding before you the consecrated water of banishing, dip as many fingers in the cup or bowl as you can, spooning the water into your fingers and bringing them out again to sprinkle the water on the ground. As the consecrated water falls to the ground, visualize the droplets turning to flame as they contact the filthy earth. Sense under your feet a portion of the polluted energy being driven away, evaporating into the air by the force of the fiery consecrated water. The Black Magician who has developed clairaudient faculties may even hear the energy being annihilated, the sound of inhuman shrieking piercing his ears as the ground is made clean.

As the tainted energy in your Temple is being dispelled with the sprinkling of the consecrated water, you must verbalize your will for it to depart. The following Latin exorcism, revised for use in Black Magick, has been a dependable aide for the Sorcerer for quite some time.

Exorcizo te, omnis spiritus immunde, in nomine
Baphomet, et in virtute veneficium, ut descedas ab
hoc humus, quod ego noster ad templum sanctum suum
vocare dignatus est, ut fiat templum Dei vivi, et
veneficium habitet in eo. Exorcizo te!

You may otherwise manufacture an oratory of your own wording, in your own language, which commands through the Powers of Darkness that the forces and intelligences which abide in your Temple be cast out to clear the way for the Works of Black Magick. Should you choose to write an oratory in any but your native tongue, it is advised to carefully study the chosen language and to ensure that your verbal command is in alignment with your spiritual will. It is this combination

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between the force of will and the verbal command which casts away the unfavorable energy and calls forth those that will aide the Sorcerer, a fact which is disregarded by the priest and the parishioner who give their prayers in vain repetition.

Having given the verbal command for the energies to depart, continue to fling the consecrated water from your fingers onto the earth, sensing with each drop the area becoming lighter, the air thinning, and the unheard noises growing silent. If the Temple has walls or a ceiling, these should be sprinkled as well.

When you start to notice that the flicking of the water onto the ground has a diminished effect, you can be sure that the cleansing is near complete. A few more drops should rid the area of the last remaining traces of the unclean power. The sensation can be likened unto a breath that has been long held in your chest, and is slowly being released.

Put the bowl and the remaining consecrated water aside, as it will be used immediately after this in consecrating the remaining tools of Black Magick. Stand in the center of the Temple and take a deep breath. You should feel nothing but clean air entering your throat. The area will appear a bit lighter, cleaner, less cluttered in a way that you cannot immediately explain. The Temple is ready to receive its Master.

Kneel in the center of the Temple. Take a few long, deep breaths, easing your mind into relaxation and clarity. Sense the cleanness of the earth that holds you. Feel the crispness of the air around you. Recognize the emptiness of the Temple.

Place your right hand on the ground before you. No initial visualizations are needed; keep your mind clear and receptive to that which will come.

Maintaining a low voice, state, "Creature of earth, you have been cleansed. You have heard my voice, and you have obeyed. Obey me now.

"I invoke the Powers of Darkness. I call them into me. I summon the power of the Dark Gods, and open myself to receive it. I kneel in this Unholy Temple and give my command."

Feel the black powers gathering around you, rushing into you, shaking your body as they move through you. Sense them flooding into you from nowhere, rising up in your stomach and infecting your every cell with evil. Become a vessel for the Power of Darkness, allowing

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it to travel through you as it will, to enter your being without restraint.

Holding the palm of your hand firmly against the ground, state, "Creature of earth, receive the Power of Darkness. Seal it inside of you, never to escape and never to wane. Shelter the Black Works which are to be done here. Protect and empower those that enter here invited. Destroy the mind, body and spirit of any that would trespass here. Creature of earth, you are the Temple of Darkness, Eternal."

With this oration, let the power flood from you into the ground. Let it flow through you into the earth, saturating every particle of dust and stone beneath you. Allow this flow of power to continue until it ebbs completely, at which time you should remove your hand from the ground and rise to your feet.

Again, clear your mind. Close your eyes and attune your senses to the Temple, Feel the dark power trembling through the ground under your feet. Sense it radiating around you from every wall, the Temple coming to life in darkness.

Unlike traditional ceremonial Magick, the rituals of Black Magick require very few implements. Those few, however, are vital to the success of the Works of Darkness. These items, once acquired and consecrated, are to be wrapped in black cloth and are never to be taken from their coverings outside of the Operations of Black Magick. Doing so creates a firm separation between that which is normal and that which is unknowable.

Although these three basic ritual tools have definite symbolic significance attached to them, such virtues are to be discovered throughout the processes of Black Magick, rather than to be laid out by this or any other author in some plastic prepackaged version. Here, you will learn the practical application of these things in ritual.

The first tool you will need to acquire is a ritual dagger. The handle of the dagger must be black, and the length of the blade must be at least six inches. The blade should also be double edged, and if it is not sharp when it is purchased, you will need to make it so. At times, it will be used to cut, and must be able to perform this function without incident. Try to avoid purchasing an ornate dagger. Rather, one with no markings is preferred, as the power that flows through it will take precedence over the pretty appearance of the tool.

You will also need a chalice, or a ceremonial cup. The chalice

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should be made of brass or silver, with a long stem and a wide base. As with the dagger, simplicity is the rule of thumb. Most often in ritual, the contents of the chalice have greater importance than the chalice itself. Such importance is not to be distracted from by the vessel.

The final implement needed for the working of Black Magick is an altar. Depending on the exact manner in which you personally prefer to ritualize, you will want to choose from a small variety of altar constructs. The altar should be stable, durable, and should not be difficult to adjust and move about for different types of ritual. The fledgling Black Magician may be tempted to draw or carve various symbols, names, words, or images in the ritual tools, especially the altar, to give them a "personal touch." Doing so carries natural consequences which are ultimately devastating to the successful operation of the Works of Darkness.

The symbols given in the second chapter of this book are self-directed and quite automatic, possessing a power and influence independent of the Sorcerer's will once they are drawn and consecrated. These Magickal effects are also extremely specific, causing changes in the universe and the Magician in alignment with their individual designs. Drawing a Double Armed Cross on the altar, for example, may negate the effects of a curse if such is not in complete harmony with the personal Destiny of the Operator. Although in the long run this may prove to have been the best course, the Black Magician should be the one who has command over his universe, rather than power of the symbols that he drew on his altar years ago. You are admonished to leave the ritual tools as they are set forth here, rather than adding little personal touches as you go.

There are three basic altar types that you may choose from. The first is a stone slab which is set in the ground or on top of a pillar of stones. Although the stone altar will last as long as you need it, it is also extremely difficult to move about and adjust to meet the demands of various rituals. If you desire to have a stone altar, it should be made of metamorphic rock, either cut or naturally formed into a rectangle. To increase your ability to move and maneuver the altar, you may wish to find or have a stone slab cut less than an inch thick. You should also grind, sand, or scrape off any pebbles that have attached themselves to the slab or any tangent formations which might distract the mind or distort the function of the altar.

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If the stone altar is set in the ground, all rituals will need to be performed kneeling or seated in the dirt next to it. While this is ideal for the working of curses or simple manipulations of reality, it may be entirely inappropriate for such an Operation as the evocation of demons. Being set on a pile of stones as support, the altar would be easily accessible for one ritual, yet another Operation would be difficult without wrestling it to the ground. These tedious details need to be considered *before* they are able to pose difficulties in the Magickal height of ritual.

Traditionally, and Kabbalistically accurate, the altar should be made of two square boxes attached to one another, placed in the Temple one on top of the other. These boxes represent the macrocosm and the microcosm, one being above and one below. The unity of these two boxes as a whole implement represents absolute Unity between the Upper and the Lower. According to the Hermetic mysteries, the altar represents the base sphere of the Sephirotic Tree of Life, the sphere of Malkuth, or Earth. It is four-sided in representation of the union of the four magical elements present on the physical plane.

This type of altar is wonderful when performing rituals while standing, as will be necessary in most evocations, powerful conjurations, and aeonic and chthonic rituals. The construction of the altar as two boxes placed together is superfluous save for the effect it may have on the Hermetically trained mind. The main disadvantage in constructing and consecrating an altar of this fashion for use in your Temple is, once again, the immobility of the thing. Although it is made of wood, most often particle board, and therefore shouldn't be heavy, it is awkward and is sure to get in the way during rituals where standing is less desired.

A compromise between the two altars, the stone slab and the wood box, is the last and most highly recommended design for your altar. A simple slat of rectangular wood, edges and corners sanded round and smooth, is an ideal altar for use in the Black Magick Temple. Being at least an inch thick, it should have as much durability as you'll ever need. Being completely flat, you will never have problems with balancing objects on it - or balancing it on other surfaces. It can be set on the ground or on a tabletop depending on the ritual being performed. If this is the altar type that you desire, it needs to be made of oak, pine, maple, or another solid hardwood.

These three implements are to be consecrated together, preferably following the consecration of the Temple. Have nearby the

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silk cloths in which these items will be wrapped after the ritual of consecration. If the altar is to be stationary in the Temple, draping the black cloth over it will be sufficient, assuming that the area you have chosen for your Temple has no daytime purpose with which the altar's position and presence would interfere.

Begin the Consecration by clearing your mind and releasing your tension through controlled breathing as before. If there is consecrated purification water left in the bowl or cup used for consecrating the Temple, have that nearby as well. If all of it has been used, repeat the visualizations to charge the water with the needed cleansing properties.

The altar is the first tool to be consecrated. Set it where it will be during ritual. If you have chosen a stone altar, kneel by it on the ground, facing the southern point as always. If you have decided to use the Kabbalistic box altar, stand behind it. For the rite of consecration, you may set it on the ground, on a small table or stand, or you may even set it on your lap if its size is not too cumbersome.

Ritual tools are less polluted with foreign energy than the ground, not requiring the great amount of visualization and force of will that was needed to clear the Temple. Place your left hand an inch above the altar, allowing it to hover there. Close your eyes and inhale deeply, holding the breath then releasing it slowly. Silence your mind into a state of receptivity, the same state acquired in the exercises given in the third chapter of this book.

Rather than attuning your senses to the visual attributes of your surroundings, hone them into the space between your hand and the altar. Sense the energy rising from it, the invisible friction created between yourself and the tool. Feel the distinct magnetism that is produced by this interaction. When you have achieved an energetic connection with the altar, move your hand horizontally, maintaining the same distance between your hand and the wood or stone surface, as well as maintaining your relaxed focus. You should now be able to feel the energy of the entire altar as your hand moves over it.

A verbal exorcism as ornate and forceful as the Latin oration given earlier in this chapter is not required for the cleansing of these tools, although it still may be used if you found it to your liking. Otherwise, simply stating your will that the altar be cleansed from all energies not in alignment with the Works of Darkness will be sufficient.

Hold the cup or bowl of purifying saltwater in your left hand. If

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you have yet to charge it, do so now, pulling the same violet energy into it as was done before. Dip your middle and ring fingers of your right hand into the water, using those fingers to sprinkle the altar with the water. The fleeing of the energy from your altar will be less dramatic than when the Temple was cleansed, most likely feeling like an alleviation of a slight mustiness in the stone or wood.

Control of breath is one of the most basic and most potent components of a successful Black Magick Operation, as is the steady visualization of the final goal. Inhale as you dip your fingers in the water, and exhale as the droplets are sprinkled on the altar. As the air leaves your lungs, the energy will leave the altar. Visualize this taking place in as sharp and clear an image as you are able, seeing through your inner vision the mossy green energy evaporating from the altar.

If you have developed a distinct psychic awareness of the altar, you will sense the matter of it gradually being liberated of the impeding energies which previously inhabited it. The sensed cleanliness will peak, the majority of the energy having been sloughed from the stone or wood. This is a unique point which occurs in this and all other rituals, when the vital force and will has been exhausted, the Nexion has been opened, the universe has ceased its maelstrom and is waiting to move at the Sorcerer's command.

Hold your hand again over the altar, sensing the magnetic repulsion between your flesh and the inanimate material. You should feel a dramatic change in the energy rising from the altar. It may feel like a lighter, less dense energy, or it may feel void of all force whatsoever. In whatever way it manifests to you, what is important is that to you it *feels* clean and clear of its previous energy.

With a few deep breaths, empty your mind. Enter into a passive clarity, neither thinking nor wanting. Become a receiver, a mouthpiece for the Powers of Darkness.

Place your right hand on the surface of the altar. Feel the spiritual emptiness of it, the stark coldness that it has become. Know that it is inert, waiting for you to breathe life into it, to instill in it a new soul.

To the altar beneath your hand, state, "Creature of (wood/stone), I have taken that life and that power which was within you, and I have cast it away, as it does me no good. Now I give you a new power and a new life, in service to Darkness. Open yourself to receive it, and seal it

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into every fiber and grain of your creation, that it will never depart."

With your hand still pressed against the altar, lift your eyes upwards, looking towards the black sky. As you continue the invocation, see and feel those things that you summon gathering around you: "I invoke the Powers of Darkness. I call them into me. I summon the power of the Dark Gods, and open myself to receive it. I kneel here in this Unholy Temple and give my command."

Wait in silence for the Darkness to fall into the Temple, gathering around your head and resting on your shoulders. Call it forth with your will, visualizing the night growing darker inside the Temple. Continue your visualization and sensation of the gathering darkness until it seems near suffocating, at which point you are to completely clear your mind. Cease your struggles to bring to you the Powers and the Darkness and begin to allow them to work on their own.

As you have done before, pull the manifest darkness into yourself with inhalations, pushing it through your body and out of your hand. With your eyes open and fixed upon the altar, each time you push the darkness from your hand visualize it infecting the wood or stone, seeping into the most elemental fibers of the material, spreading through it in an expanding circle until the whole of it is soaked in the energy.

Before removing your hand from the altar, pronounce the following in order to seal the dark energy inside of it.

"Creature of Darkness, keep inside you this Black Power from this moment into endless oblivion. With it you will answer to my call and will fulfill my desire. Creature of Darkness, you are sealed and set apart as a servant of Black Magick."

If any mental image or sensation does not spontaneously manifest at the sealing of the consecration ritual, shut your eyes and visualize black scales covering the altar. Feel the energy hardening under your hand, encasing the altar.

The same format, given below in summation, should be used for the consecration of the dagger and chalice. These two remaining tools should be placed upon the altar to be consecrated, and each immediately wrapped in black cloth following the sealing. The following steps, as with all rituals, need to follow appropriate meditation and contemplation which will link your mind and power with the currents of Black Magick and with the tool itself, the being state invoked by such being carried

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throughout the entire working.

1. Purify the saltwater by drawing violet energy from above into yourself and channeling it into the cup or bowl of water.
2. Sprinkle the saltwater on the tool, verbally giving your command for the object to be cleansed of all interfering energy. This is to be accompanied by a focused force of will and visualization of the object being cleansed, and should be ceased only when the object is complete lifeless matter.
3. With the object to be consecrated held in your right hand, pronounce the affirmation: "Creature of metal, I have taken that life and that power which was within you, and I have cast it away, as it does me no good. Now I give you a new power and a new life, in service to Darkness. Open yourself to receive it, and seal it into every fiber and grain of your creation, that it will never depart."
4. Pronounce the invocation of the Powers of Darkness, being, "I invoke the Powers of Darkness. I call them into me. I summon the power of the Dark Gods, and open myself to receive it. I kneel here in this Unholy Temple and give my command."
5. In meditative contemplation, pull Darkness from the farthest reaches of the universe into the Temple. Having initially exerted the force of will and the energy to call such powers into presence, wait for them to begin gathering in the room like a sudden storm.
6. Channel the Darkness through your body, pulling it into yourself through inhalations and pushing out of you through your right hand with exhalations. In this manner, saturate the object with the Darkness, until it can hold no more.
7. Seal the power and the evil inside of the object, stating, "Creature of Darkness, keep inside you this Black Power from this moment into endless oblivion. With it you will answer to

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my call and will fulfill my desire. Creature of Darkness, you are sealed and set apart as a servant of Black Magick."

These seven steps being taken, as they are given above and explained in detail throughout the chapter, the Ritual of Consecration is complete, and the Works of Darkness are ready to be poured out upon the face of the earth.

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Of prime importance in the Workings and the general life of the Black Magician is the ability to effect and entirely alter first himself and his immediate environment and later reality as a whole. Without this power, Black Magick would be nothing more than a dead religion paying masturbatory homage to an empty dream. Even the Adepts of White Magick are bound in their ability to make dramatic changes in the world, their hands tied tight with vines of morality and "harm none" creeds.

The Black Magician knows that by sowing Darkness, he will reap Darkness and thus knowing, lifts his hand to heaven and brings to pass his sovereign will. He has made evil his ally, and has learned through his relationship with it the exact manner in which he is able to bring about his will. He is a living demonstration of the futility of opposition and the eradication of stifling assumptions of what is real and what is not.

Commanding weather, causing disease, influencing political and military actions, and generally writing the pages of history from a shadowed Temple is beyond the reasonable scope of most novice, and quite a few seasoned, Black Magicians. It is beyond what they consider to be real. Although the Master is able to do these without much resistance to his will, the Practitioner still cannot realistically put himself on that throne. Ironically, the single difference between the meddling Magician and the omnipotent Adept is his scope, the vantage that he has of the universe.

Organisms learn through experience, not excluding the more advanced organisms drifting around the physical world. When the Sorcerer attempts to summon legions of forsaken fiends to storm the gates of terra firma and bring it under his control, without ever achieving success in any other Magickal Operation, he has no psychological base for the success of this Operation save for fantasy. The result of such a Working will always be failure.

In order to succeed in all endeavors, the Magician must gradually

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accumulate a momentum, experiencing for himself that by his own effort all things are possible. Neglecting the first, and more minor experiments in achieving his goals through Black Magick and instead attempting that which he has been socially, religiously, and logically programmed to believe is impossible - and thereby failing at such attempts - will either cause the Dabbler to denounce the Powers of Darkness altogether, or will trap him in his dabbling ways, consoling himself in the belief that he has performed the most difficult of rituals and that he is a Master Sorcerer at large when in reality he has accomplished nothing and has become nothing.

It is important that this not be considered an admonition to straightway lower your expectations of what can be achieved in Black Magick. Once Mastered, the Powers of Darkness can and will bring into reality anything that can be imagined, visualized, and desired. Black Magick is an art, and many who read these pages have yet to dip their brushes in the paint. Mona Lisa can be recreated, as can any other artistic miracle, once the form is learned, practiced, and put into a frame of actual firsthand experience. Once the art is mastered, Mona Lisa will pale in comparison to the original beauty that the artist has yet to unleash upon the world.

Each developmental stage passed by the Black Magician is necessary for his Ascent, which is ultimately an Eternal process rather than a glorious goal. The Black Magician, at whatever stage of growth, constantly finds himself thinking, "I can do better than this! I've proven that I can accomplish so much. What more can I have? How else can I push myself and my world to the threshold? What other limitations which I have placed upon myself can I shatter?"

Even as he stands above creation, watching his pawns playing out their roles, pure will flowing down from him, bedding into the fabric of certainty, he will ask himself these questions, and will continue to Ascend as he answers them with action.

None of this is to warn that you start slowly or start small. Once the Power floods through you and you begin to take the events and circumstances of your life in your hands, there will be no slowing you down. Once you begin to experience success, getting you to accomplish minor feats will be impossible. However, you should begin by setting your goals within a realistic reach. Before trying to overthrow the whole of the Magian Lodge with a barrage of spells, give some thought

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to what you feel you are honestly capable of achieving with Magick at present. The adage, "If you believe you can, you're right. If you believe you can't, you're also right," is never stronger than when working within a paradigm as sensitive as the metaphysical.

Some may have a difficult time deciding which goals they should set their Magickal eyes upon, but have the hunger to begin putting into practice that which they have only dreamed of until now. Others know exactly what changes they want to make in their lives, and cannot contain their desire any longer. Either way, it is the act of reaching out with an invisible hand and taking complete control of his life that brings the Black Magician to the personal realization of what he is and what he is destined to become.

Even without this word of caution, the first goals which you may set your mind on will most likely be minor. Gaining the admiration of peers, the attention of the opposite sex, sex in itself, or more money than is had at the time are usually at the top of the list for most occult beginners. Often it is the desire for these trivial things which draws the Dabbler into the Dark Arts, rather than a genuine hunger for knowledge, power, and Ascent.

Using the simple rituals given in this chapter, these more mundane desires can be satisfied. They should also give the Neophyte a good idea of what the Works of Darkness may entail and what he may be capable of at the beginning of his journey. In performing the meditations and contemplations given in the third chapter of this book, you met with the Dark Path. In gathering and consecrating the ritual tools, you were firmly set upon the Path. Now, in reaching out and changing your world with Black Magick, you are walking the Path.

The statement could be made that all animals are Magickal beings, ritualizing in their own ways in order to attain a natural balance in the world and to find a place within that balance. Humans, on the other hand, seek to control that balance, to rule over it, and eventually to overturn it. Mankind has been given the godlike charge of domination expressed most subtly yet most dangerously in the rituals of Black Magick.

Even before Babylonia and Egypt carved their names in the tablets of history as spiritual and scientific forefathers of our race, the midnight desert was speckled with tiny fires around which the earliest Sorcerers

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sat. Their chants brought rain when needed or scattered the clouds when it had stormed too long. Their spells protected them from evil, and brought disease to their enemies. Their rituals, it is even thought, eventually brought about the first great civilizations upon the earth. This world was initiated into power not by the breath of God, but by fire.

The ancient link between fire and spiritual or self awareness is beyond dispute. The first religious ritual that was recorded in the Old Testament was Abel's burnt offering to God, a rite that is not specific to Judaism. While Moses spoke to God through the medium of a burning bush, inhabitants of what is now South America would incinerate strips of paper covered in their blood. From these flames the Vision Serpent would rise to carry the shaman from his body into the world of energy and spirit.

Fire is the supreme tool of the gods. It is the gateway between the worlds, neither here nor there, but precisely in between. In religious mythology throughout time and geography, fire has both acted as the mouth or the ear of the Divine, either instructing man through the visions in the flame, or sending his desires into the realm of creation.

Rituals involving bonfires, pyres, and fiery mandalas will be learned, practiced and mastered in your later Operations of Black Magick. Presently, however, the ancient Magickal fire will be concentrated upon the wick of a candle.

Candle Magick is one the first forms of ritual that the Dabbler or the Neophyte naturally discovers, learns, and finds success with. In practical terms it is simple to perform as it requires little memorization, ritualization, or exertion of raw will, although these are present in Candle Magick in a lesser degree than other occult practices.

At first sight, Candle Magick is exactly what the Dabbler was expecting from the occult. It bears a similarity to the simple spells seen in movies, where all that is needed is for the "right" person to verbally make a wish in the "right" wording, and it comes true before their eyes. Although the exact reason eludes them, every Working of Black Magick needs to involve candles, such is just the way things are, they assume.

After reading a few articles, slim books, or three-by-five cards accompanying "spell candles" at the local occult shop which claim to teach the basics of Candle Magick, the Dabbler will make sure he buys

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the right color of candle (preferably manufactured under the direction of a self-alleged Pagan), and will take the time and effort to memorize the sing-song poem that is sure to bring success. Fingernail clippings or locks of hair from the one he desires will be promptly acquired, and the ritual will begin. Just as was done every year on his birthday, the song will be sung, the wish will be made, and the candle will be blown out. And just like on his birthday, his wish hardly ever comes true.

As discussed in the second chapter of this book, only three colors are used in these Operations of Black Magick: violet, red, and black. In the earliest days of the occult, most, if not all ritual implements were handmade by the Operator for the obvious reason that one could not run to the corner occult shop and purchase these items. A large number of modern ritualists believe that this tradition should be held to as much as possible, citing that the act of personally manufacturing the implements in itself passes the Operator's energy and will into the object. Through the consecration rituals given in Chapter Four, however, this is done thoroughly, independent of the actual formation of the object. Unless it brings the magician to a feeling of competence or satisfaction in some way, there is no need to dye and form the candles oneself, or to ensure that the manufacturer was, in fact, a practitioner of the arts in some roundabout way. All that is necessary is that the candles are the appropriate colors, that the color is solid throughout the wax rather than a colored shell over white wax, and that there is a wick in the center of it on which the flame may seat itself.

Verbal incantations or affirmations of the will of the Sorcerer are important, having a definite place in Black Magick. Far too often, these incantations are superfluous, sounding pretty and dressed up in flower petals to the point that the original intent is hidden by the costume. As of late, a trend has been growing to make incantations rhyme, with the assumption that the rhythm of the thing will imbed the meaning of it in the deepest, most arcane recesses of the mind of the orator. In actuality, this has quite the reverse effect, leaving the witch with the tune in her head and the words lingering somewhere between the ritual and its success.

The incantations used in ritual should be simple, pointed, and short. If the Magician is reading it from a grimoire, he doesn't want his eyes to be buried in a book for half of an hour, his tongue wrestling with scores of barbarous names of evocation. If the incantations are

memorized, he does not want to have to pause every ten minutes to remember the next stanza or to focus so completely on remembering *what* he is saying that he forgets *why* he is saying it. Any distraction from the purpose of the ritual is unwelcome, and should be discarded or destroyed altogether.

Finally, in the rituals below, the Sorcerer will learn to establish a psychic link with aspects of his environment, with the human conveyors through which he works, and with the universe itself without the use of a physical medium aside from the candle's flame. Most ritual Practitioners will gather fetish items either belonging to their victims or evoking in their minds a clear image of what they desire. This is unnecessary; the only link needed is the vision and the connection made by the Black Magician's once latent abilities - abilities that will be cultivated and magnified through the Operations that follow.

In studying the specific abilities and powers granted by the spells and evocations of the classic ancient grimoires, the gulf between the Aeon of the past and that of the present is illustrated in a near comedie blatancy. Although the greater part of them are still relevant to the needs of the modern magician, there are a few that make the casual reader stop and wonder if they apply to him at all.

In the Third Book of *The Book of the Sacred Magic of Abramelin the Mage*, the fifteenth chapter, the Magic Squares therein are used "For the Spirits to bring us anything we may wish to eat or to drink, and even all kinds of food that we can imagine," complete with wine and cheese. Footnote D goes on to explain that "for this food although it be appreciable by the eyes, and by the mouth, doth not long nourish the body, which hath soon hunger again, seeing that this food gives no strength to the stomach."

Such food, as elusive as turns out to be, was desirable enough to be counted among the thirty chapters of *The Book of the Sacred Magic of Abramelin the Mage*. The powers that can end the life of a man and again raise that body from the dust and breathe life into it were used to summon an illusion of good food.

Today, if the Black Magician was in dire need of bread or meat, he would travel to the nearest market to purchase such items and enjoy them immediately or store them in his electric refrigerator. In the late 1300's, when the *Sacred Magic of Abramelin the Mage* was supposedly

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written (or the Operations of such magic learned by the author, Abraham), these foods were not so easily come by. Just a tease and a taste of them was relished and dreamt about by the average man, the value of what is now commonplace often being above gold.

The Black Magician of today has desires and goals quite different than those of Abraham the Jew in 1397, at least in the beginning. Love, recognition, money and power are chief among his lusts, taking different forms for different folks, but the desire is same in the end. Just as he has with food, once the more mundane tasks of life have been accomplished and the mean desires have been satisfied, the Sorcerer looks elsewhere, perhaps higher and further beyond for the untouched regions of his dominion. But all of the lesser desires and vices of man need to be sated in full before any Great Work can commence.

Love, recognition, money and power. These four desires, as simple and infantile as they may be, undoubtedly comprise the foundation of the Ascent of the Black Magician. Without first gaining complete control over his life in these most basic avenues, he can never hope to gain absolute autonomy. Godhood will elude him as he grasps for the keys to a power that he already possesses.

LOVE

Love presents itself in many forms, and obfuscates the observer just as nonchalantly. As ephemeral as it is, it is rarely called by its true name. When heard or spoken aloud, the word conjures images of Valentines candies, wet kisses, and the elation only experienced before a couple has become comfortable with one another. None of these are love. They are the cheap imitations concocted by the thalamus of man's brain to incite him into reproduction and the continuation of the human species.

In his *Eight Lectures on Yoga*, the Master Therion, Aleister Crowley, offers some insight into love, through the eyes of metaphysics - and physics:

This is that which is written in 'The Book of the Law' --
Love is the law, love under will — for Love is the instinct
to unite, and the act of uniting. But this cannot be
done indiscriminately; it must be done 'under will,'

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that is, in accordance with the nature of the particular units concerned. Hydrogen has no love for Hydrogen; it is not the nature, or the "true Will" of Hydrogen to seek to unite with a molecule of its own kind. Add Hydrogen to Hydrogen; nothing happens to its quality: it is only its quantity that changes. It rather seeks to enlarge its experience of its possibilities by union with atoms of opposite character, such as Oxygen; with this it combines (with an explosion of light, heat, and sound) to form water.

Although Crowley's explanation was presented as a parable of the spiritual or psychological union between the microcosm and the macrocosm, it can nevertheless be applied to the love presently in question. Desiring love does not automatically carry the romantic or heartbroken sentiments usually invoked by the word, though it often may. Friendships, companionship, reuniting with family, even sexual fulfillment are all forms of love, the uniting of different elements to fortify the whole. Given enough thought, very few people are able to say that they have their fill of love which never is unsatisfied.

ATTRACTING LOVE

It is not rare for the Practitioner to have a desire for love, yet for such a desire to be vague and unformed. He doesn't have a specific goal, although his longing is strong enough to warrant ritual action. The uncomplicated ritual below has proven its worth in bringing love into the Practitioner's life in a form that may or may not be anticipated. Once the will of the Black Magician has been catalyzed and released through ritual, the universe begins to move, the Powers of Darkness creeping between every molecule and shifting planets to accomplish the set goal. The result will always be in accordance with the will of the Sorcerer, and if it is left to work the details out on its own, the forces of Black Magick will bring him that which is most needed, although often that which he has yet to realize that he desires.

Before the ritual itself begins, the Temple should be properly prepared. A comfortable chair should be set facing south, the altar before it. The ritual dagger is to be set on the right side of the altar, the

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chalice being set to the left. A single long, tapered, black candle should be set in the center of the altar. All other objects or furniture need to be removed from the Temple.

In order to feel more "authentically" sinister or satanic, a good deal of Neophytes want to dress the part for ritual, donning hooded black robes or drawing inverted crosses on their faces. Rest assured that the demons do not care how you look. The Powers of Darkness will not act more favorably towards one who *looks* sinister than one who *is* the essence of Darkness but has the appearance of an insurance salesman. An unfortunate large amount of modern Satanism is a watered-down and sterilized derivative of the mockeries of the Christian Church ceremonialized in the sixteen hundreds by the disfellowshipped and discontent. Very little of what is now called Black Magick is at all the progeny of the sinister rites that predated the first religions on this planet.

Black robes, inverted crosses, and pointed hats can all be left at the costume shop when engaging in the Works of Darkness. Also, "skyclad," rites, or rites conducted in the nude, have place only in rituals of orgy; otherwise, they are a distraction to oneself and to fellow participants, despite their claims of "sexual liberation" and "self-comfort."

A simple pair of pants - black or some other nondescript color being preferable - is all that is really needed. Performing these rituals barefoot and naked breasted is recommended, as it allows an intimate unity with the Temple, the powers called into it, and permits the greatest freedom of movement, while maintaining a sense of suitability.

1. Open the ritual with meditation. Softly shut your eyes and take a deep breath in. Release the breath and release your tension. Continue breathing, clearing yourself of all unproductive energy. View the Temple through your inner vision and gradually bring the image into clarity. Your main visual focus should be the altar rather than the walls, ceiling and floor of the Temple.
2. Place your hands on the altar, palms down, linking yourself to that tool, uniting with the foundation of your will. With the emergence of what has now become modern Paganism, the

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ritualist has endeavored to separate himself from his ritual, trying to objectify the experience rather than to experience it himself. The hands are the tools by which man is able to take an ephemeral thought or desire and built it into a solid form. Those that have practiced the Arts of Magick in any depth will notice a unique quality develop in the ritual and its success when he includes himself in the ritual in the same way that the chalice, dagger, and altar are. Throughout this ritual and most others, your hands should be placed on the altar in this manner.

3. Open your eyes and gaze at the candle. Visualize and feel a dark power welling up inside of it, growing with every second of the ritual, the vibrations pushing their way up the wax and into the wick.
4. Light the candle. Visualize the energy stored in the candle expanding through the burning flame and spilling into the Temple. Feel it throbbing, waiting to be released from the Temple walls at your command.
5. Gaze into the candle's flame. Watch it dance and flicker. Feel its heat, its life beaming out into the room. Look through the yellow and gold fire into the heart of the flame, at the blue and green tongues rising from the wick. Feel yourself swaying with the flame, your energy rising as the flame rises, shrinking when it shrinks, dancing as it dances. Lose yourself in the candle's flame, letting your mind be burned in it save for the thought of the ritual and the goal. The spiritual dance that you share with the flame is a mutual understanding of the purpose of the ritual, an intimate conversation and agreement.
6. Still gazing into the burning wick, visualize a bright sphere red light surrounding you. Know that the light is being fed by the black candle, making it stronger and more vibrant as it burns. See and feel the rays of the red aura moving through the walls of the Temple, traveling endlessly and affecting all that it touches. Sense that everything touched by the red light

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is drawn to you, compelled to deliver the love that you are in need of.

7. Hold this image in your mind as long as you can, sensing the reality of it. Cement in your mind that this visualization is your awareness of the actual happening.
8. Eyes still fixed inside the flame, state aloud: "By the Powers of Darkness, I compel the universe to bring me love. By the Powers of Darkness, I command love to come into my life, to enrich it and to fill it with happiness. All things beautiful and good are mine, and are delivered to me immediately."
9. Sense the energy rushing about you, stirring through the universe to bring your will to pass. Feel the red light around you solidifying and know that it will remain as it is until the love that you seek is yours.
10. Speaking directly to the candle, state: "By the Powers of Darkness, my will be done."
11. Blow out the candle and breathe in the smoke. It will rise into the air and will whisper your command to the universe, and the love that you desire will be yours.

COMPELLING A LOVER

Most Neophytes on the path of Black Magick have little favor for the idea of allowing the universe and the Powers of Darkness to make decisions for him. He wants to exercise complete control over his world, not relinquishing the smallest portion even to his greatest ally. Rather than giving the vague command to bring love in whatever form is most suitable, he chooses for himself what he desires. He places the crosshairs on his own victim, to draw her into his lair and to keep her as his.

A word of caution must be made in the matter of overwhelming another person's will and effecting her thoughts, feelings, and ultimately her actions: do not become the victim of your own love

spell. Keep firmly in your mind that she is your plaything and nothing more. So long as her body lives, her true desire will eventually resurface, and the chances that she will freely choose to stay with her captor is slim. Even as the Neophyte, seek to be the Master, not the slave.

As earlier evinced, you will not need to gather any personal effects from the victim of your Magick, although it is necessary to be able to conjure into mind a clear image of her. The more senses you can utilize in the ritual, the better its chance of success. If you can remember the way she smells, how her voice sounds, or the softness of her skin, you will penetrate her more intimately with your Black Magick.

As one last warning before compelling a lover, make your goals reasonable and realistic. It is a waste of time and energy, both on your part and dreadfully worse, on the part of the Powers of Black Magick to attempt a ritual with the goal of having orgiastic sex with the most recent Swimsuit Edition models. It isn't going to happen at this point. Look around you at what is feasible, yet still is a stretch without a push with the left hand black. A rule of thumb is that the more accessible you are to her once the spell is cast, the more easily you will reap the rewards. She will need to know where and how she can contact you, or better yet, she should "consequentially" be in your presence once her heart has been enslaved.

Once the ritual has been performed, she will begin to think about you quite spontaneously. Each time you are brought to mind, she will fall deeper into the spell, thinking she is falling deeper into love. Allow this to take place as if it were natural, instead of blowing out the candles and immediately phoning her to ask for sex or a date. Both of these, and much more, will happen in short time.

Set up your Temple as before, altar always facing south, dagger to the right and chalice to the left. Although these items may not be directly used in the present ritual, their presence is important. Even if they never touch your hands, they are amplifying the energy of the ritual, acting as prisms of the power that is summoned.

Place two candles on the altar, one black and one red. Both should be about an inch from the center of the altar - the black candle an inch to the left and the red candle an inch to the right. Neither of the candles should have been used previously, both of them new and unburned.

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- i. Open the ritual with meditation. Softly shut your eyes and take a deep breath in. Release the breath and release your tension. Continue breathing, clearing yourself of all unproductive energy. Place your hands on the altar and view the Temple through your inner vision and gradually bring the image into clarity. Your main visual focus should be the altar.
2. Open your eyes and let your gaze rest on the altar as a whole. Visualize energy rising from the material of the altar like steam. Try to see it with all three eyes, and feel the humidity it creates. Feel the air thickening with the energy, ready to catalyze your will.
3. Light the candles, first the black and then the red. In the Works of Darkness, candles are always lit from left to right. When two candles are used of different colors, there is always one passive or receptive color and one active color of candle; in this ritual, black is passive and red is aggressive. One brings in energy and one projects it back into the universe in a form that has been transformed by the ritual. Just as the left hand takes and the right hand gives, the passive candle is placed to your left and the aggressive candle is placed to your right.
4. Sense your focus and will tightening, narrowing in on the one you desire as the candles begin to burn. Gaze into the flame of the red candle. See her in your mind as clearly as you can conjure. Feel the link being established between her and the candle's flame, the emotions brought by the image of her traveling through your eyes and burning on the wick of the red candle.
5. Gather in yourself any feelings you have for the victim. Eyes still locked with the flame, your will still pouring into the candle, dwell on the thoughts and feelings for her. Rather than becoming lost in these thoughts and emotions and allowing them to take precedence over the time that has been set aside for the Working, direct them like beams from your eyes into the burning candle. Sense the existence of these thoughts being

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incinerated in the flame, not destroyed but translated to another plane, a greater state of being where they may affect change.

6. To the red candle, state: "By the Powers of Darkness, I sacrifice my love and my lust. I lay them both here on this altar and bury them in flames. Take these emotions from me and return them to their source. (Victim's *name*) has infected me with desire, and this plague I return to her/him. Cause her heart to burn within her chest for me. Cause her mind to dwell always on me. Make her desire me as I desire her."
7. Feel the final drops of emotion spill from you with the speaking of this command. Rather than being wasted in space, sense them flying through the flame of the red candle towards the victim. Do not visualize the energy currents of the ritual, however, but simply *feel* them working, keeping your mind upon the final goal.
8. When all emotion for her has been drained, turn your attention to the black candle. Gaze deep into it, as if your gaze is meeting the abyss.
9. Sense the darkness swirling and churning. Feel it flooding those empty places inside yourself where affection used to reside. Sense it gathering around the burning candles, taking your desire in its claws, waiting to be released from the Temple walls to do its work.
10. Fix in your mind the final outcome which you desire. View it as an image locked in your inner vision, or as a scene played out before you. Your emotion having already been spent, this visualization should produce little or no sentiment, but instead will shatter your being with the knowledge of what is to be. Feel as if the image in your mind is not some distant fantasy or wishful daydream, but is a reality, here and now.
- n. Allow the Darkness within you to carry the power of this image

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into the Temple, your desire no longer trapped inside but freed, unchained and unrestrained, no longer devastating your mind and heart with stagnant lust, but willing to devastate all of existence to bring such into action immediately.

12. Call out: "By the Powers of Darkness, I command that_____ be brought to me, to the fulfillment of my desire. Cause her heart to turn to me, her mind to turn to me, and her body to turn to me. By the Powers of Darkness, my will be done." As this is spoken, feel your wishes riding on the same currents of air which carry the words, released from you, into the Temple, and into the heart of creation.
13. Blow out the candles, the red first and then the black. Breathe in the smoke and smell the melted wax - these are the heralds of your will's manifestation.

It is important, directly following a ritual wherein your will is asserted upon the fabric of the universe so strongly, that you engage in some mundane activity. Watch television, listen to music, play a game or prepare something to eat. Get your mind far away from the Temple and the Works of Darkness therein performed, as the meaty brain is a delicate thing and is only burdened when faced with the challenges of assigning logical and linear values to the incomprehensible.

Shortly, you will feel as if the ritual was a dream, or was performed in some ancient past life, not quite real, but a shadow of a memory. As it fades from memory completely, the reality of the Working will startle you with its success, the fruit of your desires laid at your feet by the Powers of Darkness.

The first time that I can recall having achieved success with this above type of "love spell," I was sixteen years old, had just moved from a large, west-coast city into a predominantly Mormon southwest community, and found myself a frequent "strike-out" with the local young women of the Church. I sat in my desk in first year German, the stench of my pre-class cigarette wafting from my blue flannel jacket and my unwashed nose-length hair. The bell had already warned the students that they were all supposed to be in their seats as I was, having

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the foresight to smoke their cigarettes quickly, or whatever other delinquent activities they may be compelled to indulge in before school began. Nevertheless, five minutes after that electronic bell had given its last warning and threat, the door to my classroom swung open and the tardy student that entered was one that I had seen every day in class, but had never before noticed in any conscious way.

"A long cigarette break might have kept her," I told myself, searching for the possibility that this girl who appeared about as purposely unkempt and fashionably grungy as I could have a moral code or the lack thereof more akin to mine than my other so-called peers.

My actual experiential journey into the occult had just been moving forward the months preceding the day that she was "marked tardy," and I was hungry to experiment with my newfound powers. I set my sights on her and performed a similar, although rough version of the ritual given above that night. Two days later the tardy girl was right on time, finding me in the food court of the local 10 shop mall. She asked to sit with me, and I allowed the Magick to work itself. Her lips were blue from her raspberry sucker, which opened the door for innuendo peppered conversation.

We parted for the weekend laughing and smiling, although mine may have seemed a bit more like a cackle and a grin.

Monday morning we did not speak in class, as if I had never seen her enter late the week before, and had never chosen her to be my victim. I half-expected her to take a seat on top of my desk and begin our whirlwind romance with a kiss. I wondered if the ritual had given me a single opportunity at the mall, and I had passed it up.

I dragged my feet through the linoleum halls to my next class, head down and heart sunken. As I considered the failure of this ritual, and even the failure of Magick as a whole, the girl who was late to class on the right (or wrong) day called after me. Jogging to catch up, exhausted and out of breath, she managed to announce, "I wanted to call you over the weekend, but realized I didn't get your number the other day." I stared at her. A blank, dumb stare. She looked at me in wonder, asking herself if she'd made a fool of herself, or perhaps if I was just a fool.

"So..., can I have it?"

That one ritual, half-assed and muddled with my own

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inexperience, led to a short-lived but intense relationship. It also led to the realization that through the Works of Darkness, I could at least temporarily bind the hearts of those that I desired.

BRINGING FRIENDSHIP INTO FRUITION

Sometimes love and romance have nothing to do with one another. There are times when a friendship is budding or is glowing just over the horizon, lacking only Apollo's tow to bring it into morning. Or, perhaps, such an imminent companionship is nowhere in sight, loneliness impeding your ability to feel complete.

The following candle burning ritual is not meant to control the thoughts and emotions of those to be effected, for, what satisfaction could be found in forced camaraderie, but instead will harvest the emotions and energies already existent and bring situations to a summit without waiting and wading through time.

The altar should be arranged exactly as it was for the ritual of attracting a lover: the ritual dagger set on the right edge of the altar, the chalice on the left and a single, tapered black candle in the center.

1. Open with meditation and clearing of the mind.
2. Place your hands on the altar, open your eyes, light the candle and let your gaze fix on its flame, sinking into it as before. Sense the initial culmination of Magickal powers in the flame and in the Temple.
3. Hold in your mind an image of being surrounded by friends. See in their eyes genuine concern and caring for you. See in their smiles an untainted happiness in your company. Feel your own personal satisfaction growing as you look on at this group of unmade friends. This visualization, of course, is extremely personal and personalized, each Black Magician's unique wants manifesting first in his visualization of the goal. If there is a specific person or group of people with which you desire to strengthen your friendship, see these people around you. Feel the closeness of their presence. Feel the unspoken connection had with them. Bring their faces and personalities

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into your visualization.

4. Let the emotions spill from you into the Temple. Release your longing and loneliness, allowing it to purge from you in whatever form it may.
5. When the emotion that has been trapped inside has been released, call; "By the Powers of Darkness, I draw to me those that would be beneficial to my life, those that would complement my existence. Bring them to me and let the friendship that is begun flourish. Pull me from my dark well of loneliness and bring them to me." Again, if there are specific people who you wish to be effected by this working, include their names in the oration, such as "I draw_____to me, as a person beneficial to my life... etc,"
6. Try to feel the specific individual energies of these people being drawn to you. At the same time, release whatever longing for friendship that still resides in your heart. Transfer one for the other in your thoughts and your feelings; transfer your loneliness for the warmth of friendship, until the glow of it radiates from you and graces you with a contented smile.
7. Once this psychological transfer is complete and you are left no longer feeling alone, but knowing that your friends are on their way, gaze deeper into the black candle's flame. Seal the ritual by stating, "Bring them to me! By the Powers of Darkness, my will be done."

Within days you will begin to see the success of this Operation blossoming. Little conversations will be started, jokes told, or even simple salutations that will tell you that you are not alone. Let this feed itself, returning the gestures and reaping the friendship which will ensue.

MONEY

Unlike animals and the lilies of the field who are content to exist in the moment, allowing tomorrow to care for itself, humans look ahead into the vaporous apparition of an uncertain future, scrambling to secure the dream of it by the acquisition of treasure. All of the classic grimoires contain various incantations and evocations whereby the Black Magician may open locked treasure chests, excavate buried rubles and pirate the loot of kings without ever leaving the ritual Circle.

Either buried treasure is becoming scarce in the world as of late, or the path to fortune is becoming more available, as most Neophytes and Practitioners scan those spirits in the pages with a smile, continuing through the books to find something they can actually use. Although the true potency of such demons surpasses gold and jewels, it still does the average Magician little good. If gold is entombed beneath the sea, it will remain there as far as the Practitioner is concerned.

When the Magician calls out for the universe to bring him riches, those riches will be delivered in the most natural and harmonious way possible. Often, debts owed to the ritualist will be paid, career opportunities will present themselves, several "lucky" incidences will strike in quick succession, etc. How the money gets to the Black Magician is trivial and inconsequential so long as it does get to him.

Only one ritual is given here for the Magickal acquisition of money. Unlike love, recognition and power, the desire for wealth is specific, the only variable being the exact amount of money needed. Several forms of ritual to achieve the same result in the same manner is a waste of time and very valuable energy.

The following ritual is effective in bringing small amounts of money when needed. It is rare for a magician to have thousands of dollars delivered to his doorstep by the performance of such a basic ritual, 10, 50 even slightly over a hundred dollars would not be a stretch, however.

While talismanic Magick, sigil consecration, evocation and other advanced forms of ritual have the possibility of yielding much larger sums of money, the milk of the matter must be assimilated before the meat can be digested.

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The altar should hold a single black candle in the center, the dagger and chalice in their usual places. Modern magicians often instruct whoever will listen that the altar and the Temple should be decorated with images of the specific desire. In this case, the Practitioner is advised to scatter money, coins and bills, around the Temple floor and on the altar, or even to pin such to the Temple walls. It is thought that doing so stimulates and amplifies the Operator's own desire for wealth - an hypothesis which is undoubtedly accurate. However, the desire, which is ritualistically transferred to the symbols of wealth, is never fully released, such release being one of the greater keys of Magick. The coins and cash remain intact, as does the desire, never being set free to do its work.

The Black Magician is Operating in a world far beyond and beneath this one. Money is not the end result - is not the object of the Working - but is only a means to the individual and unique fulfillment of his desire. Surrounding himself with images of money (which, if he is performing this ritual to begin with, he probably does not possess in amounts enough to litter his Temple with) will only distract his senses from the desire or the ache which drives him to light the black candle and begin the ritual.

Just as no fingernail clippings or hair locks are needed to procure a lover, no dollars, yen, euros or marks are necessary to perform this ritual. The desire is guaranteed to already be present, and the visualizations and the ritual itself are sufficient to sustain it long enough for the desire to exist outside of its host and to move the seas to uncover the treasure.

- i. Open with the usual centering meditation, washing away thoughts and feelings which may interfere with its success.
- a. Light the black candle and gaze into the flame and return your hands to the surface of the altar. Let your mind become entranced by the dance of the flame.
3. Bring to mind the image of yourself possessing money. See a picture of the bills folded in your wallet or play a scene in your mind of spending the money. Feel the emotional satisfaction of knowing that the money is yours, that it has come to you and

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that you are enjoying it. Focus on the images and the development of this feeling until it is no longer forced, and a smile breaks on your face from the satisfaction.

4. Call out; "By the Powers of Darkness, I command the wealth of the earth to be brought to me. My poverty has come to an end. By the Powers of Darkness, my will be done."
5. Sense the power rising in the Temple, circling around you. Visualize a silver light surrounding you, attracting wealth and prosperity wherever you go. Throughout the next few days, remind yourself of this light and feel its presence, and its influence.

Often, after performing this ritual, money will be quite literally stumbled upon, a bill in the street or a small debt repaid. This is more likely a sign of the success of the ritual than the final outcome itself. So long as the silver light is seen and sensed surrounding you, small tokens of wealth will continue to present themselves.

The redundancy of these first rituals is necessary, like the repetition of verbatim prayers and memorized hymns, in practical illustration of the process of the Magickal formula. Through the practice of these minor rituals, or adaptations thereof, the Operator will be able to put a name to the powers rising up inside of him, and will be able to mark and identify the stages in which his will is forced into reality through the ritual procedures.

The great catalyst of the Magickal Operation is the culmination of the powers of desire, the release of that force in a sudden and ritualistic surge, and the withdrawal of the consciousness from both the ritual and the desire.

As of late it has become increasingly popular to command the Magickal forces not by any divine or diabolical names or powers, but instead by the elements of this world: fire, water, earth and sky. While such granola ritualists are drawing nearer to the beauty of the earth and the harmony of nature, they are neglecting that which endures beyond the grains of sand, the heat of fire, the refreshing water and the clear sky. Yet, they pay their dues to their Master, and the dust of the

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earth shall be theirs.

Here, the generic use of "by the Powers of Darkness," is entirely appropriate in the consecration of the initial alliance between man and that which lies beyond. As the rituals become more advanced and as the Neophyte is transfigured as the Master, he will progressively call these Powers by a truer name each time, until finally, all Work is brought to pass by the calling of his own name.

The basic ritual outlines given above can and should be personalized, experimented with, tested, and proven. Once the process is learned, it can be successfully applied to the completion of most minor Magickal goals. A good number of Practitioners are content to cease their studies here, using nothing but candle Magick to achieve whatever miraculous results that they seek in their lives. This is only the beginning, the doorway to unimaginable power, ability and darkness.

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One of the greatest attractions to the Dark Arts, yet at the same time the greatest deterrent, is the human awareness of the existence of malign and hideously intelligent demons. Their powers seem too great to be controlled, their wit too sharp to be matched, and their intentions too sinister to be predicted. They are the archetypes of mortal fear and undying evil. They are the spiritual incarnations of all things unknown. They are always there, hiding just beyond human detection, tempting, prodding, and possessing the human race.

Fear of demons existed long before movies about exorcisms and television shows about demon hunters were programming the masses to either fear the fiends or to scoff at them. Parents prayed for salvation from demonic retribution while wide-eyed children were kept awake with fear long before the Dominican monks distributed the *Malleus Maleficarum*.

Before the first alphabet was imprinted in clay or the first symbol was etched in stone, men knew of the demons. No church needed to direct their ears to the shrieking in the southwest wind, nor did the people need a priest to show them the dead bodies of their diseased neighbors. There was no big screen or TV set to dictate the shape the devil would take when he was risen, yet he still would rise.

While some animals growl, yelp, or run circles at the coming of the evil thing, humans tremble, having no defense against the breathing darkness. Cultures and religions divided by miles of ocean have all trembled at the mention of the damnable names of the demons, sometimes driven to their knees in worship and sometimes in agony. Their attributes rarely changing from continent to continent, their powers constant throughout the world and their continuous compelling effect on our history, demons have been the Black Magician's greatest ally and constant companion, his guide through the realms of chaos.

The ambitious Dabbler may dream of summoning armies of demons in a few words, the denizens taking shapes before him that are as easily beheld as the latex monsters in his movies, and sending them

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out into the world to vanquish his enemies, reward his friends, and seat him on a throne for all the world to see. He dreams of the day that he can find the right book and pronounce the incantations correctly so the demons can materialize before his eyes. He looks forward to drawing out the details of his deal with the devils, agreeing on the specifics, and signing his name or shaking hands to seal the pact. In some ways, the reality of working with demons is much easier. In other ways, it is infinitely more difficult.

Most western-minded people maintain a very narrow and altogether erroneous understanding of the existence, powers and fundamental intentions of demons. They are "known" as being the followers of Satan, who is also called Lucifer, who is also called Baal, etc. They fell with him from their Olympic abode, exiled to earth until their final day of judgment. Full of hatred for a God that abandoned them and a Christ that defied them, they have sworn their existence to the single task of the destruction of the soul of man, the only prized possession of their enemy. In vengeance they tempt men with lust, power, greed, anger, and all things that man's nature would eventually lead him towards anyways. In every bargain they strike, in every hand they shake, with every smile they are deceiving mankind, tricking God's herd one sheep at a time into damnation.

The story is very cut and dry. As a Christian once told me, "I've read the book, I know how it ends!" Unfortunately, one book cannot document this whole story.

One of the most popular grimoires among practicing magicians is *Clavicula Salomonis Regis*, otherwise known as the *Goetia*. Of the seventy-two demons listed in the pages of the *Goetia*, several are said to have specific knowledge of the battle in heaven and the fall of the angels. The Inquisition applauds the reaffirmation received when even the demons themselves speak of the glory of God and their own weakness in His light. Even the hosts of hell proclaim the word of the Bible to be true.

Once evoked, however, conversation with these Goetic entities will reveal quite a different truth of the nature of demons and the myths of religion. The author of the manuscript was writing such words in a very dangerous time to be liberal, especially concerning the views of the Church; he therefore masked the truth in the same veil of myth

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that his inquisitors perused, the same myth that the demons themselves will initially recite when asked of their nature, withholding the truth from those that do not want it. Only when the lie will not satisfy the Asker will the demon open the channels of revelation.

In less spiritually restrictive times and places, such as India, between 1500 BCE and 300 BCE, a greater understanding of demons is gained through the study of the Vedic texts and their companion, the Bhagavad-Gita. Among themes of Yogic discipline, nonattachment from the passions of the world, and focusing upon Krishna through all things, the powers and functions of Demigods and Demons are taught. The demons of Hinduism were called Asuras, which literally means "power hungry." They are godlike in their supernatural abilities, yet lack the divine consciousness and grace that would place them alongside the Devas. They are commissioned by Krishna in their work, yet believe that they struggle against Him, as they do not know even their own nature in fullness.

Commonly thought to be a purely peaceful and light religion, even Buddhism has courted the devil on occasion. Nichiren Daishonin, a Japanese priest whose philosophy revolved around the fundamentalist teachings of Siddhartha Gautama, is commonly thought to be the most recent incarnation of the Buddha. In his work, *Entrustment and Other Chapters*, Daishonin put forth his enlightened understanding of the design and intent of various demons.

It is the nature of demons to feed on human beings. Human beings are formed of thirty-six elements: excrement, urine, saliva, flesh, blood, skin, bone, the five solid internal organs, the six empty internal organs, the hair of the head, the hair of the body, energy, life, and so forth. Demons of inferior capacity feed upon excrement and the like. Demons of intermediate capacity eat bones and similar parts, while demons of superior capacity live on human vitality. As demons of superior capacity, the ten demon daughters subsist on human vitality. They are the powerful demons who bring about epidemics.'

After offering such a macabre view of the human/demon

relationship, Daishonin reassures the faithful student in stating, "There are two kinds of demons, good and evil. Good demons feed upon enemies of the Lotus Sutra, while evil demons feed upon the sutra's votaries." Here, the word "demon" is clearly in reference to the malevolent, vampiric entities, however, their alignment seems rather subjective. Although they are harmful by nature, it is only *who* they harm that determines whether they are good or evil. Buddhism, it seems, has all of the myth and little of the self-deception infecting most spiritual paths, freely admitting that *what serves me best is good, what does not is evil*.

To some groups, such as the Mayans and several African tribes, the demons were to be revered and worshipped as natural forces existing at a level far above human understanding. As in Egypt and Babylon, the evil ones held a position no less Divine than the celestial Gods. Prayers were issued to keep them away, and some were issued to bring them near.

Demons exist. Every scripture and religious text bears their testimony, demons seeming to be the one constant character throughout. Some texts may even bear their mark and signature, whereby they may be Summoned and an alliance may be made.

Prophets and Saviors are mere spectators of Darkness. Religions make wild guesses as to the nature of a thing they cannot understand because they have not experienced it. They speak of the devil and his agents, sounding much like prepubescent children gathered around an ouija board. They know nothing of the powers that sway all things around them, as they know nothing of the wind or the light of the sun. Only one that is immersed in Darkness can understand Darkness. Only one who holds the company of demons can understand demons.

DEALING WITH THE DAMNED

The incantations given in virtually every grimoire written and the traditions of every ritual system seem to evidence that there are three ways to ensure the cooperation of the entities that have the power to assist the Sorcerer. The first of these methods, and the most familiar to those that have no real experience or knowledge of the occult is the Demonic Pact. Immortalized by Goethe, Dr. Faust became the icon of the supposed demonist, as his life and death became the known

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path that the Sorcerer must walk.

Before the Pact can be made, an appropriate devil must somehow be tempted into appearance before the Magician. Often, as the case may be, the demonist must settle for the first demon that manifests, as he yet has the power, knowledge or skill to command invisible entities into appearance. Once the fiend has graced the Magician with his presence, the terms of the contract are decided upon - usually involving the loss of the soul and the gaining of unimaginable power - and the fates of both parties are sealed. The Pact follows a design that is fitting for men that have done business with other men, but preposterous to anyone who has walked with demons.

In *The Book of Ceremonial Magic*, Arthur Edward (A.E.) Waite gives his opinions of demonic pacts and powers.

The pact is a concession to the poverty of the operator's resources. In Black Magick, as in some other processes, the necessitous must be ready to sacrifice, and the sorcerer who is insufficiently equipped must pay a higher price in the end... Such persons, it is affirmed, will never succeed in evoking spirits unless they perform, point by point, all that is detailed hereinafter concerning the manner of making pacts with any spirit whatsoever, whether the object in view may be the possession of treasures concealed in the earth, the enjoyment of women or girls, and for obtaining any desired favour at their hands.²

Here, the famed A.E. Waite either makes a joke at the expense of the Dabbler who has not the experience and the guidance to successfully employ the help of demons, or he himself is the joke and the Dabbler, acting as the inferior pawn of the demons with which he should be in perfect alliance. As stated above, "the Sorcerer who is insufficiently equipped must pay a higher price in the end." What is this equipment, how is it acquired, and when are demonic pacts necessary?

An unspoken yet mutually understood pact is drawn between the Sorcerer and the Powers of Darkness the moment he chooses the Left Hand Path, and is strengthened and cemented in eternity with each

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Working. The same type of pact, wherein there is no contract signed in blood or virginal sacrifice, is made with the demon the moment the Black Magician rests his eyes on its sigil and its name and knows that with its assistance his goals will be achieved.

The second method by which the aid of demons is thought to be secured is the offering of gifts or sacrifices. This is a mainly predominate view in systems of folk Magick or tribal ritual. Demons are thought to exist in a state more enlightened than the Magician, an intermediary between man and God. As such, they do not desire his soul, as it already belongs to their employer. Instead, they must be appeased with offerings and enticed with contributions to ensure the favor of these Asuras.

These offerings are sometimes as simple as burning a candle inscribed with the name of the demon in thanks for the work that has been or will be accomplished, or may be as grand as a complete blood sacrifice ritual in honor of the demon. Some Practitioners believe that these tokens actually "feed" a specific power to the demon, on which he may subsist and grow stronger. Others feel that these are simple acts of remembrance, a thing that is rare and therefore prized in the demon world. By burning candles or performing a ritual in the demon's name, It is being honored and respected. It is remaining active in this world, even after Its work has been completed.

This tradition is self-contradictory in that it places the demon at a spiritual step higher than the Magician, yet at the same debases It with the assumption that Its greatest desire is to be remembered, and, in a way, accepted by the Magician. The Shaman is subordinate to the demon due to his need for the demon's assistance, yet the demon is made subject to the Shaman due to Its own social shortcomings. This paradox is rationalized, and perhaps partially rectified by modern Voodoo and Root Workers in pointing out that, "If *you* wouldn't do something for someone without getting anything in return, why would an astral entity?"

Demons do have an agenda in assisting the Sorcerer, just as the Sorcerer has an agenda in calling upon their help. Both are servants of Darkness, the Sorcerer and the demon. Each is the other's ally in evil. Both work together in bringing about their Sinister Dialectics, often without conscious awareness of the spiritual symbiosis.

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The third means of enlisting demonic support comes down from the medieval days of Sorcery. In the Grand Grimoire, the Magician is instructed to recite to the demon once It has been Summoned, "I am going to strike you and all of your cohorts by the power of the great Adonay if you do not grant to me that which I ask of you."

At this, the apparition will unequivocally reply, "Do not strike me anymore. I promise to do everything you want."

The above dialogue is characteristic of the interactions between Operator and entity throughout the majority of grimoires and medieval spellbooks. In much the same way the demons of the Goetia are presented in a manner less offensive to the Christian ruling class of the time, the grimoires in question present demons as inferior and wretched creatures, gnashing their teeth at even the mention of the name of Jesus.

Either the authors of these tomes were paying lip or pen service to their social superiors, or they were members of the Christian elite of the times, believing the words that they inked on their parchment. Whatever the case, those words endured for centuries, as did the belief that demons are the lowest of the spiritual creatures, creeping in the darkness because it is the only place that would have them.

As the result of this standardized information on demons, it became common custom, if not mandatory practice, to intimidate, threaten, and scourge the Summoned throughout every step of the evocation. Without such, the demon may forget Its place and rise into insubordination, becoming more uncontrollable with each second. Only when the evoked entity is properly subdued and degraded will it serve the Magician in utter fear of the godly torment hovering over its horned head.

Demons are the servants of Darkness, the emissaries of evil. They will bring about the miraculous and the terrible. They will make rivers of blood flow or mountains of stone crumble if needs be. But they will not do so out of fear or gratitude, but instead out of pure sinister comprehension of the eventual effects of such actions. They see the inner reality of things and follow all origins of action to conclusion. All that they do, they do with full knowledge of the path that will be traveled into an eternal round.

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THE DEMONIC HIERARCHY

Most neophytes and theorists posit that since Satan has become the archetype of supreme evil in the religion and collective mind of the Western world, he is the obvious head of the infernal hierarchy, the Lord of Darkness and King of this world. Since He is accepted as the Master of evil, it must be truth. Much like so many other blind guesses into the truth of the occult, this theory puts the mind of the Magician ahead of the real and tangible power of the demon in question. Although the various Christian churches infecting the world have preached and beaten into the minds of the masses that Jesus is the King of the Good and Satan is the Ruler of Evil, does not necessarily make it so.

Based on this myth, Satan is thought, even by many following the Left Hand Path, to be at the head of the infernal hierarchy. The *Satanic Bible* gives the names of Satan, Lucifer, Belial and Leviathan as the four Crown Princes of Hell, followed by a list of 77 devils from various religions, regions and times. Even though many of these devils predate the modern idea of Satan, they still are put forth by Anton Lavey to be subservient to the Crown Princes and obey the commands given in Their names.⁴

In the *Grimorium Verum*, three powers are said to govern the whole of the Works of Darkness: Lucifer, Beezlebuth, and Astaroth, whose characters and symbols are to be engraved in the given manner at the given time, lest the Powers of Darkness and all of the demons of the underworld rise up against the Operator.

The *Grand Grimoire* refers to "Emperor Lucifer, Prince and Master of the rebel spirits," a title which leaves little room to question the identity of the ruler of hell. While the descending hierarchy of demons may be summoned in His name, he responds only to commands given in the name of the Almighty.

The *Sacred Grimoire of Pope Honorius III* gives the names of and orations to four demonic Kings, under whom all other evil spirits are subject. "Come all Spirits! By the virtue of your King, and by the seven crowns and chains of your Kings, all Spirits of the Hells are forced to appear in my presence." Magoa is the King of the East, who commands the armies of Massayel, Ariel, Satiel, Arduel, and Acorib. Egym is the King ruling over the South, who commands the armies of Fadal and Nastrache. Baymon is the King of the Western quarter, commanding

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the armies of Passiel, Rosus, and many others. The King of the North is Amayon, who commands the armies of Madael, Laaval, Bamlahe, Belem, and Ramath, Amayon also appears in several other grimoires as a King of Hell, although his name is spelled differently throughout.⁵

Simon's edition of the fabled Sorcerer's handbook *Necronomicon*, supposedly translated from an archaic manuscript in the early 1980's, gives a precise chain of command for entities of both dark and light, the Ancient Ones and the Elder Gods. The Elder Gods, championed by a Jupiterian deity Marduk, represented the planetary and astrological powers, while the Ancient Ones were the icons of chaos, led by their worm Queen Tiamat, and her cohort and military general, Azag-Thoth, the blind god of madness. All of the spirits and powers given in the *Necronomicon* fit perfectly into the ranks of one camp or the other, and the Superior Spirit of each is easily identifiable.⁶

The *Goetia* offers greater detail than most grimoires as to the exact hierarchal structure of the demons, especially Aleister Crowley's second edition. The 72 demons of the *Goetia* are first divided into two categories: day demons and night demons. This division has little to do directly with the demonic chain of command, but is more a point of reference for the powers, abilities, and restrictions of each demon, as do the astrological associations given in Crowley's second edition.

The Goetic hierarchy is headed by Lucifer, who is never spoken of directly in the text, but whose indisputable reign is alluded to by the mention of the allegiance of various entities listed. Lucifer seems to be immediately followed on the chain of command by the nine Goetic Kings, Bael, Paimon, Beleth, Purson, Asmoday, Vine (who is also an Earl), Balam, Zargan (who is also a President), and Belial. The hierarchy continues to descend with the Marquis, Dukes, Prelacies, Knights, Presidents, and Earls.⁷

The above examples taken from some of the most well known dark grimoires evidence the differences between each account of the demonic hierarchy. Two factors obstruct the honest student from understanding the hierarchy, and from gaining a working alliance with demons; the lies intentionally created to mislead the uninitiated, and those lies that developed of their own accord.

The first fallacy of the known demonic hierarchy is at the very head of it. Nearly all grimoires used in occult Workings and study seat

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Satan in one of his facades and designations on the highest throne of hell. Setting aside the misguided and misinformed, Satan holds reign as the Lord of Darkness only in the scripts and minds of Christians.

Appearing in the Old Testament as an emissary of God, and angel of light sent to earth to perform very specific tasks on His behalf, Satan was feared only in his position of the Accuser of heaven's court, bringing to light the misdeeds of the defendant. The New Testament shows Satan as the inspirer of false prophets, the Prince of Lies and manipulations. Not until John's *Book of Revelations* is there mention of the specific entity, Satan, as being the evil overlord that the Church has invented him to be. Further, it wasn't until around the fourth century CE that Satan was installed as a permanent fixture of Christian doctrine.

Many will argue that Satan has appeared in Egypt as Set, among the Yzedis as Melek Taus, as Pan to the Greeks, etc. Although, after the fact, a likeness may be construed, none of these are Satan, most evil archetypes holding rank with the Gods rather than as heaven's outcast and an earthbound demon.

Who, then, is in command of the demonic armies? The answer is found in the question; he who commands the demonic armies is in command of them until they are released from his service. The classifications and offices of demons as they are given in grimoires are of value to the Black Magician only when he is dealing with several entities found in the same text, and as an internal significator of the demon's powers, attributes, temperament, and reach.

This ranking system will also give the Evocator a good idea of the entities that may be under the control of the demon, such as familiars or subordinate spirits. Usually, a grimoire will give the number of legions of inferior spirits that are in service to that demon, each legion traditionally having between three to six thousand spirits in its ranks. These nameless foot soldiers of the astral plane are the errand runners for the demon that has been evoked. If a person needs to be swayed by demonic influence, King Paimon will assign as many familiars to the victim as needed, prodding and coercing day and night until the result is achieved.

When working with demons, as the Black Magician must inevitably do, there is no practical need to thoroughly investigate the complete genealogy and hierarchal standing of entity to be Summoned,

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although doing so will give the Evocator a better understanding of the demon. Still, when the demon stands before you, welcoming you into Darkness as you welcome it into this world, the line between Master and Slave blurs beyond recognition. The Dark Adept and the demon have in mind the same goal, the which is accomplished with every Working, despite appearances of immediate triviality. The demon and the Sorcerer are co-workers with Darkness.

DEMONIC POWERS

The Black Magician is able, given the knowledge, discipline, and practice, to Operate upon the physical world without the use of the medium of the body. He may cause the whole of his consciousness to separate itself from the brain, allowing him to move freely about the universe, observing events regardless of spatial or temporal restraints. Thus freed, he may also leave this universe altogether, rising into realms beyond the flesh, embracing that which does not die. Putting into practice the things within this text, the Sorcerer may create a whirlwind of power, beginning at the altar before him and sweeping over the earth until his will is accomplished.

The Master of Black Magick can do anything and everything, so long as he takes the necessary steps to bring himself into a being state conducive to the precipitation of his will. Demons have quite the opposite obstacle; they exist in a constant state of power, having to step down from their dark thrones for a moment in order to communicate with the Magician.

Demons are ancient. Before the atmosphere of this planet could sustain life, they were here, hovering above the heat of the magma and breathing the sulfurous air. Before the planets of this solar system began to evolve from gasses, the demons were there, in the blackness of space, watching and influencing events, preparing the way for the Sinister Dialectic. Before man began to devise evil, evil existed.

Moving through the spaces between every atom, riding on the astral winds through galaxies and empires, silently watching worlds rise to glory and extinguish themselves in the fires of war, demons have learned the secrets of power. They have learned the most inner workings of creation. They have learned how to flap the butterfly's wing to cause a tempest that would devour the world.

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The power that demons have is due in a large part to the knowledge they have gained over endless time. Although the essence of the Black Magician has existed as long if not longer, the translation of its experiences to the frail consciousness of the human vessel is distorted, if not altogether absent. Not moving from one identity to another, not having to transfer whatever knowledge they can and relearn the remainder, the knowledge of demons is eternal.

As touched upon previously, grimoires list incredible feats that the demon may perform on behalf of the Evocator, as well as the unimaginable information that can be obtained through the evocation and conversation with the demon. Some of the demonic powers listed are obvious and practical, like Bechard's ability to bestow great wealth or Guland's power to cause all varieties of disease.

Some professed demonic abilities, however, are more obscure, requiring creative thought, intuitive glimpsing, and personal interaction with the demon to understand. Can Duke Berith, the twenty-eighth demon of the Goetia, turn any metal to gold, or can the Goetic President Foras impart invincibility to the Sorcerer? While these things can be brought to pass through the evocation of Berith or President Foras, they are given more as analogous capacities, equivalencies to the greater powers that they have. While gold can be turned to lead, Berith is more apt at teaching the student of the Dark Arts the method of distorting the illusion of reality to meet his desires, or erasing the illusion altogether in the form of a spiritual alchemy that would refine the gross consciousness of the human being to the point of perfection - self godhood. Likewise, the President Foras may shroud the Summoner in an astral light that would dissuade others from harming him, and perhaps even bending the threads of fate, a more potent effect of evoking him would be to master the ability of conscious immortality, cementing that which is Eternal here and now, and carrying that beyond the flesh.

The greatest power of the demons is their ability to tutor the Black Magician in the Arts, to guide his every step towards Mastery. A time will come for each Evocator when words will no longer do, and information must be passed from one to the other through pure flow of intelligence. This, as well as every other superhuman ability, may be learned, practiced, and Mastered. All that the demons do and know can and will be the Black Magician's, in time.

DEMONIC MANIFESTATIONS

"Lucifer appears under the form and figure of a comely boy; when angered, he is shewn with a ruddy countenance, but there is nothing monstrous in his shape. Beezlebuth appears occasionally under monstrous forms, such as the figure of a misshapen calf, or that of a goat having a long tail. Astaroth appears of a black and white color, usually under a human figure, but occasionally in the likeness of an ass."

In the Practitioner's first demonic Workings, a cloud of smoke and a rumbling thunder is not likely to herald the coming of the Summoned. Although the initial manifestation of the demon or demons will be less phenomenal, that which does occur is likely to have a greater and more substantial effect than what the Magician may expect.

After the mental and psychic connection has been made with the demon, even before the incantation of evocation is recited, the Practitioner will be able to sense the individual and intelligent essence of the Summoned gathering form, hovering just beyond detection in the realm known as Spiritus Regnum, or the Spirit Realm, neither here nor there, but in between. Often, this connection is of such strength and intensity that the Evocator stops there and proceeds with the demands for which the demon has been summoned. At this stage, if the Operator has been trained to do so, the entity may be viewed through a scrying mirror or otherwise communicated with through various other clairvoyant instruments, or it may be seen through the inner eye. This is the first stage of manifestation, that of mental awareness of its presence. The mental manifestation of the demon keeps it far removed from the Temple, yet still allows at least one-way communication to take place.

When the above described link is established with the demon and the Operator recites the incantation and uses his own will and power to pull the demon into the Temple before him, an astral manifestation will occur. The demon will have condensed its energy and intelligence into an astral body which is focused and concentrated into a confined space before the altar. The Operator may sense a definite change in the atmosphere, air pressure, wind, etc. Often, he will feel prickling on his skin, shortness of breath, slight dizziness and a humbling

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awareness of his own smallness in the presence of the Ancient One.

The demon being thus astrally manifested, the Evocator may utilize the clairvoyant faculties which he has developed to hold open communication with the Summoned, either through direct astral vision or through a clairvoyant medium of some sort. The evoked entity will still be seated on its own plane, although the physical and the astral will overlap one another inside the Temple,

The final and ultimate manifestation of the demon is a complete manifestation on the physical plane. The entity will move from its home on the astral plane, will traverse Spiritus Regnum, and will gather a "body" in the physical Temple itself. Such is the manifestation that is usually expected by the Dabbler in his first attempts at evocation. He anticipates a swirling of atoms and electrons, a condensation of black mist, and a wicked looking man stepping out of the void to greet him.

Although the demon may be fully manifested on the physical plane, it most likely will not be seen by one who is not prepared through discipline of the senses and the mind, to see it. The Black Magician who *has* prepared himself, however, will gaze at the once empty space before the altar and will behold the fullness of the glory of evil, embodied and waiting to take Destiny by the tail.

The demon, as well as every other astral entity, will first appear in a shape and form that is most suitable to its particular powers, function, office, and ability, as well as the expectations of the Evocator. The initial connection made with the demon at the onset of the evocation brings it and the Operator into very close psychic proximity. In this closeness, the demon has little trouble discerning the hopes, expectations, and most certainly the fears and weaknesses of the Evocator. Hoping to gain power over the evocation itself, and to overwhelm the unprepared Practitioner, the demon may first assume a form that is not at all human and is likely to cause the metaphysical experimentations of the Operator to cease then and there.

Maintaining disciplined focus and bearing from the moment he steps into the Temple to the moment he departs, the Black Magician should experience a smooth and successful evocation. Knowing that the demon may take on whatever shape it wishes, the Evocator should not even allow the seeds of consternation to stir when he beholds in his mind or his sight dreadful visions of the demon. Instead, staring straight

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into the face of oblivion, he should make known his desire for the demon to assume a shape that is more pleasant to behold and to speak in a voice that is not difficult to discern, A complete lack of fear and reaction, the same detached manner in which the demon views the Evocator, is the key to the balance of power between both.

A DEMONIC INTRODUCTION

The following ritual is given as a means by which you may experience an initial introduction to the servants of Darkness, and by which they may be introduced to you. The demons that will come are not those found in grimoires, nor are they demonic dignitaries. They are wandering demons of the night, riding on the breeze and crowding round the places that shine with power.

The altar is to be set facing south, with enough open space between it and the southern wall for three grown men to stand. The dagger is always placed to the right and the chalice to the left side of the altar. Two candles should be set on either side of the altar, each on the inside of the chalice and the dagger. Between them should rest a blank square of paper, at least three inches squared, accompanied by a black marker. A notebook and pen should also be at hand, on the floor to the right of the altar.

1. To open the ritual, sit in meditation. Clear yourself of all thought and feeling, becoming a clean vessel for the Powers of Darkness.
2. When dealing with entities, it is usually necessary to form a boundary between you and them, which they cannot cross or violate in any manner. This is done through the formation of a Circle. Stand in the center of the Circle, facing south, the ritual dagger held in your right hand. Breathe in, feeling your own power moving inside of you, sensing the fire of your will rising in your being. Point tip of the dagger towards the ground, on the southern side of the altar. With your eyes open, focusing on the spot on the ground to where your fingers are pointed, exhale, pushing the power inside yourself from up to your chest, through your arm, vibrating through your

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fingers, and finally through the dagger. Visualize this energy as a bright blue ray of light coming from the ritual dagger and touching the ground. Visualize the ground being branded by the blue energy, the tiny spot that it touches being singed by its heat. With your arm still outstretched, dagger still pointed at the ground, rotate your body on an invisible axis beneath you, turning clockwise. Visualize the blue beam of light moving with your arm, leaving its trace on the ground as a blue circle surrounding yourself and the altar.

3. When you have arrived back to the south and the Circle is complete, visualize the ray of light shutting off and lower your arm to your side. Sit behind the altar, place your hands upon it, and close your eyes. See the Circle in your mind surrounding you. Feel its power of protection emanating from the blue line of energy.
4. Once the reality of the Circle is made sure, light the candles.
5. With the black marker draw the symbol of the inverted pentagram on the blank square of paper, the outer circle of the symbol nearly touching each edge of the paper. While some Practitioners prefer to draw the symbols and sigils well beforehand, sketching each dot and tittle to perfection, it is important here that the inverted pentagram be drawn in the Temple in the midst of the ritual itself. While the lines may not be perfect and the angles may not match up, the act of drawing the sigil itself begins to invoke the power for which it stands. This done, gaze at the lines of the pentagram and try to sense the energy coursing through them.
6. Holding your right hand a few inches above the drawn symbol, feel a dark energy gathering in your forehead, between your eyes. Feel the same dark energy gathering in your right hand. Try to see this in your mind as a black light emanating from your hand and from your Third Eye. Allow both points of energy to grow spontaneously, the vibrational rates nearing critical mass as you focus on them. Once the points of energy

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have reached a vibrational plateau, slowly lower your hand until your fingers touch the paper. Sense the dark energy moving from your hand into the paper, the symbol of the inverted pentagram itself pulling the energy from you.

7. The majority of the dark energy being thus transferred to the symbol, return your focus towards it, now seeing it glow with life and Darkness. Let your gaze relax on the sigil, your eyes not straining yet your mind remaining focused and intent on manifesting Darkness. Try to sense the drawn symbol vibrating with energy, that which you have transferred into it opening the way for the Powers of Darkness to flow through.
8. When the impression of the energy and Darkness emanating from the inverted pentagram is solid and real, the vibrations of it pulsing through the Temple and quaking your senses, turn your attention to your immediate environment, namely, the Temple.
9. Call out: "Open the gates of the abyss inside this Temple. Through the gateway of chaos, send forth the servants of Darkness. From their abode in blackness, bring forth the demons of a power and multitude that may present themselves here. Break down the barriers of reality and send them forth."
10. Relax your mind and release your focus, allowing yourself to sense the atmosphere of the Temple shifting, preparing for Their arrival. Feel the dark waters of the abyss stir and the air thicken. Sense the dreaded awareness of the demons focusing on you, intelligent of your existence, prescient of your desire to bring them near.
- n. Gaze again at the inverted pentagram upon the altar, relaxing your physical eyes and allowing your more subtle vision to see the lines and the circle glowing with power.
12. Call out: "Demons of the black abyss, servants of Darkness, I summon you forth into this Temple. I call you from your

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resting places in the shadows of Eternity to take form before me. The gateway has been opening for your coming, and by the Powers of Darkness, I summon you to come. Gather 'round this Circle and fill this unholy Temple. Make yourselves known to me. By the Powers of Darkness, I call you here!"

13. Let yourself swoon with the sensation of their coming. Feel the Temple filling with the presence of the demons, one by one. Feel them slip into the room like a wafting wind. Surrender yourself to whatever emotions arise, not pushing them away or blocking them out, but embracing them. If it is fear that you feel, let it ride through you. If the Darkness grips you, let it take a stronger hold. Make your emotions a catalyst for the Working. Remain in silence until the presence of the demons is beyond dispute, until the Temple is crowded with them and the air is stifled by the evil. Breathe it in and recognize the essence of your allies,
14. Call out to the demons: "I am (*state your name*), your friend and ally. Crowd 'round me and grant me the knowledge of your presence. Know me as your brother/sister, a servant of Darkness. Remember this night and this meeting as the apex of my power. Grant me the knowledge that you may bestow, and endow me with gifts of power and dominion. By the Powers of Darkness, you have come, and by the Powers of Darkness, we are one."
15. Sense the reaction of the demons at this greeting. Feel them moving and clamoring at it. Sense them moving about the Temple, dancing and rushing about, circling the Circle and looking on at you.
16. Remain in silent communion with the demons as long as you wish, feeding on their power, their immortal cunning and strength seeping through the protective Circle in you. When you have had your fill of them, and are psychologically spent, state: "I release you from your duty to be present here. The gateway is open for your return to the abyss. Leave this Temple

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and go there now, knowing always that I am your comrade. You are dismissed from my service now. By the Powers of Darkness, depart." Sense the Temple slowly emptying, becoming less crowded and constricted. When the majority of the Darkness therein has dissipated, fold the paper with the inverted pentagram in half, or turn it upside down on the altar. Blow out the candles, the one to your right and then the one to your left. Take a deep breath in and release it, also releasing the emotions stirred up in the ritual. Although the demons have departed, traces of the presence will remain. This residual darkness will catalyze the Temple, embedding in the ground and the walls, cementing the place in eternity.

DEMONIC SIGIL MAGICK

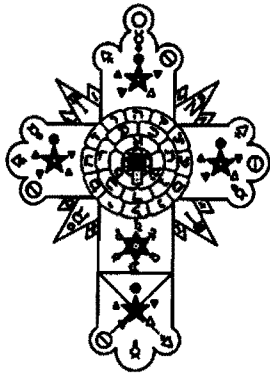
Dabblers, Neophytes, researchers and curious spectators of the Works of Darkness who have looked between the covers of a grimoire have all seen the symbols that accompany the names and attributes of the spirits listed, some being perfectly angled lines, some ornate engravings, others taking the appearance of a child's doodling. The connection between the symbol and the entity listed is obvious, but what is the exact relationship between the two? What is the sigil used for? *How* is the sigil used in ritual?

The Latin word for sigil, "sigillum" means "seal." The word "seal" is found throughout religion, metaphysics, and even history. In the biblical *Book of Revelations*, when the seven seals of the Apocalypse are broken, war, famine and plagues are poured out upon the face of the earth. It is commonly speculated that such seals are impressed in clay tablets. These "seal up" the fate of mankind and the end of Satan's reign. Conversely, the Book of Life wherein the names of the chosen are written is sealed up with a great seal, protecting those that are to be saved as well as any knowledge of their specific identities. Some of the earliest writing discovered thus far presents itself on clay seals engraved with symbols designating ownership of sold items by a specific ruler or territory. In this way, the clay pieces were seals of ownership. Similar seals have been used to indicate possession or authority by a king, or as a method of transferring his authority to the bearer of the seal.

The latter type of seal is much akin to the use of sigils in ritual. The bearer of the ritually consecrated and charged sigil is endowed with the power and authority specific to its associated demon and the purpose for which the sigil had been consecrated. When the talisman of Jupiter is engraved in tin and charged with Magickal potency, the bearer of such an amulet will find greater ease in influencing people and performing various diplomatic duties. In wearing a consecrated talisman of Mars, the Magician's studies of the Martial Arts will begin to flow naturally towards mastery, his ability with diverse weapons will increase, and his physical strength will double. The charged sigil of the

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Archangel Michael will surround the bearer in an envelope of protection and safety.

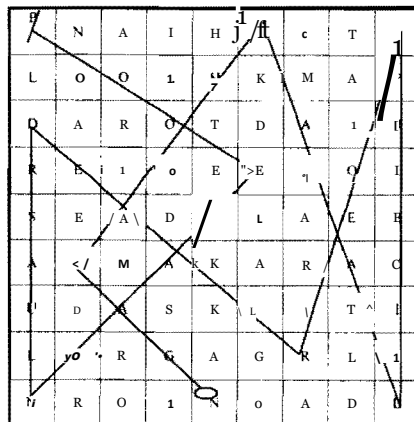


Rose Cross Lamén

The demonic sigil becomes the "seal" of the specific demon to which it belongs. It is a glyph that corresponds only to that one demon, and oftentimes will contain in itself specific information about the demon, his powers, abilities and his placement in the demonic hierarchy - all of which is seen when the sigil is superimposed over devices such as numerological squares or the Rose Cross Lamén.

In ritual, the sigil becomes the device by which a direct connection is established between the Sorcerer and the demon. It becomes the gateway through which the demonic powers may flow. Once consecrated and opened, such a gateway will remain active and vibrant with the power of the demon until it is destroyed and the ashes are scattered in the wind. Ergo, sigils that are meant to exact a long term or unending effect in this world would be engraved in metal, stone, or clay, and those goals that are to be accomplished shortly should be drawn on parchment which can be easily destroyed when the result has come to pass.

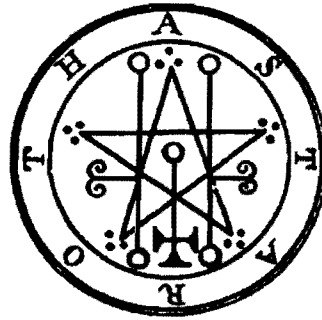
The design of demonic sigils is usually presented as a drawing contained within a single circle, a double circle, or sometimes within a decorative layering of concentric circles between which is written the letters of the name of the demon, embroidered with crosses, pentagrams, or other such images thought to constrain the demon. All that is necessary is a simple circle surrounding the drawing. Symbolically, this circle centers the demon and his powers in the Magickal universe, giving absolute



Sigil of Penetration superimposed upon square of kingdom

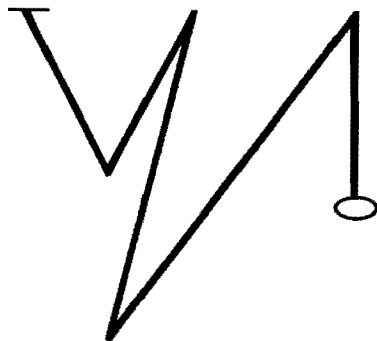
priority to the Working at hand. Visually, the circle centers the image in the mind of the Operator, providing a definite boundary for the sigil.

The exercises in demonic sigil Magick which follow are given as an Initiatory Pathworking which will not only give the student of the Arts practical experience in sigil consecration, but will also lift him step-by-step into the realm of Mastery. These sigils have been taken from various grimoires and present diverse demonic powers and virtues which will catapult the Practitioner in his Ascent,



Sigil olAsluwh

I - Martal is the Grand Demon of the First Kingdom of Flames, found in the grimoire *Kingdoms of Flame*, which reads, "In Pathworking within this grimoire, Martal is the first being you will encounter. As such, he reigns as the Grand Demon of the First Kingdom of Flames and dispenses knowledge concerning the secrets of initiation. He will cause the whole of the universe to align to the Operator's Path of Ascent, and can clear the way for further initiations with ease."



Sigil of Martal, the Grand Demon of the First Kingdom of Flames

Darkness and the knowledge thereof will move towards an ultimate peak. On a greater and unseen level, the things of Darkness will begin to move towards the Sorcerer, at the same time that he is seeking those very same things out.

In ritually charging Martal's sigil, the Practitioner is consciously and actively taking a step towards magical Initiation by virtue of his own personal and macrocosmic growth. Shortly after the ritual consecration of the sigil, if not during the Working itself, the Operator will begin to notice an increased pull towards that which cannot be explained. His interest in and drive towards the Works of

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Draw Martal's sigil in thick, black marker on white paper or parchment cut in a square of five inches. Opposite the syntax of the Demonic Introduction ritual, the sigil is to be drawn *before* the ritual consecration takes place. It should also be drawn carefully, as to retain the original shape of the thing. Although the ritual won't be a complete failure if an angle is drawn two degrees more to the right or left than is shown in the grimoire, a fair likeness is needed in order to make contact with the demon.

In order to ritually charge the sigil with power and purpose, the eyes need to be fixed on the sigil while the mind is fixed on the goal. This bilateral focus creates a connection between the goal, the sigil, and the demon that is being licensed to carry out the Work. The goal may be visualized as a still picture or imaginary enactment of the actual desire being accomplished, or in a symbolic representation of the desire and the power to bring it to pass, the latter of which will be used in the consecration of Martal's sigil.

The altar should be set in its uniform arrangement, a black candle at your left hand and a violet candle at your right. Set the sigil of Martal between the candles, face down so the drawn sigil itself is not visible. The altar may be set on a table, allowing you to sit on a chair behind the altar, or you may sit cross-legged with the altar before you on the Temple floor. The chalice should remain empty, in such a state being a simple focal point for the energy raised in the ritual - a veritable cup overflowing with bounty.

With the Temple preparations complete, sit before the altar, facing the southern realm of fire. Before initial meditation has begun, before the essence of the ritual is even brought to mind, take the ritual dagger into your right hand. Being the final exactor of the will of the Black Magician, the ritual dagger does not coerce the demon, but instead commands the universe into submission to provide for the meeting. Hold the dagger with both hands in front of you, the tip of it pointing towards heaven, your eyes looking straight onto the flat of the blade. Your right hand should squeeze the handle, your left hand covering and stabilizing the right.

Relax your grip on the dagger without lowering it from before you. Close your eyes and feel it in your hands. See it in your mind exactly as you saw it with your eyes. Breathe in and gather all of your anxiety in your chest. Release the breath and the anxiety. When you

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are clear of your weaker emotions, lower your arms to your sides, still holding the ritual dagger in your right hand.

Stand and draw the fiery blue Circle on the ground, as was done in the Demonic Introduction Ritual, and sit once more behind the altar, dagger still in hand. Turn the sigil face up, so you can see the drawn image. Lightly touch the tip of the ritual dagger to the sigil. Feel the energy of the ritual collecting in the dagger and flowing from the blade like a fountain pen. Trace the entire sigil with the ritual dagger, completing the circle around it last, sealing all things in Eternity.

You may either set the dagger back in its place and lay your hands upon the altar, or remain holding on to the dagger for the duration of the ritual. Either way, fix your eyes on an invisible point at the center of the sigil. Let your vision absorb the whole sigil at once, the image burning itself into your retina. Keep your eyes relaxed, as if you are waiting for something rather than forcing something to come. While your gaze becomes transfixed in the sigil, summon up in your mind the image of yourself surrounded by a deep, blue aura. In this mental imagery, envision several obscure entities gathered around you, looking on, aware of your existence and ready to come to your aide. Hold this image in your mind as you look into the sigil. Lock the mental image in place, forcing all other thoughts out, grasping only to this one. Throughout this all, remember to breathe, to remain relaxed although your chest will seem to spontaneously tighten and your breath will grow shallow of its own accord.

After only a few minutes of the simultaneous sigil gazing and visualization, an unseen link between the sigil and the image in your mind will begin to form. Often, this link will feel like a slight pull towards the sigil, or a deeper transfixion, or sometimes as a dramatic shift in the Temple's atmosphere altogether. It might also be more subtle, being felt as a simple attraction to the sigil or a greater ease in performing both mental tasks at once. This link being established, however, is the first of a rapid succession of supernatural events, at which point it is imperative to complete the Operation to its end, lest the demon is half-summoned and the gateway is left half-opened, and your wishes remain half-granted.

Continuing the bilateral focus on the sigil and the visualization, you will soon begin to notice dramatic changes in the sigil itself. Most

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Practitioners report seeing the lines and curves of the sigil disappearing from sight altogether only to reappear in a vibrant three-dimensional existence, each line vanishing and returning one at a time until the full sigil has undergone this process. In such a case, the sigil seems to flash with energy, and may even appear to no longer be sitting on the paper, but to have undergone a transfiguration and be existing independent of the paper and the ink. While other manifestations experienced by a smaller number of Practitioners may be less dramatic and phenomenal than the above, they will still undeniably mark the fact that the sigil has awakened.

His sigil being thus awakened, opened as a gateway to his realm, Martal looks on and awaits the issuing of his task. Clearly state, "Martal, Grand Demon of the First Kingdom of Flames, I come seeking Initiation into the secrets of Black Magick and the Powers of Darkness. Surround me with the light of knowledge, so that the universe will deliver knowledge unto me. Surround me with familiars that will go before me, aligning all things for my Ascent. By the Power of Darkness, my will be done."

Breathe out and feel the tightness that has gathered in your chest departing. Release the image held in your mind at the same time. Fold the paper sigil in half or turn it face down on the altar. Extinguish the candles. Put the sigil away where it will not be seen, even by your eyes. From its hidden location, it will remain as an open gateway, spilling the power and influence of Martal into this plane, affecting all things in your behalf.

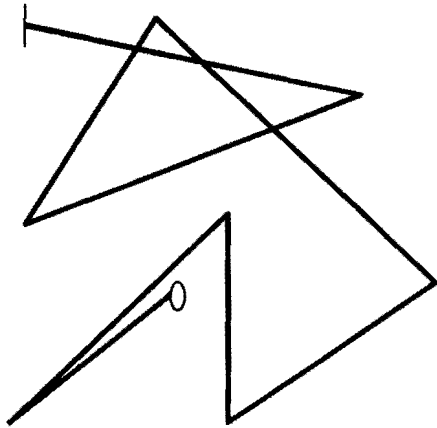
When a sigil is charged with a short-term task, such as gaining a certain amount of wealth, influencing a situation, or asserting the Black Magician's will, the sigil is to be destroyed as soon as the goal has come to pass. With a sigil and goal such as this one, however, the sigil may remain hidden and intact as long as its effect is still noticed. Once it is obvious that the influence of the sigil has run its course, it should be burned and the ashes should be scattered in the wind, buried, or dissolved in water.

II - Kaltemtal is the Grand Demon of the Kingdom of Night, found in the same grimoire as Martal, *Kingdoms of Flame*. "Kaltemtal reigns over the Powers of Darkness, and oversees all that occurs in the shadows. He is the keeper of the secrets of Domination,

and will initiate the Summoner in the powers of such."

As was done in the consecration of Martal's sigil, an associative visualization will be used to charge the sigil of Kaltemtal, as his powers have no concrete or mundane manifestation, but instead manifest as

an invisible influence undetectable by senses or science. Also similar to the above sigil charging, both the method and the means lead to a spiritual Initiation, on one account by virtue of the demon whose sigil is being charged and on the other account by virtue of the ritual itself.



Sigil of Kaltemtal, the Grand Demon of the Kingdom of Night

Set up the altar, including the pre-drawn sigil for Kaltemtal, and sit behind it with the dagger in hand, held before you as before. The

ritual dagger, having been consecrated by the Powers of Darkness and licensed to act as the extension of the will of not only the Black Magician, but of Blackness itself, coerces the lower aspects of the mind into cooperation with the intent of the ritual. Through control of breath, exhaust the anxiety and tension that has surreptitiously built up in your chest.

Draw on the ground the Circle as before, and take your seat behind the altar. Trace the sigil with the tip of the ritual dagger, infusing the lines with meaning. Gaze into the sigil and bring to mind an image of yourself surrounded by a brilliant aura as was done in the previous Working. For the consecration of this sigil, however, the color of your aura should be black. Bring the color into acuity, not as a dull, matte black or a dingy darkness, but as a bright and dynamic blackness, a shimmering abyss whose center is you. See the aura reaching out at least a few feet from the boundary of your skin.

Keeping your attention perfectly divided between the sigil and the visualization, as the sigil opens and begins to "flash," see the black aura around you growing. At this point, the goal of the working will instantly begin to take form, assuming its first manifestation in the

CHAPTER SEVEN : DEMONIC SIGIL MAGICK

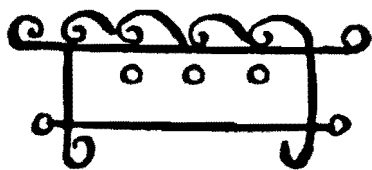
visualization itself. Release your mind from it, and you will see that the mental picture returns. The image of the black aura will begin to surface independent of your effort. It may also alter itself, usually increasing in size or intensity, or seeming to collapse and rebuilt itself in rapid succession. Within seconds after the sigil begins to flash, the visualization will filter through the other senses. Feel yourself expanding with it, glowing brighter as it moves towards critical mass, the nerves in your body reacting to a thing that should not exist.

The human brain is inept at facilitating prolonged states of abnormal awareness without being conditioned to such exposure to real and tangible power. Thus inept, the brain will relay the happenings of the black aura as long as it will, and then the strength of your focus will begin to ebb. The conscious mind will reject the idea of a thing that is, by its very nature, chaos, and the image which was impressed upon your mind will quickly, if not instantly, fade. When your concentration begins to wane, focus the remainder of your attentiveness onto the charged sigil and state, "Kaltemtal, Grand Demon of the Kingdom of Night, surround me with power and darkness. Surround me with a dark light which shines throughout creation. Surround me with evil. Surround me with darkness. Distill from the blackness which hovers above and below the knowledge of the secrets of Domination. By the Powers of Darkness, my will be done."

Blow out the candles. Fold the sigil in half, the ink on the inside of the fold, and put away the ritual devices. Rather than hiding the sigil in a closet or dresser drawer, put it in your wallet, purse, or pocket. Try to keep the charged sigil on you throughout the following day. Notice what and how you feel when your mind returns to its immediate presence on your person. Feel your aura blackening, thickening, dominating even the air that it touches.

Keep the sigil on you for three days, never taking it out in the open except in transferring it to another pair of pants. At the end of the third day, burn the sigil and let the ashes fall in a bowl or ashtray. The influence of Kaltemtal, the influence of domination, may weigh heavy at this time, urging you to keep the sigil in your possession if only for a moment. The demon has done his work; you have no use for him or his power, and he has no use for you any longer. Burn the sigil and feel the energy of the sigil being released from your service as flames consume the paper. Dissolve the ashes in water, bury them in dirt, or scatter them in the wind.

III - Considered by Kabbalic demonologists to also be the terrible biblical archfiend Azazel by another name, King Paimon is said to be the demonic King most obedient to Lucifer, having an eye single to the glory of Darkness. Paimon has appeared in the most ancient and most revered grimoires written, being either hailed or scourged as a terrible and cunning demon, fallen from grace alongside Lucifer, desiring also to lift his throne above the stars of God.



The sigil of King Paimon

King Paimon offers the practicality and the answer to the necessity that often carries the Dabbler to Black Magick's door. Being adept in many fields, Paimon can teach the Evocator the most advanced methods of science, art, physics, chemistry and astrology, as well as having the power to bestow titles and recognition upon the Sorcerer. Here, his knowledge and abilities will be used in a feat which most that have worked with him consider to be his forte: the subjugation of the mind and will of others. In this, King Paimon has consistently demonstrated not only swift but also forceful and effective action.

King Paimon was actually the first demon that I had successfully evoked to full manifestation. I was at the time twenty years old, and had been employed at a local rising star manufacturing plant for nearly two years. The company had given its employees a one week vacation for the winter holidays, and like any twenty year old should be expected to, I utilized all seven days of it partying with complete abandon. In fact, the aftermath of my week of fun had left me far too "ill" to work when it was over. I staggered through the office door sometime in the afternoon and slumped down in the chair opposite my manager. I didn't care too much about my job, he informed me, otherwise I wouldn't have been so reckless. The company had been going through a "slow season," and just could not afford to keep people on if they really didn't want to be there. He sent me home for the rest of the day, instructing me to call him at four-o'clock in the afternoon to see if I still had a job.

I had practiced and practiced evocation for years until my eyes were sore from straining to see the demons and my throat was rough from hours of screaming incantations, and had specifically Summoned King Paimon on several occasions, always getting *some* manifestation

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and *some* success with the ritual, but I was soon to discover that until this particular evocation I was playing with a nuclear explosive like it was a toy.

I went home and moped for quite a while, feeling absolutely sorry for myself, angry at my habits, at my boss, and most of all at my luck that just always let me down. Somewhere in that mix I realized that my studies in the Works of Darkness was not just a novelty obsession, but could actually affect change. I quickly laid out the Triangle of Manifestation, the altar and ritual tools, my scrying mirror, and began burning whatever incense I could find at hand.

I rushed through the *Goetia* and found the sigil and attributes of King Paimon, scribbling his seal on a torn off square of computer paper, consecrated the sigil, and stammered through the conjuration.

"Why have you called me here!" demanded a voice as heavy as thunder. "Who are you to command King Paimon?"

I looked in the black mirror and saw a large man dressed in fine clothing seated upon a beast as if it were his throne. I closed my eyes and took a deep breath, collecting myself before I continued.

"I... I am_____, and I call you n-n-not by my own power, but by that of Adonai and El Shaddai. By their names you m-m-must obey." The figure in the mirror didn't move, but the thunder of his voice rolled again, this time in laughter. As he laughed, as his colossal voice mocked me, my terrified heart hardened and I knew that I was not only showing my fear, but I was *becoming* it. I took a few deep breaths, centered myself, refocused my attention on the goal at hand, and restated the command.

"I am_____, and I call you not by my power, but by that of Adonai and El Shaddai!" My voice was deeper, not like thunder, but clear and unbroken, willful and proud. "By their names you must obey my command!"

The demon was silent. Looking back on the situation, the names by which I constrained him had little to do with his loss of words, but the will that I vibrated from within at the second repetition of the command.

"I am at serious risk of losing my job. I need you to influence them in my behalf, to keep my job. Assure their minds that I will be worth keeping employed."

Paimon was still silent, only at that moment by his expression

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I could see that he was in deep thought, planning the way that he would go about this work.

"It may already be too late," he said.

"Do what you can."

I dismissed the King with thanks, closed the ritual, and called my manager. He told me to come in the next morning to pick up my last check and sign my release papers. I asked if there was any way he'd change his mind, but he quickly rebutted by saying that he'd met with the owner at two-o'clock when I had left and that the decision was already made. I performed the evocation at three-thirty.

With my heart heavy and a bubble in my chest, I lit the candles again, gathered my will - this time in anger - and slowly, thoughtfully, spitefully Summoned King Paimon. He appeared as quickly as before, but manifested in a much more pleasant manner, not mocking or threatening, but simply stating, "I knew that it was too late."

I asked him to do the best he could for me, and left it at that, dismissing him once more and packing up the ritual tools.

The next morning I signed various forms releasing me from my company's employment and took my final check in hand. I opened the envelope as I dragged my feet out the door, head hanging, but snapped straight up when I saw the amount on it. The check was written out for a thousand dollars over what I would usually make! I spun around and ran down the hall to the owner's office. I showed her the check and declared that there must have been some mistake. Was I being paid for more than two weeks work for some reason? She looked at it briefly, looked back at me with a blank stare, and said firmly, "No, that's two weeks pay, and it's exactly what it should be. Good luck in life." She disappeared back into her office and shut the door. And who was I to argue with the owner of the company?

One of the greatest impediments to the absolute reign of the Black Magician's will is his unfortunate cohabitation with lesser mortals parading as intelligent life forms, not at all sentient but automatous in their actions and reactions to a universe that they cannot understand. So often so little effort would be needed to accomplish any goal if the Sorcerer's human landscape would cooperate, or at the very least step out of his way. King Paimon becomes the equalizer.

It is necessary here to imagine a fitting goal, a target person

CHAPTER SEVEN : DEMONIC SIGIL MAGICK

whose mind could be influenced to your benefit, or at least to your observation. Although once a working relationship with Paimon is cemented any imaginable influence may be effected, for this experimental Working your goal should be within reason yet dramatic enough that the success of it could be attributed to nothing but the influence of King Paimon. A disliked coworker may be made to treat you differently for a day, an uninterested object of desire may be coerced into reciprocating the attention she's given, a spouse may change an annoying habit, etc.

Once you have developed a clear image of who you'd like to influence and in what specific way, set up your altar with the usual devices, the sigil of Paimon, and a black and red candle - the black to your left and the red to your right. Taking your dagger in your hand, perform the initial centering and focusing, forming the Circle around you, and trace the sigil with the tip of the dagger.

Gaze into the sigil and focus your mind on the image that you are bringing into reality. Do not visualize the events taking place, the thoughts being placed in your target's mind, or her attitude changing itself. Instead, visualize the final outcome as if it were a present reality. Relax your stare, continually releasing tension with your breath as it spontaneously and repeatedly gathers in you.

Focus your attention on the picture in your mind of your goal. Try to freeze the moment in time, rather than letting a sequence play itself out. The one moment should be trapped in time as the only moment that is. This all-important moment for which the Working is being done contains a unique signature, an energetic resonance slightly more erratic than any other given moment. It has not existed before, it does not exist now, and it has not yet formed in the future except by the virtue of its existence in your mind, and its seed that is being planted in the formative planes. Through your steady gaze, sense the energy of the target moment being transferred from your consciousness into the sigil, taking its first manifestation in physical reality in the paper and ink. Do not try to visualize or imagine this transference, as doing so would wipe out the image of the final goal, but instead simply know that such is taking place; sense the reality of it just as you sense the reality of your own being yet do not give conscious thought to it.

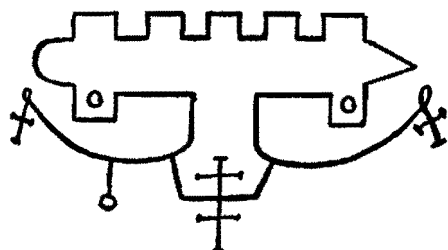
The sigil will awaken and will begin to open, the lines flashing with the power as King Paimon nears. Your visualization will feed the

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gateway, opening it wider and thrusting your desire into the black regions of absolute creation, and as it does, the visualization will begin to fade, becoming more difficult with each second to hold on to. As you did with the charging of Kaltemtal's seal, as the mental image fades completely from your concentration, state, "King Paimon, send your emissaries and familiars to (name of target), to bring about the influence and change which I desire. (Insert here a brief description of what influence you'd like made.) By all the Powers of Darkness, I send you forth to {name of target} to make this so. My will be done."

As the desired effect is personal to you and will occur with someone with whom you associate, you should keep the sigil in your wallet, pocket, purse, or otherwise on your person. Also, as the effect is on your external reality rather than on yourself, it is advised that you not dwell on the goal, the sigil, the working, or the successful completion thereof. By the Law of Reversed Effort, the less attention you pay to the thing, the more effective it will ultimately be.

The same day that the fruits of the Working are manifested, the sigil should be burned and the ashes interred as previously instructed. With this, and all other sigils, a new sigil should be drawn for each separate goal, rather than put away for a future Working.



The sigil of Belial

IV - The last demonic sigil with which you will work is that of Belial. Considered by Biblical scholars to be the darkest personification of evil, Belial's name has always been synonymous with destruction, death, and eventual utter damnation. According to the

Goetia, Belial is "... a Mighty and Powerful King, and was created next after Lucifer." Although he provides excellent power over others, and can raise the Sorcerer to a state of temporal power and influence, it is his command over 80 legions of familiars which is of value in this exercise.

Two black candles are used in this ritual, one to each side of the drawn sigil. The preparatory visualizations and the drawing of the astral Circle around you are to be completed, and then the sigil should

CHAPTER SEVEN : DEMONIC SIGIL MAGICK

be traced with the point of the ritual dagger.

The visualization used in the consecration of Belial's sigil is both associative and literal. Gazing at the sigil, imagine that you are surrounded by demons. Don't try to make out their features or identify one from another. Instead, see them and sense them as faceless creatures that have come specifically as your forerunners and emissaries. Unlike the ritual introduction to demons given in the last chapter, the familiars here will gather around you personally, rather than simply filling the Temple, silently watching and waiting for your command.

Sense the presence of these imagined beings growing more real, more perceptible as the sigil opens and flashes. Before the visualization begins to ebb, the reality of the familiars surrounding you should be undeniable. Initially, their presence may be disconcerting, even frightening or "creepy." Let this feeling ride through you. Feed them with your fear or discomfort. In this, they will become strong allies, strengthening your connection with Belial, all other servants of Darkness, and with the Powers of Darkness as a whole.

Once Belial's familiars are present, your mental visualization will not ebb as easily as before, as it is no longer a future event that you are viewing nor is it an imaginary scene, but has become a present reality. Call out, "Belial, King of Evil, grant me the presence of your familiars. May they stay with me for the space of three days, to watch over me, to protect me, to empower me, and to carry out the sentence of my will. King Belial, by the Powers of Darkness, my will be done."

Once this is said, the presence demonic familiars will solidify on this plane. They will remain with you for three days, during which time you should keep the charged sigil on your person. From time to time throughout the following three days, bring your attention to them, to their constant company. As you lay in bed at night and drift to sleep, feel them there, standing over you. As you live, know that they are there.

After the third day, burn the sigil. As it is consumed by flames, call out, "Belial, I release the familiars that you have sent me back into your hands. I thank you for their service." Dispose of the ashes as before.

These four exercises in the use of demonic sigil Magick should not only have given the student of the Arts a practical knowledge and

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personal experience with sigil consecration itself, but will have also given him the opportunity to reach out with his invisible left hand and put the Powers of Darkness to work in his life.

Being one of the most potent and advanced forms of ritual, demonic sigil Magick can be employed for virtually any task that the Sorcerer may have. He still must travel long on the Path to Adepthood and beyond, but he now has allies armed with godlike powers and the dark desire to use them.

GAINING THE DARK SIGHT THE

When the Neophyte begins to read or hear of the evocation of demons to astral or physical manifestation, of astral travel, or of the various other Magickal phenomena that he may one day produce through ritual, his mind often deludes itself (or is deluded by his source of information) into a certain belief and supposed understanding of the miraculous manner by which these things are done. Even some of the greatest textbooks on clairvoyant abilities either complicate the matter to the point of inefficiency, or simplify it until it seems to be another mystical, feel-good-philosophy without any base in reality or any height of occult ability.

While demons may very well show themselves to the Black Magician as clearly and substantially as any person could, while the Sorcerer may rise from his body to soar through the worlds above and below and return with perfect memory of the event, and while he may produce to exact detail any manifestation that he desires, he first needs to condition his senses to the detection, analysis, and intellectual assimilation of the things that his mind cannot presently comprehend. It is important to understand that none of the higher occult faculties are "developed" or necessarily trained. The Practitioner has complete use of his Dark Sight; he is fully capable of seeing that which is invisible, hearing the voices in the astral winds, and knowing that which should not be known, even though he may not consciously recognize these abilities. The conscious mind and the intellect simply need to be conditioned to accurately translate the raw, acausal impressions to the physical senses in a linear, comprehensible pattern.

Although most occult disciplines will have the student stare at a blank, white cloth or an empty black mirror for a set amount of time each day, with the goal of one day opening the Third Eye and beholding the secret wonders of the higher planes, such routines seem to be an exercise more in patience than prescience. Set forth here, in a Work that is most practical, with a Power that is meant to create, sustain, destroy, and resurrect, the Black Magician must have his hands working

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and his eyes hungry for that which hides just behind the white cloth and the black mirror. Rather than assigning the student with contemplation upon psychological improbabilities or meditation upon scenes of tranquil imagery, it is best to toss him out the comfortable nest at the top of the tree and allow him to see that indeed he can fly.

The visualizations and sensory impressions have been, up to this point, impressions only, filtered, calculated, and given a logical value by the organic machine of the brain. Those things beheld in the mind were not creations of it, but rather were symbolic images through which the mind was able to identify an abstract with an absolute, in the same manner that the mind interprets *all* phenomena - the difference here being the depth of the phenomenon and the height that the mind must reach to interpret it. The task that remains is to deliver these sums and values to the rest of the organism, defining to even the core of the nervous system the exact parameters of that which is seen, heard, smelled, tasted, felt, and instinctively known about the specific thing that once evaded awareness altogether.

Putting to work what has been learned hitherto, in combination with new techniques and practices, the Sorcerer will immediately begin to first open windows to the realms beyond. Soon he will find no difficulty in opening doors to them, through which he may leave this plane, or through which he may invite the darkest powers and beings to travel into this realm of flesh and substance. The keys to infinite knowledge will be placed in his hands, and no door will shut him out.

Gazing through a black-backed mirror into nothing will show the Seer exactly that: nothing. Scrying mirrors are powerful tools, however, when they are actually employed in a purpose. Before humans learned to make and form glass into flat panes, ancient Sorcerers polish brass, copper, silver, marcasite, and most often obsidian to a reflective sheen. Through these earliest scrying mirrors, Black Magicians would peer into the unseen worlds and speak with the malevolent.

While some purists insist that the Operator's mirror be made of polished metals complementary of the astrological bodies of Luna, Venus, or Jupiter, either crafted by the Magician himself or by a craftsman that is indeed a Practitioner of the Arts, in all actuality the Black Magician can make a suitable scrying mirror for a few dollars with materials he may already have or that he can easily buy from

CHAPTER EIGHT : GAINING THE DARK SIGHT

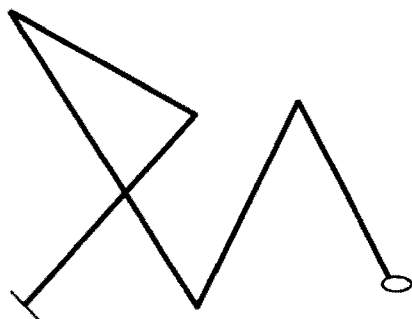
any store. A simple piece of round, clear glass that is thick enough to resist easily breaking will work as well as a slab of polished obsidian. Ideally, the diameter of the round glass should measure between a foot-and-a-half to two feet, providing for a greater panorama, yet not obtrusive in size. Simple black matte paint on one side of the mirror, enough to completely cover the surface and allow no light whatsoever to shine through, provides an excellent reflective surface with the visual depth needed to be used as a reliable scrying device.

Prepare the Temple with a chair facing south and a small table, upon which the scrying mirror should be set. The mirror should be leaned against an object or held in an adjustable plate holder so that it sits at about a 60 degree incline. When seated in the chair and looking straight into the mirror, with the room lit up as in daytime, the Operator should have a perfect view of either the ceiling above his head or the edge where the wall behind him meets the ceiling. Either way, no objects such as ceiling lamps or his body should be reflected in the scrying mirror. Two black candles should also be set on the table, either in line with or slightly behind the scrying mirror, as to provide light without casting a glaring reflection in the mirror. The Operator should be prepared also with the drawn sigil of the spirit Sastan, who has the ability to guide the Sorcerer into perfection of the art of scrying. This same sigil should be put away at the end of each scrying session with it, and should be brought out and reconsecrated each time you practice scrying until initial success is had.

Having all other light sources shut out from the Temple, light the two candles and take a seat before the mirror. Inhale, gather all of your tension, apprehension, and all of your thoughts and feelings from day-to-day life in your chest, and exhale, feeling the negative attitudes and emotions leaving you with the breath, dissipating in the air. When you are relaxed and your mind is clear, hold the sigil in your right hand and gaze into it. Relax your stare and focus your mind on a visualization of the mirror, such being the target of the sigil consecration. In your mind, with your eyes still fixed on the sigil, see a clear mental image of the mirror no longer being a black void, but instead filled with images. Don't try to make out the images that you are seeing in the imaginary mirror, but simply know that they are there. Hold the mental image of unknown figures appearing in the mirror until the sigil begins to open and flash.

When the sigil has opened and is flashing, move your gaze to the scrying mirror. The exact "gaze" that is used in scrying is the same as is achieved in sigil charging. Your eyes should be relaxed, not searching for something that is not seen, but waiting to see something that has not yet manifested. This relaxed and receptive sight may not be difficult to achieve, having moved your vision directly from the sigil which you have just opened to the mirror. The mind should likewise be brought into a relaxed observation of the mirror, kept from asking questions of the nature of the thing to be manifested and simply waiting to see for itself.

The first manner in which the projected vision of Sastan will manifest is as a white mist or fog appearing in the mirror. The black



Vie sigil of Sastan

sheen in the mirror will spontaneously begin to dull, a white sheet of ethereal mist covering most of the surface of the glass. This should be recognized as a sign that your scrying senses have awakened and are waiting for direct communication with the spirit. The mist may begin to clear not long after it has formed in the

mirror. Some Practitioners report seeing tiny points of light appearing in the mirror as the white fog clears, others claim that entire scenes lie waiting behind the mist, playing out in full splendor once the mirror is clear again.

Before anything can be seen in the mirror, the ethereal vision must first make some type of connection with your mind - with your general awareness. Gaze into your scrying mirror and watch the white fog begin to clear from its surface. Keep your mind relaxed and receptive to the images which may come, rather than forcing something - anything - to appear. With your eyes towards the mirror, bring your mind briefly and somewhat superficially back to the sigil. Remember the lines and the angles, and the circle that binds them all.

In the same manner in which you divided your attention equally between a sigil and your visualized desire, focus your gaze on the mirror, allowing yourself to become entranced by the abyss into

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which you are peering; at the same time, bring to mind an image of an enormous python. Rather than trying to concoct a mental image of the most ferocious, slithering, creepy serpent that you can image, relax your mind and begin the visualization with the basic form of a large snake. Bring its colors into focus: pale green, grey, and dull silver. Once you can see these colors, bring your attention to the serpent's head. All of its intricate details will naturally fill themselves in, until its black eyes show an intelligence and personality that could never be imagined or duplicated.

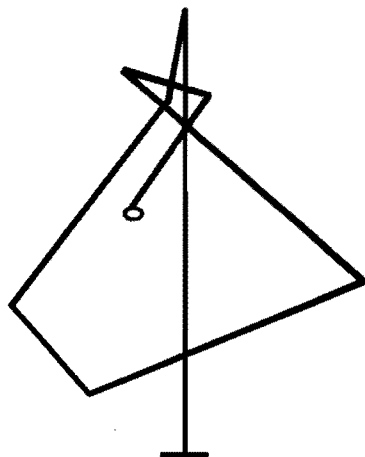
When the mental image of the python is clear and sharp in your imagination, turn the majority of your attention towards the mirror, the python remaining on the surface of your mind. Inhale deeply. As you exhale, feel your vision piercing through the darkness in the mirror. Repeat this, sensing that with each breath the mirror is becoming more alive and responsive to your visual probing.

Know that the python is not a thing created by and existing in your mind, but is an entity independent of your brain's electrical currents. Know that the serpent could now be seen in the scrying mirror if only that sight were fully restored. Like a child playing make-believe, imagine that the body of the python is swirling on the surface of the mirror. Look deep into the mirror and imagine the form of it, project the shape of the snake onto the black glass. Usually, it is at this point that the scrying senses reach a peak and a plateau, carrying the Sorcerer into the vision until he has seen all. As the image which was once in your mind is projected into the mirror, the surface of it will seem to darken, and perhaps to deepen, in the same manner that it filled with white fog at the onset of scrying. It can then be considered that your scrying senses are fully awakened and receptive, and need only to be dialed in to the right frequencies to see what lies beyond the glass.

The first real success in scrying may come as a sharp and colorful mental impression of the serpent in the mirror, not originating from the mind and being projected into the mirror, but seen as originating *from* the mirror and being projected *into* the mind. The Operator will be able to watch the snake move and squirm, and may even communicate with him in these movements, the mind perceiving what the eyes cannot, his imagination having released its control and the perception simply picking up where the creative mind left off. While some may achieve such a clarity of perception in their first few scrying

attempts, this manifestation in itself is more likely to take several days of disciplined practice.

Continuing to scry into the python, or into anything else with the same focus and discipline, again and again, will eventually bring the external senses into alignment with that which is seen by the inner mind. Once the serpent can be seen in the mirror as clear, colorful and independently animated - either by the eyes or the inner sight - you may leave the serpent be, and retire the sigil of Sastan in the appropriate manner, giving verbal thanks for his assistance in awakening your senses thus far. The mirror should be covered in black cloth, preferably silk, and should be put where it will not be seen, touched, or damaged.



The sigil of Mepsitahl

To polish and refine the scrying senses, the spirit Mepsitahl offers the most effective assistance. Mepsitahl was first discovered and recorded by the Magician and author Konstantinos in his book *Summoning Spirits: the Art of Magical Evocation*. Mepsitahl appears as a woman who is both ancient and youthful at once, being possessed of radiant white hair and porcelain skin. She wears flowing aqua robes. Around her head she

where a gem which covers her third

eye, purportedly strengthening that sight.

Mepsitahl's appearance itself is the catalyst which will draw out the most renitent psychic faculties, uniting the vision and the voice of the apparition with the eyes and the ears of the Operator. **Her** hypnotic gaze and flawless skin in constant glow lulls the temporal, causative mind into a trance, whereby the true intelligence may surface and the real learning may begin.

Prepare the Temple and the altar in the same manner as the previous scrying exercise, with Mepsitahl's sigil in hand. Have also a notebook and a pen so that you may take written note of anything that is said, experienced, or learned from her. Charge the sigil in the usual manner. When it is opened and flashing, speak softly towards it,

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"Mepsitahl, I call you forth from your Neptunian sphere and ask that you show yourself and that you teach me the secrets of Seership. I wish to see you, I wish to hear you, I wish for you to come."

Move your eyes immediately from the sigil to the mirror, pushing your mind deeper into receptivity, your sight penetrating the glass and seeing nothing but the inner blackness. Direct your mental focus towards Mepsitahl, Rather than her image forming inside your head, see it form inside of the mirror. If your physical eyes cannot see her shape in the mirror, simply let your mind and intuition discern her features and colors as her essence fills the mirror. Either way, the vision should always originate in the mirror and should then be detected by the senses and interpreted by the mind. You are not conjuring in your imagination some figure or scene, but are receiving the impressions of a thing that you could never previously have known.

When the image of Mepsitahl is seen with clarity in the mirror, either by the eyes or the mind, you are to greet her, welcome her to your Temple, as she has surely traveled through unseen worlds to be there. Simply state, "I welcome you to this Temple and thank you for coming." At this, she may begin to speak, causing you to face one of the most difficult aspects of interplanar communication: seeing the vision and hearing the voice at once. Unlike communication with humans, entities from other realms of existence must use separate mechanisms or energy currents to be seen and to be heard. These different energy currents are also received, interpreted, and translated to a useable format by different parts of the mind and the brain. For these reasons, at the beginning of an astral conversation, there may seem to be a bit of lag; Mepsitahl's mouth will move, an energy vibration will register as her voice, and seconds later, her words will take on a vocal resonance in your mind, forming an oration that you can understand. As your brain becomes conditioned to this form of interpretation, you may experience the reverse effect: the spirit's voice will be heard giving you instruction or answering your questions before the spirit's mouth begins to move. For the time being, simply listen to what she says, allow your mind to translate and deliver the message, write it down in your notebook, and respond to her if applicable. As the conversation progresses, and as your abilities progress with practice, your sight and your hearing will naturally align, and you will find communication with these entities to be far more effective than communicating with

WORKS OF DARKNESS

your native companions.

It is also not unusual for the visual image of the entity or scene in the mirror to fade from vision, distort, or disappear entirely. Be assured that the vision is still there. It is only your mind that has moved, believing itself incapable of seeing such things, focusing on one image for so long, or being able to see anything in the mirror at all. Your mind, therefore, will temporarily remove itself from the vision, causing it to fade, distort, or disappear. Simply relaxing your mind and your eyes and refocusing into the scrying mirror will quickly bring the image back, and you may pick up where you left off.

If after the greeting Mepsitahl does not immediately respond, you should assume that she is waiting for you to tell her specifically why you have called her forth. In your own words, in a tone and tongue of respect for this ancient and powerful being, tell her that you have called her so that you may learn how to fully access and utilize your clairvoyant abilities, that it is your will for her to help you further awaken these abilities.

Working with Mepsitahl in such a way is an informal and unorthodox type of evocation to the astral plane. While most modern magicians stress that no entity, no matter how benign and benevolent they are by nature, should be evoked to any degree without the protection of a Magick Circle of Protection and the Triangle of Manifestation, experience tends to disagree, in some instances. Mepsitahl has been proven to have nothing but positive influence with all that she comes in contact, and such influence is only heightened and experienced to a greater degree without an impenetrable invisible wall keeping her from her student. In these slight evocations, her power will stretch forth from the mirror and will reach into the core of her student, touching his most delicate senses and bringing them to life.

Work with Mepsitahl daily, opening her sigil and calling out for her aide before each scrying session, taking careful note of any advice she might give, performing any visualizations she may suggest, and allowing the power of her magnificent Third Eye to envelope you with purpose and ability. Each day, you will interact with her more and more closely, seeing her more vividly, hearing her voice more clearly, until you are a student satisfied by what you have learned, and she is a mentor satisfied with what she has taught.

In learning these Neptunian arts, you *must* trust your senses.

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Too often, the student will fail simply by doubting that which is manifested, questioning that which he sees, hears, and feels before him. Although I was able to see in my inner vision the Powers, currents, and entities with which I was working most of my life quite naturally, I struggled for years with achieving a successful and satisfying open-eyed manifestation. I would set my black mirror on my altar, relax my vision until the mirror filled with mist, and the moment that an image gained clarity I would dismiss it as a projection of my imagination. Needless to say, this insecurity became a liability in the success of most of my ritual Operations.

This liability was not corrected until I finally evoked Mepsitahl. After consecrating her sigil and performing the Operation of Evocation, her alluring figure began to take form in the mirror, her brilliant hair swept behind her in the astral winds. I addressed her and asked that she teach me the art of scrying, and help me develop my ability to see and hear those things that are beyond my senses.

"You are already on the Path that you need to be on," she replied. Her face then filled the entire mirror, which I had seen clearly although I doubted that it was actually there, but instead assumed that it must be what I imagined her to look like. As I looked on, the image of her face no longer seemed trapped inside of the glass, but rose from the shiny black surface into three dimensions. The whole of her manifestation was so spontaneous and clear that I could no longer deny the reality of the vision.

"You see," she concluded, "You don't need to see me as you would see another person, for your other sight is much stronger."

When your "Vision has been awakened to the point of clearly seeing images in the mirror, hearing the voices and sounds which come through, and carrying on basic real-time communication through the scrying mirror, you can consider yourself capable of using your newly discovered most ancient gift in more advanced occult practices, such as evocation, necromancy, and exact divination. The possibilities of learning practices such as remote viewing, bilocation, astral travel, and virtually every secret sought by students of the mystery schools are infinitely closer once scrying has been mastered in a functional degree.

There is yet another level, however, to which the Black

Magician may ascend. There is always more to be gained, more to be learned, more to become.

Set your usual, comfortable chair in the center of your Temple. Leave the table, the mirror, the altar and all of its devices alone in their storage places. Shut as much light out of the room as possible, invoking as utter a blackness as you are able. Stand facing the south wall, within arm's reach of its surface. Stretch out your hand and with your index and middle fingers, draw a large circle in the center of the wall, its diameter stretching three feet or more. Look at the wall and see the circle that you have drawn in your mind as a white line as if it were made with chalk.

Sit in the chair, holding the white circle in your imagination in contrast to the darkness of the Temple. The area within the circle is now your scrying mirror. Gaze into it as you have gazed into your black mirror many times before. When your vision begins to come to life, the white mist will form as before, although it will not sit on the surface of the wall, but will drift before you in three dimensions. Because of the size of the circle, along with your Vision needing to adapt to the newness of the sight, the mist may form in patches or sections, clearing into a shining blackness just as the next section begins to cloud. This is the point in clairvoyant development where limitations fade and all things become possible.

The whole of the circle having clouded over and cleared, gaze into the abyss, into the black portal that has opened wide within your Temple, and relax your mind into receptivity. Sit and gaze until the monsters of the abyss take notice of you watching, until the abyss itself gazes back into you. Often, it will take days - for some, weeks or months - of sitting, silent and receptive, watching and waiting, before you will begin to see the figures of Beings forming in the blackness before you. When they do appear, greet them and introduce yourself as a Master of Darkness, a Worker of Evil, a Black God that is only now taking hold of his domain.

DEMONIC EVOCATION

The art of ritual evocation ranks among the most adept practices of the Master of Black Magick. It is that secret science that once learned unlocks doors to limitless potential and possibility. Being thus educated and experienced in the nature, power, and presence of demonic entities, the student of the Dark Arts can barely fathom holding in his very hands the instructions and the ability that will bring these wicked beings into full manifestation before him, to serve him and to be served, to pave the roads of the sulfur kingdom here on earth.

Demons, as well as spirits, angels, elementals, planetary intelligences, and godforms, exist independent of the subject's belief in them. This metaphysical fact makes the evocation of such beings both one of the most potent occult practices, and one of the most dangerous. Summoning to manifestation the demons of his desire to go forth into the world and to ravage it as directed by the Black Magician draws a firm line between being a soldier of Darkness, and being Hell's own warlord.

Demons are intelligent, as has been more than alluded to previously, and they are more powerful than they will ever allow a human to see. The Evocator should not for one moment believe that they are under his power, yet at the same time should never allow the thought to surface that he is under theirs. Because they are beings that subsist independent of the will of the Sorcerer, demons have "a will of their own." From the moment they appear, either in the mirror or in the Temple, they begin to search the angles; they begin to find weaknesses in the Magician, in the rituals and incantations, in the environment, and in the totality of existence. They scheme in their immortal minds as to the manner in which they may manipulate not only the evocation and the magician, but the balance of the universe and the scales of Fate.

The supreme key in the evocation of demons is to scheme with them. They are not and never will be the servants of the Black Magician, but they are the servants of Darkness itself, and in this Darkness in

which they thrive all things are possible. Discuss with them your desire and take note of their suggestions. They see the beginning from the end, and have planned the movements of every pawn along the way. With the demons as allies, the enemy King will always be dethroned.

Nearly every grimoire which contains the names, powers, and sigils of demonic entities also contain methods by which the demons may be coerced or subjugated into obedience. Once the Black Magician has walked with demons into the heart of Hell, there is no doubt that the only form of subjugation in effect is over the mind of the would-be magician, the demons coercing him into the belief that he has beaten them down with the power of the Almighty and his blasting rod. These subjugating incantations bind only the understanding of the Sorcerer and evoke to full power only his dwindling ego.

Demonic evocation is performed for, and assuredly brings about one of three basic results: exact changes in the physical reality of the Operator through the demon's assertion of power and influence as is in his particular nature and ability; the transfer or communication of specific knowledge or information possessed by the demon to the Sorcerer; and the Ascent of the Black Magician, which is attained either directly through the instructions and influence of the demon summoned or indirectly through the Works of Darkness themselves.

Having power and control over one's physical reality through the evocation of demons is the most obvious and, initially, the most desired effect of this type of Working. There is little that can be imagined which cannot be accomplished through the direct assistance of the Sorcerer's demonic allies. All of his limitations and inabilities begin to fade as he studies the grimoires and learns what the demons are capable of achieving. At this juncture, he still imagines a great gulf between the power that demons possess and that which he is able to embody - a malady that will be corrected with enough Magickal success.

The knowledge that demons have gathered, tested, and have assimilated into their very nature alone makes them formidable enemies and excellent comrades. Either way, it is inarguable that they are far from the bumbling crony imps depicted in popular media both today and centuries ago. Whether friend or fiend, the demon stands as the breathing bridge between the known and the unknowable.

As he searches grimoires for an appropriate demon to summon,

the Practitioner makes haste in skipping past those that teach the liberal arts and sciences, or explain the manner by which all things have been created and are thus sustained. These have no bearing on the forthwith achieval of his goals and the satisfaction of his desires. They are useless to him.

Perhaps these specific demons are useless at this stage. When a demon is possessed of a specific talent or ability, however, and such a demon is the effective associate of the Black Magician, the demon may be inclined to share the secrets and keys to his mastery of these specific powers, transferring the knowledge that he has used in perfecting his power, thus transferring the power itself to the Sorcerer.

This communication of godlike demonic powers walks side-by-side with what is often termed by Kabbalists as "The Great Work," which is the Ascent of the microcosmic human being to a state of autonomous self godhood. While every action, by virtue of its active state, lends to Ascent in some obscure way, and while the Works of Darkness are the Works of Ascent by virtue of their self-empowering methods and results, there are Works and there are demons that, by their own virtue, facilitate Ascent directly. These demons are by far the most difficult to evoke and to hold conversation with, as their nature is to destroy by fire all that is dross in order to for the god inside to awaken. Once evoked, their influence cannot be stifled, their assault cannot be countered, and their familiars cannot be exorcised. These are the demons that murder the man in order for the god to rise from the grave.

Before an evocation can be performed, the Evocator must have a specific purpose for the summoning, rather than a vague will to power. Once a goal has been established, a suitable demon must be chosen. While demons exist in numbers dwarfing the supposed overpopulation of the earth, and while any of these may be summoned to manifestation, it is best to begin with those that have been evoked on numerous occasions by many different Magicians, and on whom the most information has been collected. Although all that is really needed for demonic evocation is the name of the demon, it would be foolish and often counterproductive to call forth beings who the Sorcerer knows nothing of.

The modern Student of Black Magick is fortunate in that it is no longer necessary to travel by foot across desert and up mountain ranges

to the Temples or libraries where the great grimoires are guarded, convince its keeper that he is a worthy disciple, translate the work from a dead tongue into a language that very few are lucky to have learned, and to study the text for years under the tutelage of its keeper in order to use its power and summon the demons therein. While such guarded grimoires do exist today, those are usually released only to the members of the Order of the guardians, and the Initiate will access them all in due time.

Being the cornerstones and the immortality of the Works of Darkness, most of the ancient tomes have been preserved in print, translated into the most commonly used languages, and are now easily come by. Most can be purchased and delivered without the Black Magician ever having to leave his home, if he so chooses. Other more rare texts, in their original printed editions, may be rather costly and difficult to come by, although a majority of these are the guilty pleasures of book collectors and can easily be done without.

Search the text of the classic and modern grimoires thoroughly, reading and rereading the attributes of each demon, gazing at their sigils, and pronouncing their names. Often, through this method, one particular demon may come to life on the page, calling to you, tempting you to evoke him and no other. Yield to the temptation. Take down the demon's name or highlight it in the grimoire. If no such automatic selection occurs, simply find the demon that is best equipped to accomplish your specific goal.

When you have found a demon with which you will work, you are left with the task of preparing for the ritual itself. The most difficult part of successfully evoking an astral entity is in the communication between the Black Magician and the demon. In many first-time evocation attempts, this is where the Summoning fails. The initial meditations generate and imbue the area with enough energy for the feat, the conjuration is recited, and the demon answers by presenting himself before the Sorcerer. Once he is there, however, his presence will either go completely unnoticed by the Evocator, who does not know what a demon's presence feels like nor possesses the faculties to look beneath the layers of illusion to see what is truly there; or the Evocator does feel the demon coming into manifestation, but lacks the knowledge or ability to bring it fully into being. The demon then lingers in the nearby astral plane waiting, and eventually returns to the place of

CHAPTER NINE : DEMONIC EVOCATION

Darkness from whence it came.

The Dabbler described above has one goal in mind: the evocation of the demon. While it is true that the demon needs to be evoked, such is only a means to an end. The first goal of evocation is to hold communication with the demon, such communication being the means by which information can be gathered, desires be laid out, methods be exacted, and changes be made. The second goal should be the final achievement of the will of the Sorcerer. With both of these requisites firmly in place, every evocation is guaranteed to be successful. Without them, the Dabbler is trying to achieve nothing, and he will succeed.

Taking into account your personal clairvoyant abilities as you have been able to consciously access them, decide by what means or through which type of medium communication with the demon should be held. If you have become the Initiate of the Art of scrying, having mastered the all of the exercises given in the eighth chapter of this book, you should need no medium whatsoever, but simply should be able to shut out the lights, open your Vision, and begin the evocation. It is rare, however, for the Practitioner to wait patiently until he has perfected his Art before attempting evocation and diverse other rituals. Such is the driving spirit of the Black Magician: he wants it all, and he must have it now. Rather than dissuading this line of thinking, it is to be encouraged. Patience is a virtue in hunting and chess, but persistence is usually the key that opens the door.

If you are able to scry with any usable efficiency, the demon will need to be evoked in a manner that will facilitate this type of communication. In most disciplines, the rituals of evocation vary slightly for the summoning of a demon when scrying than when you will be able to interact with the demon directly. Unfortunately, the demon manifests in lesser power and solidity when different methods are used. The evocation itself does not need to change when the only real alteration is how communication is held. The demon can be summoned into full manifestation on the physical plane even if the Sorcerer needs the use of devices to see, hear, and speak with it. This will guarantee that the full power and presence of the demon is focused on the Black Magician and on his goal, will give no room for doubt as to whether the demon was actually "here," and will pave the way with each evocation to the fulfillment of the Sorcerer's abilities.

PREPARING THE WAY FOR THE DEMON

Special Temple preparations are needed for the ritual of evocation. It is often a good idea to draw, trace, or otherwise lay down a physical representation of the Circle on the ground, so that at all times you can see without doubt the boundary between yourself and the Summoned. This Circle is not meant as a device by which the magician may keep the horrible fiends with which he is working at bay, but firmly establishes for the self and for the demon that one place is set aside for you, and the other for it. More importantly, the Circle is made to be the metaphysical center of the universe, the axis of all existence.

To the south of the Circle, a triangle should be drawn: the Triangle of Manifestation. This is the space that is set aside for the demon. Despite the claims of Kabbalists, the Triangle does not constrain the entity within it like some astral prison, but gives it a definite area in which it is to materialize. A good number of Evocators prefer to construct a permanent Triangle of Manifestation from plywood or particle board. The Triangle should be equilateral, each edge being at least two feet long. If a permanent Triangle is desired, it should be painted flat black with a red border along the edges and a perfect circle within it also bordered in red. While traditionally words of power or names of God were inscribed along the sides in the black spaces between the edges of the Triangle and the inner Circle, supposedly further constraining the evoked entity, such words of power are merely a mockery of the beings that you are asking assistance of. If it is desired, the phrases, "Ex Rhombus in Triangularum," "Ex Regnum Spiritus in Manifestus," "Tuam es Eliciat," may be written, one on each edge of the Triangle, in red. "From the Circle to the Triangle, from the Realm of Spirits into Manifestation, you are licensed." The simple declaration establishes the function of the Triangle, more for the benefit of the Evocator than the evoked.

The Triangle of Manifestation, either made from wood or drawn on the ground, should be in the southern position, one of the vertices of the Triangle pointing south away from the Circle and the Operator. If a permanent Triangle was constructed, with the above incantation inscribed, the vertex connecting the lines "Ex Spiritus Regnum in Manifestus," and "Ex Rhombus in Triangularum," should be pointed

away from the Circle, the line "Tuam Es Eliciat," being closest to the Circle, and running parallel to its diameter.

Most Hermetic occult disciplines require the color of the light in the Temple to coincide with the sphere or original province of the evoked entity, suggesting that it is already difficult enough for the entity to travel from its home to the physical plane, and to construct a temporary body by which it may make itself seen to the Operator; the Magician should therefore accommodate the evoked entity by making the Temple appear like unto the spirit's home. In actuality, this preparation is more for the subjugation of the Evocator's mind than for facilitation of the entity's materialization. It allows the Evocator to constantly be aware of the type of entity he is calling, and why he is doing such. It keeps him focused.

The natural residence of demons is an abysmal realm of chaos. Their color is the absence of color, their light is the absence of light. It cannot be recreated by any lamp filter or tinted bulb. They have the power to blacken suns and destroy civilizations; manifesting inside the Triangle is a minor feat, and the absence of light that they require without question accompanies their presence.

A tapered black candle should be placed at each point of the Triangle. In more advanced forms of evocation, inside the circle which is within the Triangle may be placed a censor filled with incense or other materials. Occult theory states that as astral entities have astral bodies, in order to manifest themselves they need dense particles that they can manipulate into a visible body. There is some truth and some fallacy to this theory. While specific mixtures, incenses, oils, and other fluids may provide a certain heightened energy to the ritual in general and to the area of the Triangle in particular, the demon is not building a physical body in the evocation in order to appear. It is gathering a critical mass of energy into a confined space, such energy being its manifested body, which the Sorcerer, with his senses attuned to that plane, may behold. The substance within the Triangle, if any, only serves to strengthen the link between the physical and the spiritual. For this reason, blood is always the best substance - spirit in fluid form, liquid power - an art that is explained later in this text. For the purposes of these initial experimentations with evocation, however, such a catalyst is not necessary, although a simple incense may be used there if desired, otherwise the circle within the Triangle should remain empty

until the demon occupies it.

The altar should hold the ritual dagger, chalice, and the sigil of the demon to be summoned. Two black candles may be used on the altar if the three surrounding the Triangle do not provide enough light to clearly see the sigil and to read the conjuration. If you are using a scrying mirror, it should be placed in the center of the altar, and care should be taken to keep the candlelight and ritual items from casting a glaring reflection in it. This book may also be on the altar or near it, opened to the pages containing the formula of evocation and the conjuration of the demon. A notebook and pen should be near the altar as well, to take written note of important points and to journal the ritual once it is finished.

Although in some evocations it is better to stand, and in others sitting cross-legged on the ground is preferred, in most Operations of evocation sitting in a chair facing the altar and the Triangle wherein the demon will manifest is the most comfortable and effective position, especially when using a scrying device such as a mirror.

FORMULA OF EVOCATION

- t. Meditate and focus your mind upon the Work that you are about to perform. Approach the evocation with awe and respect. Light the candles around the Triangle. Before drawing a Circle around the altar and yourself, stand immediately outside of the Triangle of Manifestation, the ritual dagger in your right hand. Placing the point of the dagger to the vertex closest the altar, visualize the dagger and the spot that it touches glowing red. Trace the entire Triangle, leaving a glowing red imprint as its astral double. It is this energetic imprint that the demon will see and will recognize as the space that has been set aside for it. State: "Triangle of the Art, by the Powers of Darkness I seal you up as the platform for the manifestation of the demon *(name and title of demon)*."
2. Return to your place behind the altar. Draw the fiery blue Circle around yourself and the altar, the edge of it meeting the closest point of the Triangle before you. Often in the Practitioner's first evocations, before he has grown more

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comfortable in the presence of demons than his own friends, an inevitable anxiety will creep up inside him once the Circle and the Triangle are drawn. He can feel the power of his Working swaying in the air and can all but hear the demon rustling at the gates of reality. It is therefore a good idea to sit and clear yourself once more before proceeding, regaining your composure and focus before calling the demon into manifestation.

3. Trace the sigil of the demon to be evoked with the point of the ritual dagger, visualizing each line glowing darkly as it is touched by the blade. Place the palms of your hands on the altar the sigil of the demon between them. Gaze into it until it flashes and opens, signaling that the demon is aware of you and the ritual you are performing, and his attention and power are focused in your direction.
4. Eyes locked with the flashing sigil, clearly and firmly recite the following conjuration: "*(Name of demon)*, I call you forth into this Triangle, to take form before me and to speak in a voice which I understand. *(N.)*, by the Powers of Darkness, I call you here. *(N.)*, come!" If it is made unmistakably clear in the grimoire wherein the demon's name was found that it is subject to another demon, its Superior Spirit, you may choose to insert such a line as, "In the name of, *(Superior Spirit)*, appear before me," although such demonic name-dropping is never absolutely necessary and may be entered or omitted at the Evocator's wish.
5. When the final words of the conjuration are spoken, "*(N.)*, come!" move your eyes to the Triangle. Even if you are using a scrying mirror to communicate with the demon, it will not be materializing in the mirror itself, but inside of the Triangle. The mirror is only a window through which you can see the demon, a remote device that will allow you to view that which has materialized outside of the Circle. Using the same relaxed gaze as with the charging of the sigil, look into the Triangle. You should have felt a definite connection with the energy

signature of the demon when its sigil was opened. Silently, calmly search your feelings deeper, gaining full awareness of all that is occurring most subtly within you. With your mind still connected to the demon's specific energy signature and your eyes still focused within the Triangle, call the words, "(N.), come," repeatedly. Without too many repetitions having to be made, you will begin to feel the presence of the demon coalescing in the Temple, streaming up from the abyss into the Triangle of Manifestation.

6. If you are using a scrying mirror, gaze into it as the demon materializes in the Triangle, otherwise continue to allow your greater vision to open until you can view the demon standing before you. Most often, this experience induces an utter loss of words, a phenomenon for which the Sorcerer needs to be prepared. It is unusual for the demon to speak first, and even if it does, not one portion of the miniscule power you have over this situation should be jeopardized. Whether the demon speaks or waits, greet him respectfully, yet in the same firmness with which the conjuration was given. "(NJ, I welcome you to my Temple, and I thank you for coming. I am *(your name)*."
7. While a large body of modern Magicians demand that the Evocator ask the evoked to sign its name in the mirror or on a piece of parchment, claiming that it is infallible astral Law that a spirit cannot sign any name but its own, it is rare for any but the Summoned to appear when the simple steps above are adhered to. Although you may ask the demon to give its signature if you desire, it is well enough to ask its name. Most often, if indeed a falsifier is present, it will over-exaggerate its supposed title and description, lying poorly like men do. In such a minor instance, the entity should be dismissed immediately and the entire process of the Working should be restarted. Otherwise, continue with the proposition.
8. It is necessary to state to the demon your specific desires, as concisely as possible. No commands are to be made, but a simple proposal of what you desire. "(N.), I have Summoned

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you forth so that I may..." If it is knowledge you seek, ask the demon specific questions, having prepared them beforehand. If instead you desire a certain change to take effect in your life, let that be known. Do not skirt around words, stutter, or find yourself confounded with bashfulness. The demon most likely already knows your desire, and is waiting for you to spell it out.

- 9 . Once the demon has offered the information which you seek, or you have come to an agreement on the course of future events, thank the demon again for coming, and respectfully dismiss it. "(N.), I thank you for coming and for sharing your knowledge and power with me, your brother and comrade in Darkness. Return now to your domain and begin the Work that lies ahead. By the Powers of Darkness, you are dismissed."

Performing a banishing ritual following the evocation is unnecessary and counterproductive, ridding the Temple of the energy and power by which the Works of Darkness reign. Before closing the ritual entirely, journal the Operation in your notebook, citing anything that is of importance or that stands out in your mind. This journal entry is to be put away from sight for at least three days following the evocation, allowing the mind to return to its inert state without psychically interfering with the demon's work. When you have finished writing, stand and blow out the candles. Visualize the blue Circle around you fading, as well as the red Triangle before you. When all has returned to its previous state, you may leave the Temple more a god than before.

SPIRITS OF THE DEAD

Necromancy has been one of the most taboo occult practices in nearly all places and at all times in human history. It has existed as an undercurrent throughout the world, its subterranean presence infecting every culture of antiquity. Just as it has always existed, it has always remained a scorned practice. Religions have feared the art of speaking with the spirits of dead because of the knowledge that it might bring the Necromancer, because of the unrest it might cause the ancestor to rouse him from his peace, because of the possibility of demonic meddling, or due to the simple and innate human fear of the unknown and the inevitable.

A word of warning is also given to the aspiring Necromancer from the majority of ritual Magicians: you become that which you surround yourself with. One who aspires to become more godly and Divine should evoke angelic beings and powers; one who lusts for power and autonomous control over his world should deal with the devils and the darkness that brings such control; and only he who would lust for death and atrophy of the body, mind and Eternal essence would hold company with the dead. Necromancy is an art that is shunned by students and Masters of every alignment and alliance.

As the biblical King Saul realized, even after his own capital treatment of witches and soothsayers, a situation may arise when only the dead will do. Most often, the spirits of the dead are summoned and constrained to provide information that is specific to the knowledge possessed by the spirit, or more accurately, the knowledge that *was* possessed by the individual before his or her translation beyond the flesh. Ancient prophets and learned men are risen from the grave to continue their teachings, advise their students, to clarify points made centuries ago, or to continue their prophecies from the grave. In the past century it has become increasingly popular to contact a relative that has passed on in order to find some sort of closure, or sometimes to seek a closeness with a loved one that has died, such practices being the sole financial support for psychic mediums and professional channelers.

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As the term necromancy implies, however, one of the most remarkable abilities which seems to be universal in the realm of the dead is a startling knowledge of the immediate future. It is this knowledge that is sought by teens gathered 'round ouija boards, middle aged women swinging pendulums, and Black Magicians crowded together over a particular grave. It is this knowledge of future events - events that, unlike those of the past and present, can be changed or profited from - that pushes the taboo on necromancy even further. We should not know the future, yet we can. The dead should be dead, yet they know and they will tell all when they are asked,

THE NATURE OF THE DEAD

Perhaps the single greatest misconception concerning spirits, the afterlife, and necromancy is tied to erroneous beliefs concerning what occurs when the body dies. It is thought that after death the soul of the subject experiences one of three events: the soul is judged by God or one of His affiliates and is sent to whatever permanent afterlife that it has earned, whether such is heaven, hell, Valhalla, or the next life on the Eternal Wheel; the soul remains on earth in spirit form to look after relatives and loved ones; or, as is thought to be the most common occurrence with those spirits that are to be summoned in the rites of Necromancy, the soul of the departed will leave the obsolete body which once held it, yet will either not realize that it is no longer alive or will become lost in the absolute confusion of the transmigration from one state to the other, and the soul will wander the earth aimlessly and hopelessly.

In the necromantic rites, as well as spontaneous manifestations of the dead to the living, the manifested soul is thought to be delivering some urgent and personalized message about life, afterlife, God, or more specific issues in the querent's life; or, it has manifested in a plea for help and for freedom and release, perhaps by the resolution of unsettled matters or by obtaining justice for wrongs done to the person in his life.

In actuality, the afterlife is so dependant on the individual that there are dozens of possible final destinations for each person, making it impossible for any but the religious to state with surety that, "When you die, you will..." There are, however, standards and measurements that have been noticed, studied, catalogued, and found to be consistent

throughout interactions between the living and the dead. These quasi-scientific findings, coupled with genuine experience in the occult and its Higher Mysteries offer tremendous insight into the actuality of the effects and phenomena associated with Necromancy.

It has become generally accepted in our Western world of absolute duality that just as there is good and evil, right and wrong, male and female, there is also body and soul: two halves of the self that, although they are in opposition, work together to make up the whole. Such a belief is limited to a Judeo-Christian paradigm, nearly every other religion and belief system recognizing that there are finer, more subtle bodies which link spirit to flesh, the true Soul of man being untouchable, and such being that which is released into its unique afterlife once the body has ceased to sustain life.

In order to comprehend the principle of multiple spiritual bodies, it is necessary to break away from the memorized jargon that has been traditionally used to describe such, and instead redefine all terms in a manner that is more reflective of the Eternal existence of the Black Magician. This thing that has been called the soul or the spirit that is at the core of human beings can be seen not as an intangible, transparent thing that is completely separate from the person, but rather as a real being that exists here and now whose glory and radiance is so great that it cannot be understood by the use of the normal senses. The Hindus refer to this Being as the Atma Sarup, or often as Supersoul. Modern Hermeticists externalize the God within as its first manifestation as the Holy Guardian Angel. The same idea was put into a science fiction format by L. Ron Hubbard, teaching that what is normally called a soul is in actuality a godlike entity called a Thetan, which is capable of exerting its unlimited power over space, time, creation, and destruction. Through the disciplines of the various religions and metaphysical systems, the Initiate will come to a conscious realisation of his True Identity, and will thus consciously become a God among bipeds.

These are not new ideas. In fact, they are the oldest ideas of the most ancient religions. The Godself, being a supreme entity in a reactive universe, leaves its impression like footprints wherever it travels. In this manner, the physical body, that which most humans call their "selves" is one such impression. It is the Godself leaving a physical impression on the physical universe. Similar impressions are made on

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more subtle levels, like ripples that fade the farther they get from the point of impact. Although the impression made by the pebble upon the water (the ripples) will reach the other side of the lake, by that time they will not be visible to the eye. And so we are Gods making ripples in the ocean of existence.

Just as the presence of the Godself leaves its impression upon the physical plane in the form of a body, other such impressions are made at more subtle levels. Even after the Godself has departed from this universe, a skeleton remains and grass grows where his body was interred; the other impressions he has made, those that are usually unnoticed, also remain. And just as the skeleton may be exhumed once the Godself has left it forever, the invisible impressions may also be brought up into visible light, to bear witness of the presence of the juggernaut that once was there.

While the disinterment of the physical remains is called grave robbery, the exhumation of the spiritual remains is called Necromancy. Of the two, grave robbery is often better tolerated. Although the core entity which made up the person N. no longer exists in a recognizable form, the impressions that he made upon this universe may be noticed and interacted with. When the physical body is born, it initiates a mechanical program that will cause it to grow, develop, strengthen, reproduce, gradually weaken and eventually die. The physical impression of the Godself is the only one with such a program, the finer bodies that once made up the whole person remaining in their places for the duration of their habitations.

Just as the impression of the human body was in life a receiver, conveyor, and storage of information and knowledge, the subtler remains hold the same knowledge, in even more depth than was realized in life - and those subtler remains do not die and decay, but drift in their places so long as their places exist.

When the "spirit" of a dead is summoned to visible and audible manifestation, that astral impression is therefore not the eternal part of the person that should have passed on to an afterlife, but is instead a shadow of that eternal being, a ripple that was caused by the presence of a God.

THE DEAD SPEAK

In interacting with the dead, either willed by means of ritual or by spontaneous manifestation, various methods have been and still are surfacing by which these intelligent ripples in reality communicate their messages. Some of these are as simple as a feeling that a loved one who has recently passed away is in the room, whereas others may include objects moving without apparent stimuli and full-on possession of an individual by the deceased, inheriting verbal and sometimes physical mannerisms shown by the deceased in life.

Some of the more well-known forms of afterlife communication are given below with brief descriptions. While a few of these may seem to be nothing more than the mind creating an illusion for itself to believe, others have been and will continue to be proven as effective tools for the Necromancer.

1. Perhaps the most popular recent trend in afterlife communication is that of Electronic Voice Phenomenon or Instrumental TransCommunication. Electronic Voice Phenomenon (EVP) utilizes tape recordings of static sound to "capture" the voices of the dead in the background of this white noise. The spectral voices, which are usually limited to a few words, are heard only in the playback of the recording rather than immediately, making a two-way conversation more than a little strained. Once a segment of feedback, which may initially sound like a blip of static noise, is determined to in fact be a voice from the other side attempting to communicate through the machine, that segment can be uploaded into a computer program where it may be enhanced and clarified until there is no doubt that it is a distinct voice presenting a specific message, which is considered to be more along the lines of Instrumental TransCommunication. Without such high-tech computer software and hardware, however, the would-be Necromancer is left with something that sounds a lot like a blip of static noise. The drawbacks of using this form of communicating with the spirits of the dead in a practical Necromantic setting are obvious. While listening to the white noise produced by any type of static wavelength generator

can give rise to automatic clairaudient episodes, much like scrying into a blank black mirror, and the technologically savvy occult investigator may have the secrets of the universe revealed by the voices of the dead, the real value of EVP and ITC may well be lost to the Black Magician that is starving for serious and immediate results.

2. Moving from the modern world of technological Sorcery and into the earliest days of Necromancy, we find figures such as the Sumerian Sha'etammu, the Pythia at Oracle of Delphi, and the notorious Madame Blavatsky, who practiced and in their way embodied the most widespread form of communication with the dead: channeling, otherwise called mediumship. Through the induction of trance states and attunement with the energy of the being to be channeled, the medium invokes some or all of the intelligence, power, and individual characteristics of the entity, pushing her identity aside and becoming the mouthpiece for the spirit. The experienced psychic medium is usually capable of controlling the intensity, depth, and duration of the union with the spirit of the dead, making a distinct, yet distant mental contact, taking on a portion of the personality of the dead, or sometimes allowing the spirit to enter her body completely, to an extent that most would call possession. Although the technique of channeling, once mastered, can open doorways within the Sorcerer and is necessary for Workings such as Assumption of Forms and demonic self-possession, in the rites of Necromancy, channeling gives the Necromancer little control over the communication itself, and robs him of the objective vantage of the third person. One of the only instances in which channeling may possibly be of use in speaking with the dead is if an experienced medium were to channel the spirit, and through that medium the Sorcerer could hold conversation with as little restraint as he would with another person. Finding a genuine adept channeler, however, is no easy task, and due to the oft occurring problem of conveying thoughts and emotions in any usable syntax, a good deal of confusion and frustration will mark the first dozen or so rituals, until

the Necromancer and the medium learn to rush and roll in sync with one another, or try until you leave another Necromancer to summon forth your subtle remains to continue your work.

3. Automatic writing is a method of afterlife communication that gained ground in the late 1800s and remained an active part of folk Magick and tradition at least a few decades into the 1900s. Today, automatic writing has become a game played at slumber parties, used as a serious technique to contact the other side by older witches who have used nothing but for their magical careers, eccentric clairvoyant poseurs, and occasionally by those Practitioners of the Art who have yet to discover more effective and reliable means of afterlife communication. Automatic writing is exactly that - automatic. It requires no discipline, training, or occult ability. The Dabbler simply holds a pen in hand, the tip of it resting against a piece of paper on a hard and stable surface. The spirits may be called out to, although it rarely makes a difference if they are. The mind is then distracted from the pen completely through a television show, a book, a movie, belly dancers swinging flaming swords, or whatever it might take to divert the Operator's attention from the very reason that he is seeking this entertainment in the first place. Sometimes falling to sleep in a recliner with pen in hand and notepad in lap is claimed to produce spectacular automatic writing samples. Once the conscious mind is focused elsewhere, the hand will start to move of its own accord, at first creating squiggles on the paper, which may remain squiggles to be deciphered, or will form actual words, sentences, and sometimes paragraphs. The method behind automatic writing is the same force that moves the planchette across the witchboard, swings the pendulum clockwise or counter, and draws the dowsing rods together. The subconscious mind exerting control over the physical body without the conscious awareness of the individual is called the ideomotor effect. In occult theory, the subconscious mind is a filter for all of the thoughts buzzing in the collective unconscious, which, since

it is shared by all people throughout time and space, is in a way omniscient. Supposedly, tapping into this universal mind through the above mentioned gadgets will allow the individual to consciously access specific information that is true and always relevant. The great fallacy in the belief that the ideomotor effect as a tool of omniscience is the fact that the brain itself is the relay between the universal mind and microcosmic conscious awareness. Often, just as with ouija boards, the Dabbler is in some portion conscious of the movement of the pen, and manipulates those movements to meet what he would like to hear from the "spirits," or sometimes projects onto the paper that which he fears he will be told. At the very least, he will find that turning off the mind is not as simple as turning on the television, and cannot keep his attention from the pen squeezed in his hand or the paper that keeps rustling on his lap. The few that have been able to use automatic writing or other forms of ideomotor communication effectively and consistently swear by that Art, and although in the worst case some important messages may be scribbled on the paper (some of which may even originate with the dead, transferred to the paper via the subconscious mind), such communication is vague, open to far too much speculation and interpretation, and is only a flake of ice resting on the very tip of the iceberg.

4. Reflexology is a technique that has gained momentum the last few decades, considered by its adherents to be an absolutely infallible, "scientifically proven" method of divination. In the first experiments with reflexology, also known as "muscle testing," the querent holds his arm out to his side, parallel to the deck. An assistant asks a predetermined question, such as, "Are there any spirits in this room?" The questions asked always demand an affirmative or negative reply, and the reply given by the querent is always in the affirmative. At the statement of the affirmative answer, the assistant pushes down on the querent's arm, the amount of force used supposedly being consistent throughout the interrogation. If the answer was, indeed, "Yes," the querent's arm will not move, or if it does,

the movement will be slight, yet the strength of the muscles will hold their place. If the affirmative answer was not in actuality reflective of the unseen truth, the muscles will give way and the arm will easily be pushed down. The theory and explanation given by muscle testing experts and devotees is that, once again, the subconscious mind is linked with the Universal Mind, and therefore knows all, and the whole of the self is weakened by telling a lie. Therefore, the muscles cannot sustain a falsehood, and the strength of the arm collapses. Although the querent may, on some conscious level, exert more strength for some questions than others, just as the assistant may do so when asking certain questions, or may "fool" the technique in the same way that the adept criminal may easily fool a polygraph test, the practice is used more and more by modern self-proclaimed metaphysicians and spiritual therapists, such unwitting charlatans claiming to have the answers to Eternity literally at their fingertips.

5. Direct communication with the dead is the only method that the Necromancer can trust fully. When his own eyes see their faces, his own ears hear their words, and often his own skin feels their icy touch, he cannot deny that he has spoken with the dead. Once the greater vision of the Black Magician is awakened, he may speak with the dead through a mirror, or he may commune with them as they stand before him. Such an interaction takes far more discipline to achieve than sitting and waiting for a voice to appear in recorded static or for a pen to scribble out dead words, and it puts the spirits far closer than most are comfortable with. Through this method, however, the dead will rise from their graves and will stand before the Sorcerer to answer his questions and to do his bidding.

LINKS TO THE OTHER SIDE

Summoning the dead to visible appearance, whether such a manifestation takes place in a mirror or scrying device, or within the Triangle of Manifestation itself, differs only slightly from Demonic Evocation. Since demons have existed in a form that has endured from their absence of a beginning and will continue to exist as such until their absence of an end, it is relatively easy to make a strong connection with one particular demon through his name or sigil. The dead have no such automatic connections, no sigils or words of power that will summon them, and only them, to the Temple. Also unlike demons, the shadows of the dead are usually not actively watching the human race, waiting to be called by those that possess the motive and the means. The dead exist as a reflection that does not move from the water's surface once the living walk away. Their spontaneous interaction with those that remain in life are for the most part coincidental; the fact that they are seen by those that love them is due to the love held by the living, allowing them to see that which they miss so much, rather than the notion that the dead have great concern for what the living are doing.

The necessary connection to the deceased is much easier to establish when the Necromancer had a personal relationship with him or her in life. In such a case, the Practitioner needs to gather items owned and beloved by the deceased: a favorite piece of jewelry, a picture of her that was hung in her home, anything that was personal to her that can be used as a catalyst for the memories of the dead. These items, often called rivets or fetish items, create and sustain the link between the Necromancer and the spirit of the dead.

In the instance that the Black Magician has never met or known the deceased in life, and has access to no items once belonging to the deceased, a bit more homework and personal involvement is needed in creating a link with the subtle impressions made by the person in life. Libraries, genealogy research centers, internet family history sites, and newspaper obituaries are places that the search can begin. As much personal information about the dead should be collected as possible, as well as any photographs that can be photocopied or printed from a computer. A trip to the cemetery where the body of the deceased is interred may also be in order. While many Necromancers prefer to perform their rituals over the graves themselves, which you may do if

it heightens your connection to the dead, it would be sufficient to make a headstone rubbing by laying a piece of thin paper over the headstone and rubbing it with powdered graphite, black chalk, or charcoal, which can be brought back to the Temple.

The criminally inclined, and perhaps criminally insane Necromancer may be possessed to unearth the remains of the deceased, using the skull, the right or left hand, a section of spine, the whole skeleton, or simple personal effects with which the corpse was buried for use in his necromantic ritual. While it is beyond dispute that possessing these physical remains will establish a greater connection with the unseen remains of the deceased, the work involved and the risk taken in doing so most often is not worth the reward. It is claimed by traditional Necromancers that if one of the hands, the skull, or a section of spine (the uppermost third of the spine) is possessed by the Sorcerer, the spirit of the dead must obey his commands and will be bound to serve the Black Magician indefinitely so long as the above mentioned items are in his possession. Having disciplined oneself in the Dark Arts and being filled with the Powers of Darkness, the reign of the Black Magician will never be in contest, such fetish items being simple trinkets that could easily be done without, so long as a link can be made with the specific spirit that he wishes to summon, and a connection can be made to the land of the dead.

RAISING THE DEAD

The Temple should be prepared with the Triangle and the altar. Upon the altar the chalice should be set to the left, and should be filled halfway with aged wine, warmed to room temperature. The ritual dagger is to be set on the right edge of the altar, its tip pointing to the south, towards the Triangle of Manifestation. A black candle is to be set to the left and a violet candle to the right. The symbol of the double-armed cross is to be drawn on paper and set in the center of the altar. All of the fetish items that have been collected are to be kept in a small box next to the altar. At each point of the Triangle a violet candle should be set.

1. Meditate and focus your mind upon the Work that you are about to perform. Light the candles around the Triangle. Stand

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outside of the Triangle of Manifestation, the ritual dagger in your right hand. Placing the point of the dagger to the vertex closest the altar, visualize the dagger and the spot that it touches glowing red. Trace the entire Triangle, leaving a glowing red imprint as its astral double. State: "Triangle of the Art, by the Powers of Darkness I seal you up as the platform for the manifestation of the spirit of the deceased, (*name of deceased*)."

2. Return to the altar. Draw the fiery blue Circle around yourself and the altar, the edge of it meeting the closest point of the Triangle before you. When the Circle and Triangle are sealed as gateways into the land of the dead, a certain energy sweeps into the room, like a sadness that will never be eased. Take the chalice in your right hand and raise it in the air, as if giving a toast. Announce: "I drink to you, (*name of deceased*), and to death itself, that they who can never again drink will drink through me." Do not drink the entire chalice of wine. All that is desired is to fill your mouth with the taste of it.
3. Trace the symbol of the double-armed cross with the ritual dagger. Gaze into the symbol and let your vision open into it. Bring to mind your Ascent, your need for knowledge, your reason for calling this spirit from the realm of death. Gaze at the symbol until it begins flashing. With your eyes still fixed on the double-armed cross, reach into the box and retrieve the fetish items, one at a time, and place them on top of the symbol. Look at each one as you do so, visualizing the connection that the deceased had with these items, what they meant to her, how they are related to her personality and individual self. Gaze at each of these items as they are placed on the double-armed cross as if each one is a sigil, a physical representation of the spirit of the dead.
4. When all of the items sit on the altar, looking at the lot of them clearly and firmly recite the following conjuration: "*(Name of deceased)*, I call you forth into this Triangle, to take form before me and to speak in a voice which I understand. As in

life you had a form, now in death show yourself to me. (N.), by the Powers of Darkness, I call you here. (N.), come!" If the names of the deceased parents are known, they may also be used (e.g. "By the name of your father_____, come, by the name of your mother_____, come.").

5. When the final words of the conjuration are spoken, "(JVJ, come!" move your eyes to the Triangle. Once again, even if you are using a scrying mirror to communicate with the deceased, she will not materialize in the mirror itself, but inside of the Triangle. Using the same relaxed gaze as with the charging of the sigil, look into the Triangle. Cast your gaze again at the items you have collected in connection with the deceased. Feel the link that you have made with her strengthening. With your mind still connected to the identity of the dead and your eyes still looking into the Triangle, call the words, "(N.), come," repeatedly. Without too many repetitions having to be made, you will begin to feel the presence of the dead gathering in the Temple, streaming in from the realm of death into the Triangle of Manifestation.
6. If you are using a scrying mirror, gaze into it now as the deceased materializes in the Triangle; otherwise, continue to allow your greater vision to open until you can view her standing before you. The unspeakable sadness that was felt at the onset of the ritual will increase, and often the Necromancer will feel as if the entire Temple has been transported someplace beneath the sea, heavy and dark, cloudy and isolated from the real world. Sometimes the dead will speak first, often their initial sentences not making much sense, not relevant to anything at all. Unless these first words are relevant to you, dismiss them and greet the spirit of the dead respectfully, yet in the same firmness with which the conjuration was given. "(N.), I welcome you to my Temple, and I thank you for coming. I am (your name)."
7. You may ask the spirit to give its name, and although its features may be distorted, it will still bear a resemblance to its

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image in life. It is important to be direct and to keep the conversation focused when dealing with the dead, as they tend towards confusion, and if allowed they will confuse the ritual entirely.

8. It is necessary to state to the deceased what it is you need to know, as concisely as possible. Tell the spirit that you have specifically summoned her because of the knowledge that she possessed in life, and that you now are in need of that knowledge. Although they are not adept in specific areas of manipulation of reality as are demons, the dead also have the mysterious ability to make minor changes in your life very quickly, if they are asked to do so.
9. Once the deceased has offered the information that you desired, or you have given her a minor task to accomplish, thank the spirit again for coming, and respectfully dismiss her. "(N), I thank you for coming and for sharing your knowledge with me. Return now to your place in death and seek the peace and rest for which you hunger. By the Powers of Darkness, you are dismissed."

Some more sensitive Necromancers may feel a strong sympathy with the spirit, not wanting to send it back to its previous state, but instead begin looking for a way to free it. The realm between this life and that that lies beyond is the home of these shadows. It is the only place that they can exist. Even when a Magician believes that he has sent the spirit on to a better place, he surely has not, as the same pathetic manifestation will stand before another magician at another time, unchanged from the day the person died. Before closing the ritual, journal the Operation in your notebook, citing anything that is of importance or that stands out in your mind. Finish the wine, blow out the candles and return the fetish items to the box, which can be put away, destroyed, or the items can be returned to their memorial places.

BLOOD RITUAL

The dark red fluid that runs through our veins is the most potent naturally occurring, self-regenerating, powerful link between the realms above, below, and in between. Some claim that the crystal is the gateway between matter and energy, some say it is the brain, and others will claim it is the sun, the moon, or the stars that connects man to god. None of them have ever been immersed in blood, or soaked the ground in it to open a gateway to Eternity.

As the Christian church grew to monstrous heights, folklore began to spread concerning the human sacrifice of unbaptized children, the greatest mockery of a God who offered his only begotten son as a blood sacrifice for the sins of the world. With the rise of modern Satanism throughout the mid part of the 20th century, urban legends began to rise to a fevered pitch with the supposed recovery of suppressed memories of Satanic Ritual Abuse, wherein thousands of psychotherapy patients were induced into remembering a lifetime of forgotten sexual and physical abuse, psychological reprogramming, and not least of all human and infant sacrifice.

The folklore and myth surrounding blood sacrifice is a mask for a true route to power that has been utilized by the Black Magician since the dawn of evil; the memories recovered are not from events occurring in this lifetime to the alleged victims, or even visions of lives long past, but is rather an atavistic remembrance of a secret knowledge that perhaps man should have never uncovered. The mind at times uses the greatest horror that a parent can imagine, that of losing a child to the hands of an unstoppable force, to avoid confronting a dread reality that they are unable to understand, leaving churches, support groups, and the new religion of psychiatry to prey upon these fears as a new form of self-vindication.

Beneath the false memories and the sanctified lies, however, is an ocean of blood. Behind the fear and confusion is the Black Magician seething with a power that fewer of his kind will experience as the world becomes "liberated" from its terrifying past. Behind the folklore

and urban legend is a reality that lies in wait for the ascending Black Master.

THE VAMPIRE

Of all the myths surrounding blood and its use in the Works of Darkness, those involving vampires have become the most infamous, as well as the most glamorized. No longer are the creatures of the night seen as undead pawns driven by an uncontrollable instinct and an unconscious service to the Prince of Darkness, but now are shown as well groomed gentlemen in Armani and Versace, feeding on those that they would otherwise court, and philosophizing the life out of their undeath. The chupacabra of South America or the Akhkharu of Sumer have been all but forgotten, replaced by Lestat and Vlad Dracul. The seething reality of vampirism as an occult art has been overlooked as well, the attention stolen away by dissocialized teens, roleplaying games, and a subculture that indulges in the appearance of an evil that most have never even touched.

Several forms of vampirism are prevalent in our modern Babylon, from a financial obligation that sucks the life out of a hardworking family to a religion that demands the drainage of the parishioners' blood and souls into the golden cup. Only two types of vampirism deal directly with the Works of Darkness, however, and without these two, dark immortality may never be attained.

The most easily recognized forms of vampirism are those basic practices of the sanguine vampire, or the vampire who uses physical blood as a means to power. If, as is posited throughout religion and mythology, the blood truly is the life, it is this mysterious component that makes the fluid so valuable to the Black Magician, who seeks power *over* life. The blood of its own accord has no virtue save for its direct linkage to the Eternal being that is the greater identity of man. The blood, then, is only a necessary medium, a base substance, for that which is insubstantial yet critical.

Although the sanguine vampire almost invariably claims that his vampiric nature has been such since birth, an initiation into the practice is established at some specific point. Like budding sexuality, interest is gained in the practice, material concerning the subject is sought out, often becoming more graphic and descript with time, and a

fantasy begins to form. Unlike natural sexual interest, however, vampirism is viewed as the very incarnation of the forbidden. No socially acceptable means of gratification or release are available, and pathology presides over the remainder of the Neophyte's journey into the Blood Pool. At first, conversations with others concerning vampirism - real vampirism that can be practiced and experienced firsthand - are kept in hushed voices, books are hidden away, and even thoughts are not thought too loudly lest they are broadcast to all the world.

In order to become a vampire, so say the myths and folklore, the aspirant (or victim, as the case may be) must have his blood sucked by a preexisting vampire, must addictively drink the blood of others, must sell his soul to some devil or another, or, as is becoming increasingly popular in fiction, one must drink the blood of a vampire, thereby ingesting the virus that will mutate their genes accordingly.

As mentioned earlier, most living vampires feel that a draw towards their nocturnal habits and sanguinary practices existed from the moment of birth. While it is more likely that a predisposition in genes, or simply in personality, was triggered early in age by some environmental factor or occurrence, of any great or minor significance, it is accepted that the aforementioned draw was present throughout the majority of the person's life. Most often, the vampiric Dabbler will bridge fantasy with reality in the drinking of his own blood through self-inflicted wounds, intradermal syringes, or simple pinpricks on a finger. The metallic taste is as seductive as the idea of actually drinking blood, even if it is only a drop or two, and although no real amount of vital energy is reabsorbed through the blood, the stage is set for further experimentation.

The Dabbler will quickly bore of a drop here and there from his own veins, and will either fall by the wayside, or will seek out others with, or upon, who he may feed. Likeminded friends make a good testing ground, although more blood seekers are being attracted to "feeding circles," where several people interested in engaging in vampiric bloodletting and drinking do so from one another. Most feeding circles require medical blood tests to be taken before admittance into the group, as well as any character screening each individual circle may designate.

While the breaking of social taboos may stimulate the Neophyte's senses, and the familiar taste of blood may arouse some

secret part of himself, it is only when he begins to ingest more than a few tablespoons at once that the power within the liquid is transferred to the individual. Initially, the influx of power will seem to be a "high," or a state of euphoria, and possibly a feeling of near omnipotence. Every cell within his body will seem to be more alive, radiating a brighter light than ever before, yet at the same time he will feel himself compressing into a tighter space, his own power no longer drifting away from him like heat leaving a dying carcass, but moving inwards, flowing *through* him rather than *from* him.

Although the world around him begins to darken, nighttime flooding in around him, the fledgling vampire awakens as the power that he siphons from blood is infused in his own being. With each feeding session, his senses sharpen, his mental processes quicken, and his body strengthens even more. When the Black Magician begins his initiation into vampirism, he will find that it brings an added strength to his ritual, an added potency to his Magick. It is blood in its purest form that moves through the ether towards his victims. It is blood that swarms into his Temple. It is blood that becomes his catalyst for Ascent.

Whether or not the energy of the feeding is being redirected through ritual, the vampire will often seek out better methods of obtaining his drink, finding the reluctant - sometimes the unwilling - to be the best donors. Like an opium addict, he chases the ultimate experience, always needing more, never satisfied with the last fix. In some cases, this leads him into criminality, and beyond the control of the self that acts as a type and a shadow for his control over all things. In the case of the Black Magician who has affixed himself to his Destiny and rides the whirlwind towards Ascent, sanguinary vampirism will be stretched as far as it can go, and will be found lacking. The medium of blood will become dross, and will be cast aside, leaving the vampire to feed upon Blood Essence itself.

The practice of what is usually called Psychic Vampirism, which is the act of draining a person's vital force through nonphysical means, is simple to learn, easy to master, and for the true vampire, is impossible to resist.

1. When first learning to drain a person's energy, stealing their power for yourself, you may need the help of a willing participant. Simply ask a friend, lover, family member, or

other associate for her right hand, which you will hold, palm down, in your left. The right hand moves energy from the self, while the left hand moves energy into the self. As long as you don't have a particularly sinister reputation, most people will have little complaint in going along with whatever you're about to do. Visualize a bright, blue light which fills the body of your subject. Inhale, and feel this light moving down her arm and through her hand, tingling your left hand as it leaves her and enters you. Exhale, and rather than feeling the energy returning into her, sense it sealing itself inside of you with the exhalation, becoming *your* life-force rather than hers. Continue to pull her energy from her with a deep breath in and seal it within yourself as you breathe out. The first experimentations with vampirism through touch will yield minor results; you will sense a slightly heightened state of mind and sensation and your victim may notice a slight dizziness or tiredness. With each feeding of this type, you will find that you are able to drain more energy from your victim in a shorter amount of time, soon far surpassing the high that was once achieved through blood feeding.

2. Once you are able to pull a considerable amount of energy from your victim as you shake her hand or touch her shoulder in passing, you will have little use for this specific method of psychic vampirism. Using the same visualization and breathing techniques as before, stand next to an unknowing victim, not touching her but sharing a close space, begin to drain the life from her, in a manner similar to the above practice, inhaling as the energy is pulled from her and sealing it within yourself as if it were your own. It may initially require more mental concentration to achieve the same result, but should be much easier to master than the previous method. Each time you feed from a victim in such a way, put more space between the two of you. Soon, you will find yourself feeding from one specific person across a room, or as you pass subject after subject on the street.

3. Feeding from a victim through eye contact is best practiced when you are in a position to be sitting with others for an amount of time. Good testing grounds are restaurants, classrooms, pubs, and a classic feeding ground is church. An Vampiric Adept with whom I would Work and study with in a Blood Temple took every Sunday morning in a Pentecostal church, feeding from the energy that was being flung in every direction. Select a target who is seated close by and is facing you. Begin to feed from your target in the same way that was learned when practicing psychic vampirism through close proximity; it is rare for her to not look in your direction when she is being drained by you. When she does, hold eye contact with her as long as possible. The moment your eyes meet, sense a definite link being established between you. Visualizing this link as a blue ray of light may be helpful. You will find a greater pull of power from her through her eyes than ever before. Maintain eye contact as long as you are able to, pulling her life from her through the gaze. Looking into another person's eyes, especially a stranger, for any longer than a passing moment tends to make most everyone uncomfortable. Break through this social barrier and use your victim's discomfort as yet another opening into her soul. Her greater will, her unconscious understanding of her spiritual violation will gnaw at her mind until she rips her gaze away from you. Once she looks away, cease feeding from her and move to a new target. When you are able to initiate feeding the moment your eyes meet someone else's, you should be able to feed on anyone that is within sight.
4. Feeding from multiple targets at once requires the development of what are often called "astral tendrils." These tendrils are spontaneous rays of light which attach to a person and siphon their energy into you. Seen with awakened vision, tendrils look like small sunbursts whipping out from the vampire's aura, and sometimes take a manifestation similar to that of the photographed ectoplasm of early 1900's psychic mediums. At a party, gathering, or even at work or school, select two targets, preferably at opposite sides of you. Divide your focus between

them, feeding from both of them at the same time. Try to view this feeding like you are stretching out your arms to touch both of your victims; rather than your arms touching them, your astral body will respond instead. Once you are able to divide your attention in such a way to make noticeable astral contact with your subjects, the amount of energy that you drain from two victims may at first be overwhelming. Continue to practice time and again, until draining two victims is not only easy, but is found to be lacking. Move to three targets in the same way, working your way up to consciously feeding on five targets at once. At this point, the feeding mechanism will begin to react independently, pulling energy from others without your conscious command, but very much within your awareness. Your astral body has thus been converted into a life draining machine.

5. Set up the altar in your Temple with a black candle to the left and a red candle to the right. Close your eyes and visualize your victim clearly, making out all of her features in perfect clarity. Relax your mind and allow her surroundings to come into view: her bedroom, kitchen, a club or restaurant. Where ever she may be, allow yourself to gain a sense of it. Do not criticize your impressions, but accept them as they come. Once your victim is seen clearly and is precisely placed in spatial reality, feel yourself moving near to her, right next to her. As was done with the previous feeding technique, stretch out your astral arms and place an invisible hand on her chest, over her heart. Pull her life out of her chest. It will flow with less resistance than ever before, flooding you with her Blood Essence, draining her completely, often immediately exhausting her and possibly causing short-term illnesses until she is able to regenerate that which was stolen.

Variations on these basic methods of psychic vampirism may be used once each one is mastered, such as feeding on one victim with a group of vampires, feeding during sex, feeding on other vampires, etc. As the psychic vampire develops his feeding mechanisms and deepens his existence as a predator, he will gradually pull the life from a deeper

place in the victim, eventually reaching into the very core of their power and sucking out the soul that there exists, piece by piece.

It is important that although the feeding itself may become spontaneous, the Black Magician maintains control over himself in all aspects. He should never be the slave to the draining of the life of others, but should use it as a tool and a weapon. The power that is stolen should be put to some use, rather than congealing within himself and bloating him with the energy.

BLOOD IN RITUAL

The exact uses of blood in ritual are innumerable, and each serves only to heighten the power that these Works of Darkness hold. While only human blood is to be ingested for the empowerment of the vampire, the blood of a serpent, a dove, any mammal, and one's own blood are also potent catalysts for ritual. If the chalice is filled with water, wine, or some other drink, by holding his right hand over it, conjuring in his mind the taste, smell, appearance, and consistency of blood, projecting such sensory conjurations into the chalice, to him such will be blood for the duration of the ritual, often taking on at least partial attributes of the imagined substance.

When the Temple ground is sprinkled or soaked in fresh blood, the vital force that rises with the steam will fill the air with buzzing electricity. The powers that are then summoned into the Temple will multiply. As they become locked within the thick particles of air, the Temple itself will become a storehouse of power.

Sigils of death may be drawn in blood, the substance heralding the similar demise of the victim. Although the demons present and the Powers of Darkness will not respond differently to blood than to ink, the Sorcerer will, and it is he that is the bringer of death and the angel of disease. The ground and the air within the Temple will react as well, absorbing the power of the fluid of life.

The Sorcerer's own blood may be caught on strips of paper and burned in the chalice, the smoke rising as a wicked prayer to the Powers of Darkness. From this, the Vision Serpent may arise from the smoke, which the Sorcerer may behold if his vision has been opened, and with which he may converse and commune, and learn his Destiny and the way in which it will manifest.

The chalice may also be filled with the blood of oneself or from another, and drunk as a sweet wine before any ritual, an evil sacrament that will imbue the ritual with an ungodly force.

Finally, the mixture of bat's blood oil, the blood of a rat, and fresh moss in the chalice or in a bowl that is placed within the Triangle of Manifestation will provide an excellent base upon which *any* entity evoked may materialize.

BLOOD SACRIFICE

Far from the images of black hooded Satanists restraining a captured virgin to a marble slab, blood sacrifice has played a role in the spirituality of man that has become near inseparable from spirituality itself. Separate from the spilling of precious blood that comes with the slaughter of any animal, the ritual of blood sacrifice itself releases into the immediate atmosphere a force that is beyond containment. This force, once unbound to work upon this world and to alter total reality in accordance with the will of the Black Magician or group of Sorcerers and Sorceresses, cannot be recalled or rebuked. It is a power that once set in motion leaves the hands of those who called it and brings to pass its purpose to the end.

The blackest Magick ever practiced on this earth is the ritual sacrifice of another human being, although the lesser sacrifices of animals such as those listed above may be offered to the Powers of Darkness. While war, starvation, murder, and other forms of untimely death may be, and often are by Traditional Satanic extremists, seen as a form of human sacrifice, culling the dross from the human race to give rise to the strong, these coincidental bloodlettings are not one in the same with the bloody sacrifice which takes place within the Temple amidst the Powers of Darkness.

Blood sacrifice is said to be an art and a Work which should only be practiced by the most Adept - a tool designed only for the Masters. Any other would perish at its presence, brought down by the very powers that they themselves have summoned up and by the very acts that they themselves have committed. The only purpose for its enactment, so say those Masters that have wielded this burning sword, is in the achievement of an Aeonic goal: a goal whose end is not the bettering of the life of the Sorcerer or the worsening of those that he

hates, but for the alteration of the world as a whole, for the downfall of nations and the rise of rebellions, for the obliteration of empires and even to the blackening of suns. Bloody sacrifice, in the power that it holds, is capable of laying flat that world and civilization that we know, and bringing to the earth and to this race a new age of growth and illumination.

It can be fairly argued that the Apocalypse and its preceding Armageddon can be leveled to the vantage of personal experience. All that is dying in the man is destroyed, and all that is Eternal is exalted. His world is demolished through the powers that he releases in the blood sacrifice, and a new world is put in its place, a world wherein *he* is god. Through the sacrifice of an animal, he is strengthening and imbuing his own being with the virtues of that animal while in the same instance he is stabbing and slashing at the weaknesses within himself that the animal signifies. Through the murder of another human within his Temple and before the Powers and Lords of Darkness, preferably of a victim that the Sorcerer sees as powerful, intelligent, fit, and "worthy" as he is, the Black Magician is killing himself, so that he might be reborn or resurrected in the days of silence which follow.

In the performance of ritual sacrifice, however, the psychological justifications and explanations flow away like life from veins, and the Black Magician is left kneeling with blood on his hands, chest, face, and soul. He once thought he understood, up until the ritual dagger which had hitherto seemed so inert plunged into the victim's heart like a key with which a doorway to absolute Darkness was unlocked and flung open.

Traditionally, the throat of the victim is to be slit from the victim's right to the left, and in the same motion, the dagger is to be plunged up to the hilt in its heart. This type of bloody human sacrifice can be made in other ways, however, such as immolation, hanging, asphyxiation, or any other method of ending the life of the victim, so long as the killing begins and ends within the Temple, whose walls will contain the spiritual explosion long enough for the Black Magician to direct it towards his goal.

The Temple should be arranged before the sacrifice is brought therein. The altar is to be taken out of the Temple altogether. Four candles should burn at the four magnetic points. The north and the south points should hold black candles, the east and west holding violet

candles. The four candles should form a circle, and should become lighthouses at the four points of the Circle which will be drawn at the opening of the ritual. Upon the north wall of the Temple you are to hang the image of the inverted pentagram, which is the means by which the Operation is to be Operated and is the Power through which the whole Work is accomplished. Upon the south wall of the Temple the image of the double-armed cross is to be hung, which is the purpose and the final result of the Working. The ritual dagger should be sharpened and placed near the candle in the west on the inside of the Circle; the chalice sits by the candle in the east, filled with wine, blood, water, meade, absinthe, or some other appropriate drink. It may be preferable to construct a restraining board or some other device(s) with which the victim can be bound to the floor.

The goal of the Operation should be meditated upon in length preceding the ritual, and should be at the forefront of the minds of the participants throughout. The ritualists are to open the rite by opening their vision, as to see, hear, and partake of that which is occurring undetected above and below them, around and within them. The victim is to be anointed with the consecrated liquid that fills the chalice, being thus consecrated to the Work at hand, and to the achievement of the goal.

All invocations, incantations, and ritual Operations having been performed, when the victim's throat is slit and the dagger is plunged into her heart absolute silence is necessary in order to reap the dark whirlwind that will ensue. Silence in speech, movement, and thought brings understanding of the inconceivable. Contemplation upon the ritual act itself, and towards the goal, gives purpose to the chaotic. The Presiding Official, often called the High Priest in neopagan circles, is to allow the silence and the observation of the forces which enter the room until they have reached a summit, the Powers of Death rising from the corpse with its final rays of heat, at which point he will give an oration declaring the purpose of the ritual, and the whole of the group will command through will and through word the Destiny of the Aeon.

Such rites do not take place. Not in this time. Not by any serious Black Magician. Those who have never known anyone that practices blood sacrifice as a tool to Power and have themselves never

CHAPTER ELEVEN : BLOOD RITUAL

practiced such will state firmly that it does not exist whatsoever. Those that DO practice blood sacrifice will surely say the same.

BANEFUL MAGICK

The Works of Darkness offer not only the power to effect change in the Black Magician's life and world, to bring him those things that he desires, to lay out his path more comfortably, and to guide him into the gaining of more power towards autonomy, but they also put into his hands control over the dynamic forces of creation and destruction. They provide a means by which he may breathe life into the lifeless, and extinguish breath from the living.

Although the Dabbler's interest in Black Magick is most often sparked by lust, greed, or simple curiosity, rage and hatred tend to be catalysts for action as well. When the Black Magician is confronted openly by the Dabbler who has just recently set his feet on the Path, the most often asked questions are, "Can you put love spells on people?" and, "Can you put curses on people?"

Putting forth great effort to see past the blatant ignorance and lack of vision evidenced by these questions, it is even more clear that the two most base animal instincts are still prevalent in humans: procreation and self-preservation, even though they have both been stretched and distorted into ideas of love, romance, revenge, and even cruelty. Try as he may, the human being cannot seem to separate himself from his reptilian brain stem. It is only in moments of blind rage or passion, in the whirlwind of orgasm or murder that he admits this even to himself

"Beneath the civilized veneer, man remains the supreme predator. Cursed with what he believes is understanding, his true soul blossoms godlike in the heart of the nuclear inferno."

The reality of Baneful Magick, which are those Works of Darkness which have the single aim of causing another person hardship, suffering, sorrow, ailments, or death, escapes the novice querent as he loses himself in the fantasy of the thing. Only the immediate effect, the quenching of anger and the feeling of doing something *real* with such intense emotion, is considered, all recognition of the power of the curse lost in a flood of ignorance and misconceived ambition.

CHAPTER TWELVE : BANEFUL N4AGICK

One of the greatest arguments *against* the objective reality of Black Magick, or any Magick at all, is that of individual reality as determined by perception. In his *Initiated Interpretation of Ceremonial Magic*, which acts as a preface to the second edition of the *Goetia*, Aleister Crowley writes:

The spirits of the *Goetia* are portions of the human brain. Their seals therefore represent methods of stimulating or regulating those particular spots (through the eye). The names of God are vibrations calculated to establish: (a) General control of the brain. (Establishment of functions relative to subtle world.) (b) Control over the brain in detail. (Rank or type of the Spirit.) (c) Control of one special portion. (Name of the Spirit).²

Crowley then gives specific examples of spirits of the *Goetia* which stimulate specific portions of the human brain, thereby bringing a noticeable result in the Operator. All of the examples given therein demonstrate that no effect is made in the outside world, but is made only in the brain of the Evocator, who then may act upon the outside world, the act of ritual becoming nothing more than a form of motivation for the Black Magician. When confronted with the task of rationalizing into his presumed paradigm the evocation of demons who will destroy the enemies of the Sorcerer, Crowley cites that these Operations in fact "excite compassion" towards one's enemy, stemming from the realization of duality and that the destruction of the enemy is in actuality only the destruction of the less desirable aspects of the Magician, and more so is the destruction of his desire for destruction.

Although the above may very well be true - in vague ways that only mystics seem adept to conjure - the system of reasoning begins to fall apart when the victim of the curse actually dies. It is often proclaimed by the psychological apologists of Black Magick that it is the victim's own fear of the curse that brings his demise. Even though he may not believe in its power, and will laugh when he is told that Baneful Magick is being used against him, his atavistic memory tells him otherwise. His fear of a thing in which he places no stock drives him to subconsciously create destructive circumstances around him, in much

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the same way the ritualist who has just conjured wealth creates an environment conducive to gaining prosperity, fulfilling his own prophesy and wish.

It is usually the policy of the Black Magick Adept to never discuss the performance of specific rites of Baneful Magick, especially with those that he is working against. With a smile on his face and his cheek turned, he smites his enemies with disease, cancer, misfortune, suicide, and vengeance. Why then, do his victims die? What causes their hearts to stop if they have been given nothing to fear?

When the Black Magician reaches out and extinguishes the light of life from his enemy, he cannot blame coincidence for his murder. When he has killed several people in this manner, he must begin to recognize that he is acting as God over his world, and that nothing will stand in his way. When this Black Magick works time and again, without fail, he must admit that the Sorcery is real.

"The more times you act as supreme architect, the more you become one."

BRINGER OF PAIN

Although in the majority others can be brought under the will of the Black Magician, turning from enemy to ally with the aide of a simple ritual, there is the occasion when the most efficient way to bring about the necessary effect is through the total removal of the subject from the Sorcerer's life. This is not to say, at such an early stage in the perfection of one's destructive powers, that the victim be pummeled by the nearest bus as it makes its hourly route. What is necessary is for the person in question to no longer have a noticeable effect on the life of the Black Magician. Sometimes this may mean that the victim of the "curse" is given a wonderful opportunity to relocate to another town, while in other instances she may simply vanish from the society of the Sorcerer, not seen, heard, nor present to be a bother.

This type of curse, the results of which are not as severe or life-threatening as many other methods, is more often used as a form of mild retribution: Magickal punishment for past misdeeds rather than prevention of possible future impairments. Even though such emasculated anger is usually fleeting, passing in days or weeks, and changeable by even the most mundane means, the Practitioner's goal

CHAPTER TWELVE : BANEFUL MAGICK

in that moment of inspired rage is not to change circumstances, but to give vent to the present emotion through the suffering of his tormentor. He wishes to become the bringer of pain.

Traditional folk Magick offers curses which appear far too simple to be effective, though the brujas and the gypsies that employ them will attest to their power with the fervor of the Saved. The most common curses in folk Magick and Root Work almost unfailingly involve writing the name of the victim in a way that will cause it to be worn away with time. Placing a paper slip with his name written thereon beneath a glass of saltwater whose condensation will blot the ink out, or putting it in the bottom of a shoe that is often worn is guaranteed, it is claimed, to remove the person from the life of the witch. Writing his name in marker on eggs, fruits, animal organs, or any other substance which once was fresh yet will quickly decompose is said to have the same effect. In all of the above cases, once the name has vanished so will the victim.

Sympathetic Magick, which is a symbolic action supposedly attached to a parallel real action, is merely a route to an effect that could be better achieved directly, although the latter does require more discipline, experience, and raw occult force. When relying solely on sympathetic Magick, the witch is in actuality relying upon the Magickal value of the egg, strip of paper, vegetable matter, or even worse, on the wrath of god or the karmic balance of the universe. The action in itself is no action at all, at least in the way of direct attention to the problem, and is often simply a way for the witch to feel as if she is doing something, *anything*, to bring to pass the desired suffering of her victim. If, indeed, the victim does suffer, such suffering acts only as a testament to the inherent powers of the Practitioner, not the practice. If indeed the witch becomes, through these knick-knack methods, the bringer of pain without failure and exception, it is terrifying to imagine what she could accomplish if only she applied herself directly.

Certainly, if your desire to bring another person pain is great enough to cause you to enter your Temple and call forth the Powers of Darkness to aide you, you should have little need for locks of hair, photographs, fingernail clippings or any other fetish implement in order to establish a strong enough connection with your victim. The Initiate here is moving away from sympathy and into rage, which is a force capable of issuing in the Twilight of the Gods, if applied directly.

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Set up the altar with the chalice and a black candle to the left and the ritual dagger and a red candle to the right. Draw on a small piece of paper the symbol of sulfur, which should be placed under the red candle. An inverted pentagram should be placed beneath the black candle. Both symbols should be consecrated and opened through the scrying senses before being covered by the candles.

Usual meditation and clearing always precedes the ritual, and a Circle is drawn within the Temple. Close your eyes and imagine the face of your victim. Bring it into recollection fully, clearly, as if she were standing before you. Breathe in and remember her smell, brought back to life inside your Temple. Hear her voice piercing the imaginary air, not dissipating into the atmosphere but lingering in the dense, silent space around you. All of her qualities become thus trapped, frozen in the Temple.

As the mental images and senses pertaining to the victim are evoked, feel also your rage building inside of you. Anger should not be difficult to build, if indeed you want to cause this victim pain, and neither should remembrance of misdeeds or annoyances that have driven you to the curse. Let them all flow inwards and outwards, each emotion acting like a piston, heightening the rage and the Dark Power within you. Throughout, keep your mind focused on the imagined likeness of the victim. Your emotion is the source of your power here, and should not be restrained.

When you feel that your insides have been unlocked and your most raw feelings for the victim have been uncaged, turn your Vision towards the future. Visualize your victim in the state that you'd like to see her in. Visualize her hardship and feel the sorrow bleeding from her. Try to find one mental image of the suffering-to-be that is iconographic of your desires for her. Once found, lock your mind onto this image. Gaze at it through your inner eye in the same manner that your eyes gaze into a sigil; the mental image is the sigil and the connection to the future of the victim.

Into the single image in your mind exhaust your negative and destructive feelings. Exhaust your hatred, rage, annoyance, and lust for her demise. Feel your victim sickening by the moment. Often when engaging in this transfer of negativity, your hands will ball into fists, your chest will tighten, and your eyes will clamp shut. Tears may even stream down your face at the release of such extreme passion.

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Your balled fists may beat the floor or rend your clothes. Do not force yourself into any other reaction. Allow spontaneity to prevail. Give vent to all feelings for your victim, channeling them into the image in your mind. Do not stop the rise of emotions until they begin to dwindle on their own.

All feeling exhausted from you, feel your chest and your stomach relax, opening up the energy centers of your being. Take a deep breath in, hold it for a second, and release it slowly. Feel the final vestiges of your hatred spilling from you with that breath.

Call out, "I raise the Powers of Darkness, and all the demons around me, to bring about the demise of (*victim's name*). May her lips be sewn shut against me. May her body weaken and tremble before me. May her mind decay within her skull. May her world collapse around her. May her heart long for my forgiveness, which she will never have. Ixala ax antu ant allu ant kala. By the Powers of Darkness, destroy_____."

Any other more specific commands may be given in the oration, which will bring to pass a specific effect. Lift the red candle and remove the symbol of sulfur from beneath it. Hold it over the flame and burn it, letting the ashes fall where they will. Do the same with the inverted pentagram, releasing the final vestiges of hatred, as well as your desire for the end result, knowing unshakably that the future and the present have met. Pronounce, "It is done." Blow the candles' flame out.

Having exhausted *all* emotion for the victim in the ritual, you should be able to go about your day without perturbation or even consideration of her. She is dead to you, and she will die within herself. Whether her spiritual death is apparent to others, or even to herself, it will be beyond dispute for you, and in silence and darkness, your victim will suffer.

BRINGER OF DEATH

The word "curse" means diverse things to different people. While most believe that curses can harm a person, rationalizing it however they may, most do not concede that the Powers of Darkness can take the life of another person. Christians point to the book of Job, wherein Satan was given power to afflict the righteous man with every disease and plague imaginable, but was specifically commanded to *not*

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take Job's life'. This is proclaimed as "documented evidence* of the limitations of Black Magick and of the power of good over evil. Even if the entire book were not a farce concocted by the minds of conspiring men, the very reference made by these postulating poseurs is in itself self-defeating. In the first chapter of Job, within the first test of his virtue, Satan slays not Job, but all of his children and his servants. The whole of the book and the sorrows of Job do not testify to the limitations of the Powers of Darkness, but instead to the great intelligence that multiply a person's suffering by destroying all that is in his world and leaving him a lonely inhabitant of a forsaken universe. It also demonstrates - if anything at all greater than the barbaric minds of these men who created such a god - that in one breath several lives may be taken, and one man is left behind to truly suffer.

The supposed miraculous works of Jesus during his brief ministry preceding his execution give further "proof" to those who seek rationalization for irrational concepts that the Works of Darkness are limited, and that only Jesus and His anointed possess the keys to death and hell. In casting out unclean spirits, that holy metaphysician would help the lame walk, lepers heal, deaf hear, blind see, and even the dead to rise from their tombs. As His servants, therefore, many Christians believe that they have "put on the whole armor of God," and are impervious to any spiritual assault. Only the unclean can be harmed through the powers of Black Magick, they assure themselves, in the very moment that they are being manipulated by the very forces that they seek to undermine; they have never healed the sick or spoken with angels, but have only a superficial understanding of the world that exists around them, such understanding wholly dictated by the words of others.

A more realistic view of Black Magick and its possible inefficacy in taking a specific person's life is held by many practitioners of eastern mysticism, a good deal of whom believe that Baneful Magick will only work on the mystic if he has done something to unbalance his karma, and that keeping himself in a state of nonattachment to the affairs of this world will never turn the eye of Kal Niranjan or of His servant, the Black Magician towards him and his. In this, he remains untouched by the Powers of Darkness, transcending always in light. He does not give Darkness or its Masters cause to look his way.

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Intellectual evolution has left the majority of the human race without intelligence, at least on an individual, creative level. They accept that they do not have all of the answers just yet, while at the same time insisting that only those things that they have experienced firsthand are real and can effect them. And they have experienced little. The reality of Baneful Magick and its ability to destroy life is undisputed by the dead, who perhaps have experienced more than they ever cared to.

While causing a person pain, sorrow, or physical displacement may often be as simple as any other basic ritual, if not more so due to the Black Magician's inherent sense of elite superiority and spiritual malice, successfully enacting a ritual that will cause the victim to actually, uncircumstantially, and unfailingly die may not come with such ease. One way in which this difficulty occurs is that the ritually amplified will of the Sorcerer must be of such a force as to overwhelm the natural will of the victim to survive. Although the victim may have no conscious awareness of the curse, the more subtle senses that all people and most animals possess tells him that something is very wrong. Internally, he will either fight the curse, often to his final breath, or he will succumb to it immediately. The curse being successful, the former sort of victim will usually develop cancer or some other malady, sometimes displaying an irritating happiness and positivity soon after the curse is placed, scurrying to create success for himself as he knows his time may very well be short. The latter type of victim, the pre-defeated, are the more common type, the very actions which bring the wrath of the Powers of Darkness upon him demonstrating his own desire for misery. His end will usually come swiftly, by an accident through his own negligence, or usually of a grave misfortune that has all of the appearance of a self-produced demise.

It is also true that, much like the average western-world serial killer in his first murders, the Black Magician will experience a battle of the selves at the throwing of his first curse. Whether for plain expedience or for some other, more Ascendant reason, he feels the tugging necessity to take a person's life through Black Magick, yet in doing so he attacks the deepest values of his upbringing and society. In taking human life, he is in affect taking his own, killing that which he once was, hoping for the rebirth of his True Soul in perfect glory. If there is any doubt as to

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whether or not he is capable of sustaining the psychological maelstrom and prevailing over his weaker self that urges him into moral conformity, the results of the curse will be diminished, if not altogether destroyed. If he cannot stand as a moral law unto himself, as the Lord of his own karmic balance, the Black Magician will find consistency only in his inability to act as Abaddon or Shiva.

A fine separation exists between rage and murderous intent. While in a street fight, domestic dispute, or any other normal-life scenario rage can easily become murder; the psychological vacuum of ritual Magick only produces exactly what is fed into it. A curse, no matter how expertly written or adeptly performed, is never guaranteed to end the victim's life if the only object is the immediate release of emotion. The words, "I just want them to die," are much easier to utter than to enforce, especially when it is that will to absolute power over creation and destruction which is the hinge of the action.

Something that is hard and cold begins to grow in that place where his heart used to pound when the Black Magician begins to give serious consideration to throwing a curse with enough force to kill. Something dark starts to take over, enters him like an unclean spirit, and prompts him further to perform unclean acts. For some, this is enough of a taste of the darkness of death, and they will tread no further. For those that must descend all the way, murder is an aphrodisiac. Such a sadistic Sorcerer will find himself searching for a victim like a sexual predator driving slowly through the "bad" neighborhoods at night. He has found new power in his ability to take life through remote control. He experiences a new form of vampirism when he reaches into his victim's soul and commands it to depart. He has become a god, a law unto himself. He has freed himself from salvation, finding redemption in outer darkness, and he must reinforce that power in himself by repetition.

The Black Magician will usually be driven to his first ritual murder by severe frustration with only a Gotterdammerung solution in sight. He has known since his first moments on the Dark Path that he held the power to destroy his enemies, but in the moment of inspired evil, when his eye catches his victim and his soul begins to blacken, that power rises up in him and not only suddenly becomes very real, but begins to burst from him. He finds the power of Black Magick moving through him as a vessel for the greater dialectic, resolving all his fear,

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weakness, and hatred at once through the death of his first victim. He plunges headlong into the abyss, swallowed whole by the fires of hell, and finds in the flames his own godhood.

Overwhelming the very forces that sustain your victim's heartbeat requires an unmatched amount of power directed at that one goal in a relatively narrow window of time. While constantly directing harmful thoughts and energies towards a person over the course of months and years may cause them mild illness and depression, it is not likely to bring their existence to a sudden end. Expending *all* of your murderous rage at once, however, will send a Shockwave through the ether that will rip the soul from your victim and leave a dying body behind.

The three most effective methods of Baneful Magick, with the goal of causing death, are given below. Each will produce the *literal* demise of your enemy, if performed correctly, and if your murderous intent is pure.

I. RITUAL RELEASE OF HATRED

Ritual release of hatred is the most commonly recognized method of "throwing a curse." Concordantly, it is the easiest and most natural means of performing Baneful Magick with the intent, and hopefully the end result of killing the victim. Unlike the other methods which follow, this particular one uses ritual mainly as a backdrop to the release of the pent-up emotions - such emotions themselves being the catalyst for the universal reaction when focused towards the victim. As such, the Black Magician has less control over how and when the victim will meet his end, simply clutching his hatred and desire for death and transferring it to his victim. In essence, he here is doing the reverse of what is done in psychic vampirism; he is channeling *into* the victim his energy, albeit specific, destructive, and ritually programmed energy.

Another drawback to exclusively using this method of Baneful Magick is that its effects will remain largely unnoticed for some time after its enactment. While in the majority, the victim will seem unreasonably afraid of his Magickal predator after he is effected by the ritual, and his life will seem to gradually make its way into death, it is

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not unheard of for the victim to experience a deal of success and happiness directly after being cursed, which only further enrages the Black Magician.

The important key to successfully destroying another person using this type of Baneful Magick is to rid yourself completely of the emotion attached to him or her, in a violent and destructive manner which will serve as a similitude of future reality. This is not the popular voodoo doll curse wherein the rootworker pricks a straw representation of the victim whilst in a trance, emotionless expression and lifeless eyes swirling with gyroscopic mesmerization, nor is it the shaman chanting to the ancient gods as a wax figure is melted in a pot. Rather, an image is made (one of the rare times that such a fetish is actually called for in Black Magick) and the Sorcerer releases all of his anger, hatred, and rage through stabbing, beating, spitting upon, and otherwise destroying the figure. The display is primitive, and is frightening to behold as a third person, watching another go mad with rage and let loose all of the emotions that polite society would have him repress.

Often, as the final ounces of hatred have been spent, emotions that have until then been hidden begin to surface in tears and in words that sound so foreign and unspeakable. Your lips will tell truths that your heart could never face. While previously words of hatred were spat upon the effigy, sentiments of personal pain and loss may find themselves spilling out as the outpouring begins to wane. Rather than anger, you may feel a deep loss. The final emotions which will surface at the conclusion of this part of the ritual are likely to be those feelings that are true, all masks being cast aside. All of this is to be unrestrained, allowed to surface spontaneously and exhaust itself thoroughly.

The moment is unmistakable when all of your emotion is drained from you and resides thereafter in your victim. In that moment, you will collapse with an exhaustion which you have never before felt, unique in its unconquerable, unshakable profundity.

With great force of will to finish the ritual and permanently remove your victim from this world, pull yourself to your knees, focus your mind as much as you are able, and give your command.

"By the Powers of Darkness, by this unholy Black Magick, (*name of victim*) is dead. The soul of _____ has fled from its doomed flesh and the eye of death stares unblinking at _____." Specific commands may be made, and should not be prewritten, but are to be given in

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spontaneity and moved by the Powers which fill the Temple. In all commands, the death of the victim is to be stated in the present tense, rather than the future. The future, even the near future, is an ambiguous unit of measurement. The present, right now, is absolutely certain and exact. Further, the moment the ritual is completed, the victim has died, possessing no more life or light; it is only a matter of time before the walking corpse falls.

In the ritual itself the altar should be set on the ground holding a black and a red candle. The chalice should be filled with blood, either the actual life-fluid or its symbolic representation (the latter being properly consecrated as such) and the ritual dagger should be sharpened. Either on the altar drawn on large paper upon which all implements will sit or on the southern wall should the symbol of sulfur be placed. Although in this particular Operation of Baneful Magick the symbol will not be consecrated separately, it does still serve to focus the energies and emotions called and generated towards a destructive goal.

II. EVOCATION OF DEADLY DEMONS

It is a rare if not unheard of grimoire that does not give the names, attributes, and sigils of demons that are adept at the single task of taking life. Even while the authors will warn throughout that the powers of this Blackest Magick be left alone, all that is necessary to open Pandora's box is given. Man is commanded to not kill, but is handed a sharpened sword before the house of his enemy.

The instructions and rituals given in the ninth chapter of this book are all that is needed in summoning the assistance of these demons of death. If the literal death of the victim is desired, the demon should be evoked fully as given in that chapter, rather than simply consecrating its sigil. While sigil Magick will provoke a good deal of misfortune and misery for your victim, producing his or her actual demise will require several repetitions of the sigil consecration, which can be more discouraging than anything else for the Black Magician.

Once the demon has been sent to murder your victim, it can and should be evoked, preferably three days after the initial Operation, to report on the Work. The Practitioner may be surprised by the first report received as the demon gives an inside look at how the Work is being done and what obstacles it has had to overcome. If this first

report is one of success, the demons assuring the Sorcerer that the death of the victim is at hand, there is no need for any further reports. The demon can be thanked, instructed to continue to influence the downfall of the victim, and dismissed.

As with all Operations of Baneful Magick, the success of the Working is entirely dependent on your desire. If any part of your self does not will the death of another human being, lesser results will be had. Often, it may be enough for the Sorcerer to see his victim suffer illness or atrocity. For the Black Magician that needs to destroy that bridge between salvation and damnation for whatever reasons of necessity or expediency, however, it must be certain within himself that there is no other way, and he must embrace absolute Perdition absolutely.

III. CONJURATION OF THE POWERS OF DEATH

The Master of Black Magick may need a device for securing the death of another that is faster, more efficient, and more direct than those given above. While the conjuration of the powers of death is only effective if the Black Magician has developed his abilities so that he is able to instantaneously call down forces at his command, and therefore serves the Neophyte and Practitioner little in a practical way, it is a tool and a weapon that is infallible when placed in competent hands.

The conjuration given below summons the aide of various forces which are individually able to wreak destruction and which have been proven over thousands of years to be the harbingers of death. Given in the combination and sequence that they are, these forces combine against the enemy of the Master, aligning to bring a swift blow to victim's every life support.

For he who is able to wield this sword, it will have the same effect as the others in draining the Sorcerer of all emotion towards his enemy. He is able then in seconds to accomplish that which it takes the average ritualist at least fifteen minutes (and takes the average person more than a lifetime) to achieve. The state of nonattachment in relation to the victim is by its own virtue the power of the curse.

As each name is called and each command is given, the concordant energies and powers need to be gathered in the Temple. The commands given are to be visualized and sealed up in the speaking

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of them. The manner in which this is done is learned through the Black Magician's own experience, having called forth countless other forces and beings and having taught himself through doing so how exactly it is done. No written or verbal instruction can replace this experience, and by no other route can this type of Baneful Magick be achieved.

"I, *(your name)* am filled with wrath and vengeance towards *(victim's name)*, my enemy." Gain a clear visualization of your victim, and give his or her full name.

"I open the mouth of Set and summon forth the Sebau Fiends to work evil on the body of *(victim's name)*.

"I fling open the Gate of Geburah and command Nergal to send forth his armies to assail *(victim's name)* day and night until *(victim's name)* is destroyed.

"I order the Gates of Hell to be opened and for Satan, Belial, Magot and all the demons of the Pit to be unleashed upon *(victim's name)*, to torment him/her with pestilence and feebleness.

"I call upon Sammael and his angelic legions to poison the soul of *(victim's name)*, that all good things will turn against him, that his joy will turn to sorrow and his life will turn to death.

"I invoke the full wrath of the Nidstang, and rouse der Erdgeisten against *(victim's name)*, that the earth will devour him/her and the sky will collapse upon *(victim's name)*.

"I, *(your name)*, summon the Sebau Fiends, the Armies of Nergal, the Demons and Denizens of Hell, the Angels of Pestilence, and der Erdgeisen to rise up against *(victim's name)*, to plague his body, mind and spirit, to deliver his body into the grave and his soul into Outer Darkness. Go now, and do not rest until *(victim's name)* is dead. Such is my command, Eternal."

Never doubt the potency of this blackest Magick in achieving the dreaded end result that you are Working towards - before, during* or after the curse has been placed. One particular Initiate that I was assigned to instruct in the Operations of Black Magick was especially fond of the idea of harming others through the Powers of Darkness, quite possibly as a result of he himself having been the victim of the sadism and perversions of others throughout the first dozen years of his life. I would teach him the various Workings of Baneful Magick as he requested them, often either knowing those unfortunate people that he

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Worked upon of making sure that I became at least informally acquainted with his victims between the time that he enacted his destructive ritual and the time that the suffering began.

Although the voraciousness with which he devoured the secrets of Baneful Magick at times alarmed me, I was unable (both because of my oath to the Order and its Work, and due to my own insatiable need to teach) to turn him away or to admonish him against his sadistic Sorcery. I knew that he was Becoming, and that his Descent into Darkness was a necessary part of his own individual Ascent into Godhood.

The case in particular that stands out fresh in my mind was an Operation of Destructive Magick that he was to perform on the behalf of another: a friend whose husband was in the regular and religious practice of adultery, drug addiction, and general uselessness. His abuse, although not physical, left his friend with nowhere to run but to the Devil - and the Devil did answer.

My apprentice put to good use the rituals given above to bring about the death of the ungrateful and unfaithful husband. Within days he gave me his report that his friend's husband had left her for another woman and another fix, and had no qualms about allowing her to move out of state with their children, never to enter their lives again. I raised an eyebrow at his report and asked why he hadn't waited for the ritual's success before assuming the matter is closed

"To her, he is dead," he retorted with a smile, feeling more like a student of some Eastern Mystical School finding success where there is none by the virtue of a philosophical victory.

"To me, and to the rest of the world, he still seems very much alive. Wait for the success of your Operation, and then give me your conclusive report."

Not at all to my surprise, his friend's husband returned into her life, making himself not only more of a nuisance than before, but seeming more alive and invasive of her reality than ever. She battled him in court, in Child Protective Services, in the house, and in the bedroom.

Exactly one year after the Initiate had performed his Baneful Ritual, he came to me with his final conclusive report. His victim had been arrested for possessing a controlled substance, and while incarcerated complained of an ache in his arms. Medical examiners

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found a bone-marrow cancer spreading through the bones in his arms, and had little hope of treating the cancer. Within weeks of being released from jail on a bail-bond, his recklessness drove him into an automobile accident which threw him headfirst through the windshield. Several facial bones were shattered, distorting the shape of his face entirely and requiring the best surgery that a perpetually unemployed drug addict could afford, and several shards of glass were embedded beneath his skin that could not be removed, leaving a few silver dollar-sized blue discolorations on his face. The women that he once desired were repulsed by him. The arms that he would use to beat his way through life were killing him. His children were afraid to even look at him. Most importantly, he was dying of a cancer that could not be reversed. The cocaine that he once indulged in tangled his remaining days with jail and probation orders, yet was perhaps the only thing that could ease the unbearable pain of every life's moment. And today, he is dead, to his wife, to his family, to his enemies and friends, and most of all, to himself. Sing and dance, sing and dance, for our enemy is dead.

DARK ASCENT

Throughout this text the word "Ascent*" has been repeatedly used, unaccompanied by an exact definition or exact methodology to achieve such a gossamer thing — until now.

Most spiritual views, even those of the Left Hand Path, declare that in the White Light the Practitioner Ascends towards union with the Divine, overcomes himself to become something greater, and generally progresses to a state that is undeniably separate from human. The Black Magician, however, is denigrated as being, at best, content in his rank and position in the universe and is simply using the occult as a means to lust and lucre while he is here; at worst, he is in the act of spiritual descent, not growing stronger but weakening, not nearing omnipotence but allowing himself to play pawn for the Powers of Darkness; not rising but falling.

When the Dabbler attempts to decipher the words spelled out by the witchboard's planchette, when the Practitioner lights candles and calls out to the living night, as the Initiate gains an "insider's" understanding of existence, and as the Black Magician takes full responsibility for and control of the world around him, he is in Ascent. It is not to some distant cloud or dimension that he travels, but it is into the future - a future and a Destiny that he creates through his own Power and Works. He is not seeking atonement, or even at-one-ment with some archetypal father, but seeks through his action union with those parts of himself that he barely comprehends.

Within the totality of his Being, the individual has caged a sleeping Titan, locked by the mind and subdued by the psyche. The act of ritual is in actuality the act of awakening the God inside. The process of this awakening, which is Ascent, is catastrophic, the Powers of Darkness flooding through the Black Magician and into the world with a shadowed vengeance and ungodly wrath, reclaiming command over all that once was lost. The final result is apocalyptic, laying to waste all that was, removing the infected and dying world and replacing it with one that can never die.

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Ascent is not a process of becoming more holy, sanctified, or altruistic. Nor is it to become more sinister, sadistic, and evil than before. It is, however, to Become more godlike, as the word is meant to mean. The Black Magician learns through personal experience the secrets of creation and destruction, the way that he may kill and make alive, raise up and cast down, sacrifice and resurrect. He learns through his own Work the Path that will lift his throne above the stars of God, bypassing the prophets and saviors of wretched, dying men.

While no one ritual can bring a person to the conscious realization of his or her own godhood, specific Dark Works will enable the Black Magician to glimpse Eternity and to begin to understand his own immortal nature. These Operations, which are given below, are meant to bring the Operator to a state of absolute Perdition and eventual spiritual death in his own personal Lake of Fire, to cull the dross within and to forever rid himself of his mortality - and possibly his humanity. In this, the child of God is offered up to the Darkness as a human sacrifice, with the knowledge that the vessel will be filled once more with a seed and a power that is undying.

Continuing through the Pathworking of rituals and exercises, the Black Magician will begin to put the particles of his consciousness and self awareness back together, leaving out those things which had previously bound him. Once the dying man has withered away, his ashes have been scattered to the winds, and the mould has been made for the rising godman, resurrection awaits.

The spiritually and Magickally alchemical process summarized above is effected mainly without the active, conscious assertions of the Black Magician in any direct manner. Rather than performing various ceremonies of self-initiation or psychodramatic litanies which claim to rid the Initiate of his feeble qualities through the enactment of extreme forms or of their opposites, the exercises below effect actual verifiable change in the real world and in the individual. He does not need to climb up on to his own cross, thrust a spear into his side, give up the ghost, and rise from the tomb. All of this occurs quite naturally and in a manner that is tailored to his own personality and Destiny. All that the Black Magician needs to do is to "seek ever for more, for conquest is never done."

The Operations below utilize the three symbols given in the second chapter of this text - the inverted pentagram, the alchemical

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symbol of sulfur, and the double-armed cross - in a more direct and distinct manner than any of the rituals given previously. Through the following Works the power and essence of each symbol is evoked and invoked, being called into this world and into the Black Magician, to align the planets and the constellations in accordance with his Destiny and to fuse their virtues into his being. There is no need here to sit in endless meditation upon the lotus or the latter of light until you begin to spontaneously Ascend. Through the application of these Works of Darkness an even greater spontaneity becomes known: all that has been dying dies and all that is Eternal is exalted. Something ancient within is stirred and is brought to life, to once again rule over all that is.

Success in the following Operations is largely reliant on your previous successes with the Works given in this text up to this point, as they have all served in training and conditioning both the sensitive faculties and the ability to generate and call forth energies and powers, and to use those forces in alignment with your Will. Each of the following is condemned by the adherents of the right hand path, and often by the left hand as well, the adversaries of Ascent in Darkness warning that such practices will open up doors to forces that cannot be comprehended nor controlled, the likes of which will ravage the life of the Opener, and drag him into the heart of the Darkness with which he toys. Is that not the very goal that is sought?

THE DESTROYER OF WORLDS

In order to Ascend beyond all limitation, the Black Magician must be able to recognize the more minor, or sometimes the major things that may be keeping him from rising above his present dying state. Often those things that he loves, some that he may hate, and quite a few things that have gone completely undetected even to his scrying eyes are in some way keeping him bound in petty attachment. The Sorcerer must take a careful look around his world and inside of himself with the single question, "Why am I still struggling?"

The most common answer to this self-interrogation is that he does not have enough time for ritualization. What, then, is occupying that time instead? Basic human needs do not necessitate hours of labor; most people eat and sleep much more than they require anyways. Is

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there something that is more important to you than your Magickal and personal development? If the answer is affirmative, then there is little that you can do aside from dabble until you either drift back into spiritual slumber or choose to Ascend above the everyday prison. If the answer is a shouted "NO!" however, then there is obviously something in your world that could use adjustment. Anything that is not necessary which consumes the time that could be better spent Becoming something more than a slave needs to be discarded or destroyed. If the parasitic tick will not release when it is shaken, it must be burned out.

"Why am I still struggling?"

Even while proclaiming their personal freedom and their hard won ability to walk a path that is much different than most, the Black Magician may often find that others in his life are either actively or indirectly keeping him from Becoming all that he is. Sometimes a spouse or other relationship partner does not fully understand the Sinister Path, and mistakes your Temple for a place where you retreat to, rather than the place wherein you create your reality. Even more subtly and more difficult to detect is the effect that others may have on your ability to pulse with Power throughout your daily life, afraid that others will strike at what they fear; and they do strike, but as they do they know that their fear is not misplaced. This is the reason that the Neophyte often presents himself as "evil" or "dark," with black clothing, piercings, and cosmetics, intentionally making himself ugly and undesirable: it is far easier than *being* sinister and evil, walking into a room and stopping people's breath with an aura of Darkness, becoming that which they can only portray through costumes. That Darkness can be had and manifested in your presence at all times, however, regardless of image or appearance - once the Black Magician ceases to halt its flow when he is around others. Either his fear or the object of his fear needs to be destroyed in order to Become his self, unrestrained.

Most often, however, the enemy is within, in the form of fear, lack of confidence, psychological rivets to dying belief systems or variable morals codes, feelings of powerlessness in the face of oppression, or other illusions cast on the self by the inferior parts of the brain. Most often, this is why you are still struggling. These obstacles, whether self-created, self-perpetuated, or entirely external, need to be destroyed entirely, turned to sulfur in the Lake of Fire.

In his Ascent, the Black Magician is moving towards a being-

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state that is altogether inhuman. His power and his ability to utilize that power reaches critical mass, the aura that surrounds him envelopes all that he approaches with shimmering Darkness, and his goals and ambitions reach far deeper than the average intellect can fathom. In his journey down the Left Hand Path, the Master of Black Magick is Ascending to the state in which he is not *of* this world, but is merely in it. All of those things that are not only of this world, but are to the Sorcerer the very representations of the perpetual death state of the physical plane, which attempt to cling to the Ascendant - or those that he finds himself clinging to - need to be shaken off like insects and destroyed lest they return in swarms.

The method by which the people, objects, desires, inhibitions or forces that block your Ascent are to be destroyed is parallel to those Operations of Baneful Magick given in this book's previous chapter - necessitating successes in controlling the minor currents of destruction used therein before ruling over the major powers of destruction as given below. You must first learn to destroy a single human life using your inner will and your ability to focus the Powers of Darkness on a single, terrifying goal before you can seek to become the Destroyer of Worlds.

Arrange your altar in the usual manner, with a black candle to the left and a red candle to the right. On the south wall of the Temple the alchemical symbol of sulfur should be hung, the length of it from top to bottom spanning at least two feet, centered at eyelevel while you are seated behind your altar. Two red candles are to be placed on the ground directly beneath the symbol, one on either side of it.

Meditation before the ritual act is not necessary here, as the ritual itself will spontaneously bring the Operator into the required being-state. The two candles on the altar and the two on the floor should be lit, those on the floor beneath the symbol of sulfur first. After the black and red candles on the altar are lit, return to those on the ground and seat yourself before them, beneath the symbol with them. Looking up at the symbol, allow your Vision to awaken to see the symbol of sulfur slithering on the wall, the black lines crawling with ebon serpents. Hold your right hand palm down over the flame of the candle on your right close enough to the fire that you can feel the heat on your skin. Hold the same gesture with your left hand and the remaining candle.

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Without taking your eyes off of the sulfur symbol, call out, "I open this gateway into the realm of chaos that the abyss may rise and consume this Temple. I command the tides of the Lake of Fire and Brimstone to wash into this Temple. I call upon Abaddon to unlock the bottomless pit and set loose the devils upon the earth. I call upon Shiva to open his Third Eye and incinerate all that is weak and dying. I call upon the Powers of Darkness to bring to pass the destruction of worlds in accordance with my will." As was done with the Invocation of the Powers of Death, as each command is given it is to be visualized and made present by the focused will of the Operator until the Temple is filled with these forces of destruction.

After this initial oration and the successful invocation of the destructive powers at hand, return to the altar. Having experimented and found success with rituals of Baneful Magick, you likely discovered in the process the specific form or type of destructive ritual or curse that works best for you; one with which you have had the most successes and the most dramatic success. It is at this point in the ritual, with the symbol of sulfur being activated and the major currents of destruction flooding the Temple, that such a ritual of destructive Magick as you have found that works for you should be performed.

When the ritual within the ritual is complete, the effigy being thus demolished, the evoked demon having been commanded in his task, or the Conjunction of the Powers of Death being given and the forces called being sent to smother the victim, return your attention to the throbbing symbol of sulfur and the multitudinous energies, powers, and demonic beings that have gathered in your black Temple. It is wise to note your wording, especially if the victim of your curse is a part or aspect of yourself. Do not doubt the ability of this Operation to stop a heart mid-beat, and be sure that the heart that stops is not yours. Kill the part of yourself that is a hindrance.

The great Magick here is not necessarily in the ritual itself, but in the purpose and function of it: in the ridding of all dross in your life, the removal of all obstacles to your Ascent. While the ritual above can very easily and effectively end the life of a victim, its greater ability is to end the reign of a force or a current that has hitherto been unstoppable. The symbol of sulfur is the completion of things, the true soul that is only found once all of the flesh has been stripped away. The Sorcerer here begins to see the universe in its nakedness as he immolates

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world upon world as he considers necessary. The Master of Black Magick becomes the Destroyer of Worlds and the bringer of the Twilight of the Gods.

DEMONIC INVOCATION

Up to this point demons and even the Powers of Darkness have been dealt with in ritual as elements that are external. The forces of evil and demonic embodiments have been called forth into close proximity, communicated with using scrying devices or intuitive senses, and have been evoked to full manifestation within the Triangle. While this serves as a great power to the Black Magician, in that he is able to work with intelligences and forces that are capable of operating without his constant guidance or even awareness, these still are forces that he does not possess in the strength and specificity, and he therefore becomes dependant on the tool. The abyss that separates the Black Magician from the Blackness needs to not only be bridged, but eliminated altogether. In the center of this abyss the Sorcerer and the Demon will meet to experience an inseparable communion. Where once the demon was evoked to a place set aside within the Temple, a place will now be prepared within the Black Magician where the demon will manifest and will work upon this world.

In choosing a demon to invoke, it is best to select one which you have evoked in the past and have found to be exceptionally helpful. If such is the case, it may be helpful to evoke the specific demon with which you will be Working a day or so before performing the ritual of invocation to discuss the matter with it and agree upon the time of the ritual as well as the duration of the invocation. If you prefer to invoke a demon that you have never before seen, any research that you could conduct regarding its nature, history, powers, and basic characteristics will be helpful. Whether you decide research the demon, meet it, consecrate its sigil, or simply spend a period of time meditating upon its name, a personal familiarity with it - and it with you - is vital in achieving a total result from the invocation.

It is also suggested that you invoke a demon that you not only personally favor, but that you would wish to become more like, as it is a constantly observed phenomenon that once an entity of such power and influence has been called within you, you will forever be more like

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that demon than before. Even after the demon departs, the manner in which it has changed you will endure. With its presence within, parts of yourself are awakened and shaken into activity. In no direct, conscious way the demon will have taught you how to access the power that it has learned over millennia to access, and will open your understanding to those things that only the demonic can understand. You will be changed, and the world around you will change as well, being seen through eyes that never die and being touched by a hand which cannot be removed.

Through the duration of the invocation, which is from the time that the demon is invoked until the time that it departs, the Powers of Darkness will stream from you as they do from the demon. Its power will become your power. Its knowledge will become your knowledge. The rituals that you perform in this time will be as commands issued by the invoked demon to its familiars and servitors. This period should be used as a time to learn to act as demons act, think as they think, dominate as they do. It should be a time of learning the ways in which you too can hold that power.

Before the ritual of demonic invocation is performed, an exact amount of time should be set that the demon may reside within you. Any less than three days will offer only a partial experience, while any more than seven days will lean more towards possession than controlled invocation. In most cases, the first days of inhabitation by the demon will offer a new, exciting vantage of the world. You will retain your own will and intelligence, accompanied by the insights given by inner guest. With each passing day the balance will shift, until **you** are left as the inner guest and the demon has become you. After seven days, you will begin to lose your footing, and will slip periodically into darkness, the demon peering at the world through your eyes and playing puppet master over that which was once yours. The most dangerous time both before and after the passage of seven days is when you are not able to consciously retain control over your body and mind, which is most often while you are asleep. You may awaken with vague memories of nocturnal activities that you are certain you did not perform, yet you remember having engaged in.

Although within the first seven days of possession it is usually not difficult to willfully discharge the demon from your being, it is still

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advised to retain the assistance of a Practitioner who is knowledgeable in various forms of exorcism, and who can offer assistance in this matter round-the-clock. This advice being given, the demon is not to be discharged until the appointed day and time unless such is a dire necessity in order to preserve your life or freedom. Further, under no circumstances are Catholic or other Christian forms of exorcism to be performed to rid yourself of the demon. Being raised in a Christian world and possibly still being under the imbedded impression that the God of the Christians, Moslems and Jews is more powerful than any demon or devil, the first fearful reaction of the Practitioner who most likely is not ready for such an extreme experience with the reality of demons is to run for the nearest Cathedral or Chapel to request an exorcism from some spiritual eunuch. To do so will not only fail, but will enrage the demon within and will turn the Powers of Darkness against the Black Magician. The main reason for such a violent backlash is that no matter what happens during the period of invocation, the demon is your ally and comrade in arms. It did not solicit you to allow it inside of your body, but *you* called it with the intent of having it inhabit your being. To call upon the Powers of Darkness when it is comfortable and convenient, and then to scurry off to the false god of Light when your Operations bring actual results insults the demons you have called, the Powers that you have allied yourself with, and insults yourself as a would-be Master of Black Magick. Perhaps a reason of greater or lesser magnitude that the traditional exorcisms of the Christian faith should not be used during the period of demonic invocation is because, plain and simple, they will not work. The only thing that gives the prayers and petitions of the Christian clergy any power or influence is the faith of the recipient. If you have been dabbling in the Dark Arts with enough persistence to have performed a demonic invocation, by the tenants of your previous faith your soul is lost as you have abandoned God for the devil. You are a spirit of Darkness and ugliness before the Lord. When the priest or reverend performs the exorcism, your faith in that lie will be so diminished as to render it impotent, or your previous faith will return, and you will become an enemy of those Powers which you have sworn yourself to.

Instead of turning to the pretend powers of an emasculated faith, your contracted assistant should be well-versed in the Works of Darkness enough to perform a ritual License to Depart. Unlike the exorcism

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given in the fourth chapter of this book, which rids an object or area of whatever energies happen to be present, what is needed here is to ritually call for the departure of a very specific, and very powerful intelligent force. One effective way of bringing the demon outside of a person's body is to place a few coarse grains of salt peter on the place where the demon entered the body of the possessed, which is given below in the ritual invocation, and verbally calling, by the Powers of Darkness, for the demon to leave the body and enter the salt, which by nature is a compound that absorbs energy and sustains life. As is done in the invocation itself, an inverted pentagram should be drawn on the entry point, an opening or "gateway" made through the visualizations of the Black Magician (which is described below in the ritual of demonic invocation), and the salt peter placed thereon. The sigil of the demon, the same which was used in the ritual of invocation, should be at hand, as well as the chalice, filled with clean, distilled water.

The exorcist should speak the following to the demon in the direction that it resides, which is the Operating Black Magician. The exorcist's left hand should hover inches over the salt peter, and during the oration he should visualize and sense the pull that is created by the salt and by each inhalation by the exorcist. Concomitantly, the Black Magician should willfully push the demon from the entry point into the salt with his exhalations. With this combination, the demon will be directed to the place that it is to depart, and will be aware that its departure is indeed necessary.

"(Demon's name), by the Powers of Darkness I call you to awareness of my voice and my command. By the ears of (name of possessed), hear me. The time of your residency within (name of possessed) has expired, and for the sake of necessity and expediency, I call you from the body of (name of possessed), to take residence in this salt, that you may leave this prison of flesh and return to your place in Darkness. (Demon's name), you have given yourself to (name of possessed), as he has given himself to you. The communion has been completed, and you are thanked for your great assistance. Depart now into the salt, so that you may return again to your place in Darkness. (Demon's name), depart!"

With an inhalation by the exorcist and a simultaneous exhalation by the Black Magician, each visualizing and sensing the push and the pull of the demonic energy, the demon should depart.

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The exorcist, if he is familiar with his own Greater senses, will notice this as a transfer Of a massive amount of energy from the Black Magician to the salt peter. The Black Magician will experience the departure in a more profound manner, sensing a definite presence leaving him. Some that have experienced this loosely describe it as the feeling of a swarm of tiny insects flying from the entry point. Others have reported feeling like a part of themselves was gone, leaving them feeling empty and alone, although this usually only occurs when the demon is allowed residence for longer than a few days.

It is extremely rare for the demon to remain in the possessed after the above process is performed. If that rare occasion does present itself, the visualizations by both parties should be intensified and both should state in unison, "*(Demon's name)*, depart!" Each repetition of that command is to be accompanied by an even more fervent pushing and pulling of the demonic energies within. With the combined will of the two compounded and focused entirely on the task of ridding the Black Magician of the demon, it will depart. The salt should be immediately dropped into the chalice of water, where it will dissolve and may be retired in the usual ritual manner, as well as with the sigil. The inverted pentagram should also be washed off the skin immediately. Regardless of what malevolence has been wreaked during the invocation period by the demon, or how it has devastated the body, mind, or existence of the Black Magician, it is to be sincerely thanked, as it has only answered the call and the license of the Black Magician.

All of this is given preemptively, so that the Black Magician and the assistant will be prepared and armed for the possible moment that such actions become necessary. Although such preliminary instructions which refer to methods which have yet to be explained may seem a good deal overly anticipatory, it is for good reason and for the preservation of the health, sanity, and even the life of the Operator that it is given as such. The above exorcism, however, is to be used *only* if the demon does not depart at the specified time when given license to do so by the Black Magician, or if the life, health, or freedom becomes jeopardized by the presence of the demon. Otherwise, all that should be necessary is for the Black Magician to thank the demon for the experience and to give it license to depart and return to its place.

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Set the altar facing south, adorned with the ritual dagger, the chalice filled with blood in whatever form you wish, and the sigil of the demon to be evoked. The altar and the ritual working space should be enclosed by a triangle, either drawn or visualized, one point of it in the south position, one in the west and one in the east. At each of these three points a black candle is to be placed. The Circle has been replaced with the Triangle of Manifestation. Where once a space was set aside for the Operator and a separate space was established for the demon, now the Sorcerer and the demon stand face to face, together.

On the southern wall the symbol of the inverted pentagram should be drawn with at least a three foot diameter, as your initial focal point in gathering the Powers of Darkness into the Temple. In order to make the mark of the inverted pentagram on your skin, you will need a marker or pen unless the chalice is filled with literal blood, in which case it may be used to make the mark.

Begin the ritual by meditation, not inwards towards the momentary goal of silence and serenity as has been done before, but upon the inverted pentagram before you. Gaze at it as you would a sigil, letting your vision splash against the image to behold the energy underneath. Although the inverted pentagram both acts upon and reacts to the Black Magician quite independently, the magnetic or energetic currents flowing to and from it are rarely noticed until the Operator "programs" the sigil to respond in a specific way.

Once your scrying eyes have opened and your mind is numbed, call out, "Baphomet, Dark Goddess of Blood, align the Powers of Darkness with my will, and align my will with the Powers of Darkness. I open myself to the Darkness, and I am ready to receive it. Send forth your emissary (*name of demon to be invoked*) when he is called so that he may stand with me in this Triangle wherein the causal and the chaotic shall manifest together within this body. And now (*name of demon*) is called."

Move your gaze immediately to the sigil upon the altar. Your sight should behold the lines and curves of energy beneath the ink almost immediately, as your vision has already been pried open towards the inverted pentagram. Nevertheless, continue to scry into the demon's sigil, at first recalling its image, voice, and presence, which will shortly be replaced by a present awareness of the demon's actual attendance in the Triangle. The initial manifestation of the demon will come as a

vague familiarity, a paradoxical distant presence, as if only a small part of the demon has entered the Triangle. Modern Hermeticists would explain this gradual manifestation as the demon's descent through the planes into the physical world. When this first bit of presence is felt, continue gazing at the sigil, making sure that your eyes and mind are relaxed, receptive to that which is rather than forceful for that which might be. Slowly and calmly say the demon's name out loud. Notice your senses and how they tingle a measurement more at a greater presence of the demon. Call its name again slowly; feel the presence growing stronger, building within the Triangle each time its name is called. Call the demon's name a total of nine times, the presence nearing critical mass at about the seventh repetition, and the whole of the demon's power and presence manifesting at the ninth repetition. Through the verbal invitation for the demon to appear, relax your mind with the sure knowledge of its full materialization within the Triangle, much in the same way you would will the demon to manifestation in evocation.

Very few Initiates that have used this method of invocation have actually *seen* the demon manifest next to them, as the division between the Operator and the demon - the beholder and the beheld - has been closed. The proximity between the two is, after the demon has fully manifested inside of the Triangle, too close to facilitate the subjective vantage that is achieved during ritual evocation from the comfort of a distant Circle. If you open your Vision and try to see the demon, you most likely will instead see swirling masses of energy that coalesce and sweep in towards you, cascading into an unformed, disorganized mist just before touching your skin. Often a word or two can be made out in the air as the demonic energy attacks, or faces may appear in invisible vapor just before it dissipates against your body. These near assaults will be seen to be cyclical, the disorganized energy mass collecting, sweeping down upon you, and dispersing again, occurring in a quickening pace until it is impossible to distinguish the beginning of the cycle from the end.

Whether this visual phenomenon is beheld or not, when the demon has doubtlessly manifested inside of the Triangle with you, it may enter your being as soon as it is given the opportunity. While most so-called demonologists whose base understanding of demonic forces and beings derives from an orthodox Christian school of thought feel

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that a demon needs no invitation to possess the living, such pontificating scholars are working in the whole *against* the demons that he claims to know so well. He sees them as being antagonistic to him as a person, a spiritualist, and to his entire cause, and in reality they *are* because he has never allied himself with the Powers of Darkness or been introduced to demon as anything other than his enemy. While the demon can most certainly act upon the universe and any of its inhabitants without given consent, when the Black Magician is forming an alliance with it and is in this particular Operation uniting with the demon in such an intimate way, restricting the demon's ability to perform that which it has been called to do is at best counterproductive; at worst, such lack of mutual collaboration between the Black Magician and the his demonic escort is fatal to the body, psyche, and to the future and Destiny of the Sorcerer.

To provide a point of entry whereby the demon may enter the body of the Sorcerer to thus possess him, the symbol of the inverted pentagram is drawn in that chosen location, such symbol acting as an opened doorway into the whole of the Operator's being. Most forms of occultism, as well as several Hindu-derived practices accept that the human being is a multi-layered entity, the physical body being the most course manifestation of the individual, with several energetic and mental bodies that serve varying functions in their own realms. It is also generally accepted that many of these finer bodies have corresponding anatomic features that, while the resemblance is vague and possibly stretched, demonstrates to many that the body, mind, and soul share a connection that is vital to the Ascent of the whole. The most apparent and most widely accepted anatomical parallel expresses itself in the chakras, which are seven major centers of energy in the being. Each chakra not only helps maintain a specific and vital aspect of the whole being, but also corresponds with vital organs in the physical body. It is claimed by many strict followers of the Hindu and Yogic disciplines that when there is an illness or weakness in the organs, the cause can almost always be traced back to a chakra whose flow of energy is somehow blocked, and clearing that chakra will in turn clear the person of the corresponding malady.

The chakras are most easily visualized as three-dimensional disks or colored wheels which rest less than an inch from the surface of the skin above the corresponding organ. The first of the seven energy

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centers is the Root Chakra, which is located at the base of the spine and has influence over the base instinct for survival and self preservation. Its color is red, and its diameter is approximately three inches. The second is the Reproductive Chakra, which is located above the genitals and is colored orange. Its diameter is also approximately three inches, as are most of the other chakras, although there is a good deal of variance in the size of the Reproductive Chakra specifically, due to individual sexual factors. The Solar Plexus is located above the stomach, with a diameter larger than most of the other chakras, which is about four to eight inches. The Solar Plexus is a golden color, and is the storehouse of the emotions, especially the more intense, violent, or deeply rooted ones. The Heart Chakra sits in the center of the chest and is a deep green color. It is responsible for the life-giving, healing, and nurturing faculties, both within the body and the psyche. The Throat Chakra is a light, sky blue color and rests above the throat, directly under the chin. The Brow Chakra, often called the Third Eye, is in the center of the forehead directly above and between the eyebrows. Its color is indigo and it serves as the center of intuition, self knowledge, and all faculties of greater understanding. The final chakra, the Crown, sits upon the top of the head and is violet. The Crown represents the human potentiality of godhood, the link to Divinity.

Any one of these energy centers is an ideal point of entry for the demon. Although each will work just as well as the next, most Practitioners will naturally choose the Third Eye, the Heart Chakra, or the Solar Plexus. This entry point should have been chosen long before the performance of the ritual, and at the present point in the ritual the inverted pentagram is to be drawn on the skin in that chosen place. No mirror is to be used to ensure the perfection and symmetry of the symbol, nor is it to be drawn in "practice" before the ritual, but is to be done without thought to the artistic value of the drawing, but rather to the Magickal virtue of the symbol itself. One school of thought insists that the drawing of this symbol in such a specific location is a psychological aide to the Magician alone, in a sense giving himself permission to allow the demon to enter, while others know that the symbol itself courses with energy and indeed does open a literal entrance into the being. Either way, the drawing of this specific symbol does, by whatever mechanism, allow the demon to enter the body.

If you have not yet fully accessed your Greater Vision, and

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therefore cannot see the sweeping energy of the summoned demon as previously described, try at least to feel those motions occurring within the Triangle. Quiet your thoughts and feelings, having an eye single to the horror that has entered reality, and soon will enter you. Once the inverted pentagram is drawn on your skin, the demon will move closer to you, its collected energy no longer scattering as it sweeps into your body, but moving up against you. Some Initiates have reported this experience as a physical phenomenon, feeling like an unseen person bumping into them repeatedly, sometimes shoving them, sometimes caressing like a hungry lover. More often it will be felt as an intuitive uneasiness, an invasion by closeness, as if a stranger is standing far too close for you to be comfortable.

The moment this closeness is felt, turn your attention towards the inverted pentagram drawn on you, and visualize the symbol glowing red, as if freshly branded. Breathe in and feel that area opening from the center of the symbol, like a tiny hole in your body expanding until it is the size of the drawn symbol. This visualization should be completed as quickly as possible, any unnecessary delay bringing the momentum of the ritual to a halt.

Slowly and carefully state to the demon, "*Demon's name*), enter my body and fill me. Enter my mind and inhabit me. Enter my heart and seize me. Enter my soul and possess me." Close your eyes and feel the demon's energy swirling again, one last time, and as it sweeps towards you feel it pressing against the chosen point of entry until it reaches critical mass and enters you. Initially, the invocation will feel like an influx of alien energy. Sit in silence and let the demon seat itself within. The first manifestation of the demon within will usually take place in the stomach as an intestinal uneasiness bordering on nausea. The sickness will then spread up your body into your chest, constricting your lungs, tightening the muscles in your shoulders, scratching up your throat, and disorienting your mind and senses.

Take a look around your immediate environment. Although your mind is still yours search your feelings for the influence of the demon. Mentally invite it to express itself through you, merging its thoughts and yours. When you leave the Temple, the demon will leave with you, within you. As you go about your daily life, remain consciously aware of the demon's presence within. Allow yourself to view things in the way that it might view them, to experience things

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with the vigor of the demon, to act upon your world as the demon might act, through Magickal assertion of will or through simple, physical actions. Allow the demon to possess not only your body, but your life as well.

For the duration of the period of invocation, each day at the time that the initial invocation ritual was performed, return to your Temple and gaze into the demon's sigil. In such, you will feel that you are gazing into yourself, into that which now resides in you. You will also feel the power of the demon doubling each day because of this, becoming stronger. The Black Magician that can brave the Darkness will find that as the demon grows more powerful, so does he. He will find that the separation between the demon and the self is not so great, and in doing so will discover a new, third entity within him which has always been there: the Demon Self.

As discussed previously, the demon must be discharged at the appointed time. Although the period of invocation will have ended, the experience will have changed the Black Magician forever, and the strands of reality that make him who he is will have been altered slightly, so that he will forever be more like the demon.

THE FORGOTTEN ART OF DEVOTION

The present age of the human race is unique in its godlessness. While a large majority of people do believe in some sort of deity or divinity, God is almost always objectified as a construct of the psyche or a personification of the individual's unity with all other things, or some nebulous cosmic consciousness. To all but a handful of fanatics, "God" is not *real* in any literal sense, but is a convenient idea which has no bearing on a person's life outside of his or her will for such divine intervention. The human race as a whole has made great advancements in understanding and analyzing the minutiae of life, yet has fallen a long way from comprehending some of those things that are the most obvious. In a state of scientific ignorance, when all things were Magickal and divinity and diabolism were recognized in every event, people understood far more about themselves and the unseen universe than all of the scientists and philosophers today do.

The Black Magician needs only to be reawakened to the unconditional reality of the powers and beings whose names he calls.

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Through a process often called "subjective synthesis" by modern occultists and metaphysicians, the Black Magician will force upon himself a state of fanaticism and unquestionable devotion to those forces and forms. He will experience what the religionists can only refer to as transfiguration.

Before this Work can proceed, the Operator will need to construct a permanent icon of Ascent: the Double-Armed Cross. While it would be preferable to have one made of iron, tin, or silver, such may not be plausible due to finances or lack of the skills needed to do the work oneself. A simple wooden construct will work well, being cut from a single sheet of particle board and painted either flat black or violet. As another suggestion, the image may be painted, sewn, drawn or in some other way permanently imprinted upon a tapestry or other sheet material that may be hung in the Temple. The image should be of a permanent construction rather than sketched on paper or any surface that is easily destroyed. It should also be easily hung upon and removed it from the wall. The height of the cross from the top point to the bottom should be at least 3 feet, and should be hung on the southern wall with the bottom point one foot from the floor at minimum.

The disciple of Darkness will need to engage in a thorough study of archetypes and godforms that have represented chaos, bane, and evil throughout history. The Initiate is advised against immediately choosing the most obvious name and figure - in the Western world, Satan - but instead to look more deeply into the genesis of mankind's understanding of spirituality, and even more deeply into the original beliefs of his own bloodline. Uncovering the religious beliefs and practices of some of the first human civilizations will reward the Sorcerer with an untainted atavistic power source which may be tapped in this final ritual Operation.

Regardless of which archetypal Dark Deity is chosen, the Initiate must begin his study by tracing the existence of the godform back to its point of origin. Throughout the research most often any entity that can be found in modern books or spoken myth has been changed through millennia of story-telling, quite often deliberately by the enemies of the original discoverers of the archetype in question. Most of them also have a common time and place of "birth," which almost always takes the researcher to the area that is now called the Middle East and an era

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that sat between 3,500 and 6,000 years B.C.E. It is this place that is now a desolate, war-torn desert from which advanced human life arose. It is in this place and at the time directly preceding the rise of the Sumer and Egypt that the Gods both Dark and Light revealed themselves to humans; or, it could be argued, it was then and there that man first learned to gaze into the heavens and spy on the Gods. And once alliances were made with the Powers of Darkness and Light, man found that he indeed had dominion not only over the earth but over Destiny, and rather than remaining content to scribble his ideas in the sand he would instead build cities and empires that, although they would eventually perish, would nevertheless impress those ideas upon the world in a way that will never be forgotten. It is with these original deities and religions that man not only learned to commune with the Gods, but quickly learned to become like them, to raise himself up in the likeness of the Gods.

The following entities and godforms have proven effective in the task at hand. Each should be researched in as much depth as possible, and one should be chosen with consideration for the qualities that the Initiate would like to possess himself, and for the specific powers that he would ally himself with. The list that follows is by no means complete, but is a simple place to begin, to stir up thought about those things of divine and diabolical descent and to rouse the mind towards its own greater processes. Although my own personal research has been thoroughly performed, none of it is given here to spoil the student and rob him or her of the honor and privilege of uniting with each of these omnipotent entities in whatever minor way is possible through such research. And so, all that are given here are the names.

Baphomet
Kal Niranjan
Algol
Azagthoth/Atazoth
Set
Erishkigal
Demogorgon
Azazel
Moloch
Melek Taus

DAILY DEVOTION

The task for the Black Magician is to consecrate each day, hour, and minute, as well as every thought and action to the glorious work of the deity which he has chosen to devote himself to. If a specific color is attributed to your chosen godform it should be worn as often as possible, or a metal or wood that is complimentary to His or Her realm and dominion should be carried at all times to be touched, looked upon, and revered as a sacred symbol of your God. In the case of your God having identification with some sign, sigil, or other symbolic representation, the Sorcerer would do well to construct such a representation in the form of a talisman, amulet, or permanent seal that is easily carried or worn throughout the day.

Each morning the Initiate is to enter the Temple and face the double armed cross which is hung upon the southern wall. Kneel behind the altar, which should hold two unlit violet candles and nothing more, facing the cross, looking up at it - not kneeling on both knees as a disciple in prayer, but on the right knee, with the left arm rested on raised left knee in the likeness Warlord to his Emperor.

Call, "*(Name of Deity)*, I kneel before you and before this cross, upon which a thousand gods have entered into death and immortality. *(Name of Deity)*, I consecrate this day and all of its activities to you and to the great and terrible Work, that each thought, breath, and action will speak your name and will lift me into your glory. Enter this Temple that has been prepared for you, and impart as much of your power, glory, and strength as I am ready to receive." Light the candles, from left to right. Return your gaze to the cross, and begin to allow your spiritual sight to open, whispering the name of the Deity quietly, calling Him near with the power of His name. Behold the essence of your God taking habitation in the symbol and taking possession of the Temple. Allow yourself to sense this welcomed invasion, feeling the air thicken with the presence of embodied Darkness, hearing the whispers of the demons as the Black God comes, sensing the molecular fabric of the Temple walls bulging to contain the malign forces which enter.

The presence of the Deity, which is at the moment comparatively weak and is manifest in an unformed, nebulous manner, needs to be strengthened and brought to the point of critical mass. Once achieved, the Temple will be filled with the fullness of the power,

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tangible intellectual force, and the literal presence of the God to whom this devotion is given. The energy of a thousand suns will be encapsulated in the Temple by the invocation and the acausal body of the Dark One will enter this world with a shrieking and an awful silence. One of the ancient Gods of Darkness will stand on the hard earth and will commune with you, the Black Sorcerer, in the Temple that *you* have created and through the Works that *you* have performed.

At the mention of His name, your God will hear you and His eyes will move from their omniscient gaze upon existence and its entropy to look upon you, in your Temple, kneeling before the symbol of Ascent. As you call out to Him, He will draw near, and as you invite Him in, He will come. In order to provide for the critical mass that is the necessary ignition of the desired chain reaction, however, a transfiguration needs to be achieved. It is the erroneous thought of modern occultists to believe that in order for a Godform to present itself in the physical plane the omnipotent being is required to alter itself - to condense itself in a way that is suitable to the environment. It is not the God that will undergo the transfiguration, but instead it is you and your Temple that will be brought into a state that is suitable for the appearance of your God.

The method that will be used in these daily devotional rites is similar to what is commonly understood as a mantra, which when applied to Hinduism, Taoism, or other mystical forms are words or phrases which create a spiritual resonance in the speaker and his environment; with some mantras, it is said that the whole of the universe responds to its vibrations in a manner that is harmonious with the intention of the singer.

The application here is more specific, and the language used is not one that has ever been spoken or heard outside of some, very few, religious orders and lodges. This incantation as is given below is to be spoken in a clear yet calm tone, the words should be spoken in quick succession without having them stumble over one another. Each succession of the entire incantation should follow the previous closely as well, leaving only enough time for an inhalation before continuing. The rhythm that will be created will seem somewhat sing-songish, and the tempo will naturally increase with each repetition. The first and second repetitions will allow the mind to assimilate the alien tongue, and in the third repetition the power of the incantation will begin to

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manifest. As the successions continue, the mind and body will move towards a plateau of Being, where the preparations of the past, the actions of the present and the desires for the future will merge. As this moment of Union draws near, a unique state of rapture will begin to build within you, the incantation moving forward in a frenzied haste to clutch Eternity and devour it whole. The brain will tire of the redundant phrase and will cease to pay it any attention, allowing the remainder of the Self to continue without its interference. You may find that the repetitious words of the invocation begin to muddle, some being transposed, some being misspoken or left out altogether while other words may even be replaced with new ones, fresh words that ring of the same alienic vibration, yet never were before seen in writing or heard in speech. The repetitions will increase in speed and fervor exponentially until each word melts with the ones before and after it, and the entire phrase disappears, yet the Being, the Self, still buzzes with the electricity of it. It is as if the incantation has reached the critical mass that is the single necessary component in this Operation and exists independent of the will of the Operator. The incantation continues to repeat itself in the air of the Temple, heard by the Magician and his God alone.

Having given the initial invocation and engaged in the contemplation upon the symbol of the cross before you, and having thus opened your senses to the lingering presence of the Deity whose name you have called, give now the following incantation, as instructed above, giving the name of your God in place of N.:

Teat astru malku N.
Seine astru maella treine N.
Altu sentu estru N.
Ecks entru antra N.
N. astru teat N.

As the repetitions of the incantation bring about the necessary rapture, the presence of the Godform to whom you call out will strengthen and congeal within the Temple walls. When the verbal intonation of the phrase disappears, you will find yourself surrounded by your God, enveloped by Him, your skin burning by His omnipresent touch, your breath spilling out into the air that has become Him.

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Although the Godforms with which you are working are both by intent and design sinister and malevolent, you may well find a comfort in such a close presence, a protectiveness and a watchfulness over you and your affairs. The moment that you spend in the Temple with your God encircling the whole of your Being is an intimate moment indeed, and should be savored as long as is possible, drifting in the sweet blackness of damnation.

Before you leave the Temple to go out into Babylon or Jerusalem, while still in the presence of the essence of your God, gaze again at the cross before you and close the ritual with gratitude and a sense of centeredness in this skewed existence. Call out softly, "*Name of Deity*), I devote this day and all of its activities to you and to the great and terrible Work, that each thought, breath, and action will speak your name and will lift me into your glory. May your essence linger with me throughout, and may those demons that serve you also serve me throughout. May I be armed with your might and empowered by your name. In all things, will my will and thine be done, Eternal."

The above devotion and essential communion with the Godform that you have chosen should be engaged in as the first activity in the morning and the last activity at night, each day held together at both ends by your devotion.

FINAL COMMUNION/ATONEMENT

The period of devotion to one particular godform should endure at least 21 days, the final culmination of the whole process being a complete at-one-ment with the deity. By the 21st day, after 42 daily devotions have been offered to your God, having swam in His presence day and night, having dedicated each day to Him and His glory, the closeness of the union between god and man is strained to be matched.

During the daily devotions, usually after 13 days of devotion, it is usual to begin to understand the nature of the One whose name you call, to see Him or Her from within their universe rather than as an outsider to their existence. The link that is established through the morning devotion will not subside as quickly as the first days of devotion, and will soon after the 13th day endure until the evening communion. In this state of perpetual communion with the God of Darkness, you may have the occasion of glimpsing through insight or intuition certain

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symbols, natural objects, specific materials, postures or other items, words, or actions that are conducive to the essence of your God or Goddess.

If such a glimpsing occurs, these items are to be collected, drawn, or represented and brought into this final communion. Otherwise the Temple is to be arranged as in the previous devotions, aside from the altar which should additionally hold the chalice full of blood. The devotional service is to be performed without alteration until the incantation has been repeated into oblivion and the presence of your God is fully manifest (the manifestation having increased with each daily service, and having itself reached a critical mass, day by day). When the heavens have fallen silent and the Godform swarms about you, lift up the chalice with your left hand and state, "This blood is yours, N., and I partake of it. May your spirit enter into it, that I may drink of you." Be silent, inhale deeply and slowly, feeling your left hand drawing the energy within the Temple towards the chalice, and sense the collectiveness of the Godform drawing itself into the blood.

When the chalice is filled with the essence of your God, bring it to your lips and drink the blood within. In contrast with most religious beliefs, this in itself does not bring the spirit of the one called into your body, but merely sets the stage for the invocation, aligning your mind and body with the intent of your God. This sacrament will invoke a reverence in preparation to the actual invocation. Throughout this, the attunement brought on by the repetition of the incantation should still be buzzing within you, and the definite presence of the Dark God should be undisputed.

Return your gaze to the double armed cross, reopening your vision to behold that which is beneath the physical illusion. In your mind or before your eyes, allow the image of your God to assemble itself, the drifting particles of His or Her embodiment collecting in one place before you. Rarely will this take on a full physical manifestation as with demonic evocation, but instead will form a mirage before you or intuitively within you that will allow you to identify with the Godform in a personal way. Although such an image may well have manifested in previous devotions, this one in particular will bring the totality of your God into being within the Temple. For some, this may be a frightening or humbling experience, such a vision of the Dark God shaking the Initiate in awareness of his own insignificance, while others

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will find elation and personal elevation in the full company of the embodiment of darkness and power.

Whether your response is fear, respect, elation, or even a darkening of the Greater Self, that initial response to the desecrated or intuited image of your God should be built upon, embraced fully, allowed a rampant flow through you. The image of the Godform, your reaction to it, and the actual presence and power of your God should grow beyond your control, no longer subject to your will, but instead subject to your Destiny, which some might say is your Greater Will, or your True Will. The presence of your God within your Temple needs to become terrifyingly real, and your awareness that you are in the company of a being and a force that cannot be harnessed or subjugated, and the realization comes that *you* are the subject of the Operation rather than the God that you have called there. It is only in this way the presence of your God is fully recognized, and therefore made real.

Only from this state of powerlessness is true devotion possible. You have called into being something that can never be recalled and have summoned into this world a being that cannot be exorcized. In this final devotion, you must submit entirely to your God, the devotions of the past becoming trivial as you now allow yourself to be crushed under the weight of the Juggernaut. The process of invocation, awakening, and realization will bring about a unique form of exhaustion, the likes of which will seem quite similar to complete forfeit. In this state of hopelessness, call out one last time to your God, "N., I am yours."

It is at this juncture, on your very next breath, having given up yourself and your ideals of power, that you will be filled with the essence, the power, the intelligence and the identity of your God. The spiritual valley that you had sunk into will become exalted. You will become that thing that had defeated you, that being that smothered you into submission. Your God will look out at existence through your eyes, and you will learn the secrets of His power. In that moment, omniscience and omnipotence are yours if you will take them. In that moment, the universe becomes silent so that it may listen to you. You have laid down before the embodied Powers of Darkness, and resultantly all of existence lays down before you.

For a single moment, you have become God. Your journey into Darkness begins.

GLOSSARY

ADEPT - The Master who has overcome his own limitations and the limitations of the physical plane, and no longer struggles against adversity but Ascends into his own godhood without restraint.

AEON - Supposedly the longest measurement of linear time, the beginning and end of which is usually heralded by worldwide devastation, astronomical anomaly, and war which is immediately followed by a racial evolution.

ALCHEMY - The transmutation of one element into another, usually more pure element. The greatest form of alchemy is said to be the transmutation of the limited human into the Eternal body of a God.

ASCENT - The upwards motion of Soul towards its own Godhood. Such motion is never-ending, signaling an Eternal unfolding of Soul.

ASSUMPTION OF GODFORMS - An esoteric practice of invoking the powers, intelligence, and identity of a deity or archetype into oneself.

ASTRAL BODY OF LIGHT - A spiritual body which is composed of a finer matter than the flesh, but which is still bound in causality.

BANEFUL - Harmful or malicious. Usually used to identify an Operation or a type of Magick which by nature and intend brings about destruction, harm, illness, or other malady.

BLOOD POOL - A term used in Traditional Satanism and Occult Vampirism as the collective life-energies which are both exhaustible and replenishable to certain degrees.

CHALICE - A cup used in ritual to hold both liquids and energies, usually made of bronze or silver, or made of gold when used in Right-Hand-Path ceremonies.

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CHTHONIC - Of or relating to the mythical Underworld.

DIALECTIC - The process of gaining self-knowledge through experiencing all things in their greatest depths by also experiencing their opposites.

ESOTERIC - A generic term for those hidden and secret things which, once revealed to the Initiate will begin to reveal all of the secrets of existence.

EXORCISM - The ritual casting-out of entities, usually demonic, from a person who has become completely possessed by that entity and no longer has free willed control over his or her self.

HEXAGRAM - A six-pointed star composed of two interlocking triangles symbolizing the union of male (the upwards pointing triangle) and female (the downwards pointing triangle), and on a greater scale, the union of the macrocosm and the microcosm, or "God" and man.

JUDEO/CHRISTIAN - The collected knowledge, understanding, and beliefs that are shared between the Judaic and Christian paradigms.

KABBALA - An intricate occult system derived from the evolved and evolving teachings of the elect scholars and Rabbis of the Judaic system. The Kabbala has been used as the base of most major, Western occult systems.

KRISHNA - The Hindu identification of the Supreme Man or Godman, who according to myth was the eighth incarnation of the sustaining deity Vishnu. Krishna is representative of Supersoul, which is the greatest potentiality of man.

LEFT HAND PATH - The Path of Black Magick, usually either lending towards material gain through spiritual practice, or towards a sinister unveiling of the greater and hidden powers of man.

MACROCOSM - The Greater Reality, or the totality of existence.

GLOSSARY

MAGIAN LODGE - A term used in Traditional Satanism, especially the teachings of the Order of Nine Angles and the Tempel ov Blood, in reference to the spiritual Right-Hand-Path which seeks to use both political and religious influence as well spiritual warfare to defeat the adherents of the Left Hand Path and to control the remaining human masses,

METAPHYSICS - Literally "beyond nature." The philosophical study of ideas relating to the origin of existence, the eventual destination of man, and the interim nature of things.

MICROCOSM - The finite reality or embodiment.

NEOPAGAN - A term for the collective New Age religious teachings and followings which claim to stem from Egyptian, Greek, Roman, or Scandinavian mythos, but which almost consistently adhere to the practices and doctrines of the Kabbala in combination with an undefined animism.

NEXION - A gateway into another realm, usually one not bound by causality. A nexion is always opened through an organism, whether such is an animal, a human, a group of people, or a civilization.

OUIJA BOARD - A wood panel usually used for divination or spirit communication, upon which the native alphabet of the Operator is drawn, along with the numerals 0 through 9. A planchette, or pointed handpiece accompanies the ouija board which is supposedly pushed by the telekinetic force of the spirit towards letters or numbers to deliver a message to the Operator.

PATHWORKING - A structured approach to Ascent in a specific path or discipline, in which the Operator will perform a series of Workings which increase in difficulty and profundity and will guide the aspirant step-by-step towards a greater realization of the mystery which is sought.

PENTAGRAM - A unicursal five-pointed star used in most, if not all, forms of occultism, often explained in Neopagan philosophy to represent

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the five elements of fire, water, earth, air, and spirit, but which also can represent the five wounds of Christ, the first five books of the Bible, and countless other symbolic representations.

PROJECTION - The learned ability to operate in and observe either the physical world or the worlds beyond without the use of the physical senses or body. This is usually considered to be facilitated by the spiritual bodies being released from the bondage of the physical body, although an intellectual relay to the physical brain is still evident.

SATANIC ~ Although traditionally the term "Satanic" has been used for those practices which are done in the name or for the glory of Satan, the Christian demon which opposes Christ, it is more and more used to denote any of the practices of the Left Hand Path.

SCRYING/S (CRYING - The occult ability to view events, objects, or persons from a distance, or to view events, objects, or entities existing beyond the reach of the physical senses, through spiritual sight without projecting the spiritual bodies from the physical body.

SIGIL - A sign or seal associated with one specific entity and no other.

TEMPLE - An area that is set aside and consecrated for no other use than spiritual Operations.

VEDAS - The religious and spiritual texts considered to be both Divine and historical by those of the Hindu faith.

WYRD - Destiny or Fate personified or manifested in the physical plane and consciousness; the attainment of critical mass of a foreordained course of action or the full conscious realization of the predetermined purpose of either events or of one's existence as a whole.

YOGA - A system of spiritual attainment and union with the macrocosm which involves many aspects which in combination result in the direct Ascent of the Yogi.

ENDNOTES

ENDNOTES

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AUTHOR

ABOUT E.A. KOETTING

E.A. Koetting has been a student of the Mysteries throughout his life, studying the philosophy, history, and myths of magick since childhood, and beginning as all do as a Dabbler at the age of 12. At fifteen years old, on the night October 30th, he formed his first Dark Circle, gathering with three classmates to teach them the secrets of demonolatry, necromancy, ritual magick, and forms of sinister influence, and to combine powers to influence their lives with exponential fury. By seventeen, his interests had grown far too sinister and his rituals began to tend towards Darkness too heavily for his cohorts. He had, however, already learned to successfully evoke to full manifestation several demonic and spiritual entities, to manipulate reality in accordance with his will, and was forging other alliances that would push him into the upper stratosphere of the human soul. His studies and practices brought him to the attention of a Traditional Satanic sect which took him by the hand and led him toward the very throne of Darkness, where the remaining keys of demonic power were offered. He shortly after joined with an American cell of the notorious British Order of Nine Angles, E.A. shoved himself beyond morality and humanity, and beyond all limitation.

While he descended into the blackness of Satanism and demonic magick, E.A. was also being guided upwards, toward a state of absolute spiritual autonomy and willed omnipotence by a group of spiritual Masters that had guarded and kept him since he was a child: the Ordo Aseensum Aetyrnalis. The Grand Emissaries of the Order provided the balance, teaching him how to walk the middle road to Godhood, becoming a law and a power unto himself. It wasn't until he began working on his final Initiation in the O.A.A. that the balance between his ability to destroy and his power to create was truly discovered. After years of perfecting that balance, on October 3rd 2003, E.A. Koetting was given the Highest Initiation offered by the Ordo Aseensum Aetyrnalis, and was given the calling of the outer representative and acting head of the Order.

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Combining every lesson learned on his journeys both into hell and Godhood alike, E.A. has spent the last few years teaching these secrets to others on a personal level, working with each student until he or she is able to do all that he himself is capable of doing, and until the student has become all that he or she is capable of becoming. It is only now, however, that his mission has extended beyond his own sphere of interaction, his desire to reach into the core of millions and bring the catatonic gods within to life. Through his leadership in the O.A.A., his influential affiliations with several other worldwide occult organizations, and now through his writing, E.A. Koetting is preparing to change the world by taking away the limitations of its inhabitants, so that man might once again stand as the rulers of their own Destiny.