

Liber Halxifer

The Book of the Left-Handed Reaper



N.A.A.218

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Templum Falcis Cruentis

LIBER FALXIFER

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BY N.A.-A.218



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Within this book are concealed One Curse and a Sevenfold Blessing. May those who are of our own Bloodline reap the Fruits of Gnosis, taken from the highest branches of the Master's Tree of Death, and may the profane eat from the fallen and rotten share of the harvest, which is solely reserved for the lowly race of Adam.



May the Lord of the Shadow of Death reward those amongst the faithful who have aided us in the manifestation of this Liber Falxifer. Your names are written within His black book with the indelible blood-ink of Pneumatic Fire. May you all receive the full enlightenment of the Black Light of the Other Side, the light that shall guide your steps through the Thorny Path of Nod, and may Divine Ascension become your self-spawned destinies fulfilled.

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Templum Falcis Cruentis

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INTRODUCTION

The Cult of Death



During the course of history there have always existed arcane magical traditions, often of a darker character, that have dedicated their sorcerous work to the different personifications of death and the shades of the dead. These traditions have often had as their goal to create spiritual systems and magical techniques that, with the help of the forces of death and the dead, can grant the magician the power and hidden knowledge that would usually be out of the reach of the living. Not infrequently, these cults have become connected to the forbidden rites of necromancy, black magic and the 'left path'.

There are still many different forms of the cult of death spread throughout the world. These and related traditions are strongest and most prevalent in Central America, South America and the Caribbean Isles, but there are also several hidden lines of the cult of death that can be found within certain esoteric traditions of both the Middle East and Europe.

Examples of different manifestations of what one could connect to

these cults include the veneration of the black Santisima Muerte from Mexico, the cult of Exu Rei Omulu and Lorde da Morte in Brazil, the Dominican cult of Baron del Cementerio, the Haitian cult of Guede and the Barons, and the Argentinean cult of Señor la Muerte.

As a tradition that ritually cultivates the essence of the Lord of Death through the form of 'the Grim Reaper', the Argentinean branch of the cult of Señor la Muerte (Lord/Gentleman of Death) has many interesting similarities to the Brazilian cult of Exu (i.e. Quimbanda), as well as having strong magical elements that we shall touch upon within the pages of this Grimoire of the Left-Handed Reaper. But, the cult of Señor la Muerte (often called San la Muerte, or SLM), in the form that we present, also has deep esoteric connections to Cabbalistic demonology and has crossed paths with many different forms of traditional witchcraft (both European and Latin American) and darker streams of Gnosticism.

This book about the cult of the Mighty Skeleton Spirit is divided in two parts. We shall first, very briefly, present the Argentinean tradition and some of the magical workings that are performed with the aid of the Lord of Death within this system. It is this folk-magical system that comprises a large part of the outer form of our own esoteric practice.

In the second part of the book, we will explore some of the esoteric manifestations of the tradition and the visions linked to the high magical aspects of our own Temple's Qayinitic line of practice. It is this hidden Qayinitic foundation that, according to our teachings, ensouls the relatively simple forms used within the cult, imbuing them with the essence that elevates their low magical aspects, and revealing the path which leads to the concealed source of Necrosophic Gnosis.

The publication of this book is one of the steps being taken in order to establish the Qayinitic Cult of the Lord of Death, and it signals the opening of the gates of the Templum Falcis Cruentis, the first official temple dedicated to the Cult of Qayin Mortifer.

Magister N.A-A.218
Templum Falcis Cruentis

PART I

THE ARGENTINEAN CULT OF SEÑOR LA MUERTE



*I pray to you, O most holy Saint of Killers
Mighty Lord of Chthonic Light
Open the gates that block my path
And bless me on this starless night!*

*I pray to you, O Saint of Murderers
Lend power to my baneful rite
Unveil for me your cloaked mysteries
O mighty Wielder of the Bloody Scythe!*

*Let your blade cut down the harvest
Smite the enemy for your servants defence
Let them all succumb to your deathly might
On this dark Winter Solstice night
When pernicious reaping will commence!*

*Master of the Reddened Scythe
Thorn-Crowned King of the Mighty Dead
Let your sickle fall down upon them
And cut now through life's tenuous thread!*

The Origins of the Cult

The cult of Señor la Muerte consists of hundreds of thousands of followers who are spread out across Argentina and nearby countries. These devotees wholeheartedly worship and praise the Scythe-Bearer, whose magic is ritually invoked in order to gain money and riches, attract the person they love, open the paths to happiness and success, protect them against all dangers, help them to acquire power, heal and banish sickness, cast or deflect curses, and dominate or annihilate their foes.

Within this cult, Señor la Muerte is represented by the image of a skeleton, often cloaked in black, and holding a scythe in one of His hands. The origins of both this representation and the current form of the cult of Señor la Muerte is believed to have originated in 1767. It was during this year that King Charles III of Spain gave the order for the expulsion and persecution of the Jesuits who had established themselves in Cuenca del Plata. This political decision was made due to the fact that the Jesuits in Paraguay and Argentina had, at that point in time, gained enough power, wealth and influence to worry the Catholic Church, which in turn convinced the Spanish monarch to act against the Jesuits in a campaign aiming to remove them from the colony and confiscate all their wealth.

These Jesuits, who had, with the help of the local tribes of the Guarani Indians, built many richly adorned churches and temples, refused to surrender to Spain. This resulted in an even more forceful approach from King Charles, who more or less declared war upon the Jesuits and all their followers. With their superior military power, and led by General Carlos Francisco de Croix, the Spanish

military force wiped out most of the Jesuits, seized their riches, and burnt to ash many of their churches and temples.

In one of the most important of these temples was a very special icon carved out of the holy wood of the Palo Santo tree. This life-sized icon depicted Jesus, Satan and Death in the form of the Skeletal Reaper of Souls. The group of Guarani Indians who themselves had carved this icon for the Jesuits, managed to save the wooden image from the fires that consumed the temple. They brought the great icon with them into the jungle and, before returning home to their respective villages, split the carven image into three separate pieces. They then divided the three parts amongst themselves so that one tribe got the image of Jesus, the second tribe got the image of the horned Devil, and the third tribe got the image of Death, in the familiar form of the skeleton armed with a scythe.

Thus, the three cults of Señor Jesus, Señor Diablo/Satan and Señor la Muerte evolved amongst these tribes of the Guarani. All three cults were more pagan than Christian, for they had deeper connections to their own ancient shamanistic religion and magic, than the religion to which the Jesuits had attempted to convert them.

According to folk tradition, the lineage of the modern day cult of Señor la Muerte is traced directly back to the Guarani tribe that decided to equate the Skeleton Wielder of the Scythe with their own ancient god of death and venerate it as a magical fetish, ascribed with the power to both protect the faithful against 'bad death' and punish all of their enemies.

Additionally, influences from Afro-Brazilian religions and systems of witchcraft can be seen within certain manifestations of the cult of Señor la Muerte in Argentina, and these are believed by some to have also been spread to Argentina by the Guarani.

Because of the influence of the African traditions, some followers of Señor la Muerte have compared Him to, or identified the Lord of Death as, an Exu. The Exus that SLM has most often been identified with are the ones connected to graveyards and the skeleton lines of

Kalunga and Caveira, such as Exu Lorde da Morte, Exu Morte, Exu Caveira, Exu Tatá Caveira, and the ruler of the souls of the dead, Exu Rei das Almas Omulu.

Within some parts of Argentina, this syncretism has developed quite naturally because of the obvious and simple similarities that exist between the two cults. For example, Monday is the day of both Exu and SLM, both utilize black-and-red or black-and-white talismans and candles, and both receive offerings of tobacco, red carnations, red and black candles, liquor, beer, red palm oil, fried or raw pork chops and spicy food.

Like Exu, SLM is viewed as a potential 'path-opener' who holds the keys to all locked roads and gates, and has the power to both grant blessings and to bring death. Similar to how Exu uses his trident to remove all obstacles that block the path, SLM uses His mighty scythe to cut down, transform, remove or eliminate that which blocks the flow of His power. Both Exu and SLM are also petitioned and paid for their favours, which range from banishing and healing, to committing acts of magical murder.

The above-mentioned syncretism between the two cults may be interesting, but if considered from the initiatory perspective of Quimbanda and its views regarding what Exu really is, the syncretism in question will not be valid. The same goes for the more esoteric perspective of the SLM cult, which also makes it clear that the folk-magical syncretism between Exu and SLM is not well grounded and is based only on the similarities of the outer attributes of the two cults.

In the second part of this book we will offer some other, more relevant examples of deities that SLM has frequently been linked to, and also present our own Temple's esoteric understanding regarding the identity and origins of our Lord of Death.

The Feast Days

Within the Argentinean cult, the holy days of Señor la Muerte are celebrated on Good Friday (the Friday before Easter), November 1st (All Saints Day), the 15th of August, and on each Friday the 13th. During these celebrations, the Lord of Death is praised by His faithful followers and, in return for the prayers He has answered and the magical workings He has helped perform, He is rewarded with offerings and feasts.

Amongst the places in Argentina where these feast days are observed with the most grandiose ceremonies and luscious feasts are Corrientes, Chaco, Misiones and Formosa. It is in these cities that the cult of Señor la Muerte is clearly the strongest and most widespread, as can be seen by the openness with which the followers of the cult honour and celebrate their scythe-bearing Saint of Death during these holy days (and nights).

On August 15th, which is considered by many to be the most important holy day, the faithful gather at different houses which have made their 'open altars' accessible to the public, in order to collectively give praise to their Lord of Death. Offerings in the form of flowers, candles, incense, money, jewellery and various kinds of food offerings are all placed at the feet of images and statues representing Señor la Muerte.

Traditional Argentinean folk musicians are hired and assigned the task of keeping the music going without interruption, even taking turns playing their songs, if necessary, so that the music never stops as long as the feast of Señor la Muerte proceeds. Most of the

food, drink and music are paid for with money that has been given as payment to Señor la Muerte by those for whom He has performed miracles, helped out, or blessed in some other way during the preceding year.

Often described as a 'velorio' (funeral wake), this particular feast starts at midnight and, customarily, continues until sunrise. During the grandest of these celebrations, 'funeral processions' are organized to honour the Lord of Death. Several of the celebrants are chosen to carry large statues and other iconic images depicting Señor la Muerte and lead the rest of the assembly, many of whom carry burning torches, candles, scythes, sickles and smaller statues representing their Lord of Death.

After having marched through the big streets and squares of the city, the followers of the cult return to the houses which serve as temples during these festivities, where they continue their celebrations until morning. There, in front of the altars, the most adept amongst the followers perform magical workings and invocations to the powers of the Skeleton Lord, which are then channelled by His most favoured followers in the form of the blessings sought.

The Open and Closed Cults

Within the Argentinean tradition, the cult of Señor la Muerte is made up of two groups, each of which serves and works with the Lord of Death in different ways. One group is called the Culto Abierto, while the other is known as the Culto Privado.

The Culto Abierto, which means 'open cult', is the exoteric faction that is open to the public and specializes in that which is often labelled 'white magic'. The altars of the Culto Abierto are traditionally positioned in a central place within the home or temple, where they are visible and accessible to all family members, friends, guests and clients who want to pray or give praise to, or otherwise conduct magical work with, the 'Lord of Good Death' (Señor de la Buena Muerte).

By contrast, the other group, which is known as the Culto Privado or 'private cult', is the closed and esoteric contingent of the cult of Señor la Muerte whose spiritual work is often labelled 'black magical'. Within the Culto Privado, the altars and sacred fetishes of death are kept hidden and protected from the eyes of all but the most faithful brethren and followers of the Skeleton Lord.

The general rule within the esoteric cult is that the altar can only be used by its owner, and that any statue or talisman of Señor la Muerte adorning it can never be touched or viewed by outsiders. The belief is that if anyone other than the owner and caretaker of the altar were to touch or glance at the consecrated statue of the Lord of Death, which is considered to be the holy of holies within the Culto Privado, all black magical power would leave it and one would be

forced to reconsecrate the desecrated icon. It is, therefore, customary to keep the central altar fetishes or the whole altar covered under black veils in order to shelter the holy icons from the inquisitive and the profane.

This is why it is said that "Only the owner of the altar may serve and call upon the blessings of Señor la Muerte."

Altar Setup

Within the open cult, the altars of Señor la Muerte are well lit by candles of white, half-white/half-black, yellow or red. A statue or other iconic image of Señor la Muerte, accompanied by a crucifix and the image of San Catalina, is positioned in the centre of the altar which is always adorned with red carnations, the flower ascribed to the Saint of Death within both the open and closed cult.

Within the Culto Privado, however, the altar setup is somewhat different. It is believed that the ideal position for the altar is as close to the ground as possible and, in the best case, it should be built directly upon the floor. The altar should be constructed upon a thin slab of stone and covered with a black altar cloth. Alternatively, a low table, also covered with an appropriate altar cloth, can be used. The esoteric reason why the altar should be close to the ground is that the statues and fetishes of Señor la Muerte are believed to channel energy and power from the chthonic currents of the dead that run through and permeate the earth.

The image of Señor la Muerte is always placed in a central position upon the altar and acts as the focal point for the powers that are called upon and channelled during the different magical workings. This image can either be made of metal, wood, animal or human bone, plaster, clay, or ceramic, or painted on a cleansed and consecrated piece of parchment paper or canvas.

Señor la Muerte is usually envisioned and symbolized as a skeleton dressed in a black, white or red hooded cloak. The images of SLM dressed in a white cloak are used within rituals related to healing,

good health and the banishing of sickness and unwholesome energies. The red-cloaked images or icons are used within magical workings related to lust, love, dominance and fiery passions.

The icons and images of SLM cloaked in black are most often used in connection with spells related to the casting of curses, or deflecting and protecting against all forms of magical aggression. They are, therefore, believed to be the ones best suited to represent the most fearsome attributes and powers of the Lord of Death. It is because of this connection to black magic that the black-cloaked images of the Reaper of Life are found upon the altars of the Culto Privado.

Within the Culto Privado it is said that Señor la Muerte is 'a very jealous saint' and, because of this, one can never place images or fetishes of any other saint or spirit upon His altar. For example, neither the image of the crucified Jesus nor San Catalina can be used upon the altar the way they are used within the open cult.

The candles generally used upon the altars of the closed cult are black and red, but also half-red/half-black and half-white/half-black candles are used within different magical workings. Often two extra thick seven-day candles are placed to the left and right sides of the central image. These candles are used both to light up the altar and to activate the powers that reside within the holy icons of death. In addition to these two seven-day candles, many other candles are usually lit upon the altar, both in connection to various forms of spellcasting through candle magic, and as votive offerings to the Lord of Death.

A glass or chalice is placed directly in front or to the side of the central icon, and used to serve the different alcoholic beverages given to SLM as libation offerings. Another important element upon the altar is a plate dedicated to Señor la Muerte, upon which all food offerings are served. A brazier, or other form of incense burner, and an ashtray for the cigar offerings, must also be placed in a fitting position upon the altar.

A vase filled with red carnations or roses given as an offering to the Lord of Death is placed to one side of the altar. Traditionally, a folded one-dollar bill, with the pyramid side turned upwards, is placed in front of the vase of flowers as both a wealth-bringing talisman and a symbol for the omnipresent and all-seeing Lord of Death.

Sometimes a pair of human or animal tibia bones are crossed in the form of an 'X' and placed upon the floor in front of the altar, in order to symbolize the liminal and death-bringing powers of the Mighty Skeleton Spirit.

Depending on the size of the central icon/statue, a small wooden coffin may be utilized to hold the statue when it is not in use or when it needs to be kept hidden. This is done in order to both protect the physical form of the statue and to keep it out of the sight of the profane. If one does not have access to a wooden coffin, or if the statue is too big, a black silken shroud is used instead to cover the statue.

A wooden box adorned with relevant symbols, such as skulls and crossed bones, is also placed upon the altar. Small pieces of silver and gold are collected within this box as payment each time Señor la Muerte fulfils one of the demanding tasks He has been petitioned for, or when His powers bring success to the more complex magical workings done in His name. Besides gold and silver, a fitting sum of money can also be placed within this treasure box of SLM, as an offering and as payment for His blessings. This is most often done in connection with successful money spells, and one gives in order to receive more.

Traditionally, when Señor la Muerte has performed so many miracles for the owner of the altar and His clients that the treasure box is full and there is no more room for additional offerings, the contents are brought to a goldsmith. The precious metals are then melted down and the goldsmith is assigned the task of making a golden crown with which to coronate the icon of Señor la Muerte. It is also customary for the goldsmith to create a beautiful golden

scythe with a silver handle, which is then placed at the feet or in the hand of the Lord of Death. After the statue has been crowned and given the scythe of silver and gold, further treasures are collected in return for the blessings of SLM until the box is filled with enough money and gold to gild the whole statue in a 'bath of gold'.

The thanksgiving offerings described above are considered to be very well received by the Saint of Death and are believed to strengthen the bond between the owner of the altar and Señor la Muerte. But, because it is not always affordable to give sacrificial offerings of silver, gold and money, other, more conventional offerings can be given each week. Then, when the special thanksgiving offerings are required, those more affordable offerings are doubled or tripled.



CHAPTER 5

Offerings

Monday is the day reserved for the weekly 'feeding' of the Saint of Death, which is accomplished by placing certain specific types of offerings upon or in front of the altar. The energies that are within or channelled through these offerings are believed to strengthen the link to the powers that reside within the altar fetishes of SLM.

The two most important kinds of offerings are liquor, which is poured into the drinking glass or chalice of the Lord of Death as a libation offering, and tobacco, which is usually given in the form of a cigar.

The liquor is sometimes prepared beforehand by adding a small amount of fresh rue leaves. In Argentina, rue or 'ruda' is a plant which is strongly connected to the cleansing powers of Señor la Muerte, and it is often used as an important ingredient in many of the magical workings conducted within His cult. Contrary to the way in which other offerings are removed from the altar and discarded after a relatively short period of time, the remnants of the liquor offering within the drinking glass do not need to be thrown away. Instead, the custom is to only replace the amount of alcohol that has evaporated during the past seven days, so that the glass once again is filled to its brim.

In addition to the glass of liquor, it is customary to sometimes also give a bottle of beer as an offering to the Saint of Death. This is often combined, in a somewhat peculiar fashion, with the aforementioned cigar. The bottle is opened and placed upon the altar, and a thick cigar is lit in the name of the Lord of Death. The cigar is smoked in front of the central altar fetish/icon and its smoke is blown thirteen

times over the empowered fetish and all of the other objects on the altar. The remainder of the cigar is then positioned inside the opening of the beer bottle, with the burning end pointing up. This bottle is then presented to SLM and laid close to His holy image.

Incense offerings are also an important part of the feeding of the Saint of Death. The two incenses most often offered to Him are myrrh and patchouli. It is believed that the smoke of burning myrrh has the power to strengthen His energies, while the odour of burning patchouli, which is similar to that of fresh soil taken from a grave, facilitates the manifestation of His powers. It is, therefore, customary that myrrh and/or patchouli incense be burnt in honour of the Skeleton Spirit during the Monday night feeding rituals. This is believed to strengthen the presence of His spiritual essence and the fragment of His power that is housed inside the central statue and the other holy icons on the altar.

Additionally, the flowers within the altar vase should be replaced each Monday with fresh red carnations or roses.

Various food offerings can also be given to SLM on Mondays, especially if He is either to be thanked for a specific favour or is being petitioned for the lending of His power to a more advanced kind of spellwork. If the altar belongs to the Culto Abierto and is used for white magical workings, the food offerings are served upon the special altar plate in the evening between 18:00-23:00. The food most commonly given includes grilled pork chops or ribs, round slices of onions, cooked black beans, cooked pumpkin, unsalted popcorn, and chocolate or other kinds of sweets.

On the other hand, if the altar belongs to the Culto Privado and is, therefore, used for the practice of the Black Arts, all offerings are given to the Lord of Death after midnight, between 00:00-03:00. These food offerings are somewhat different from those aforementioned, as they must be able to satisfy a more ferocious appetite. Raw and bloody pork chops, heart and liver of a pig or a lamb, whole chilli peppers, chopped onions and tomatoes, raw pieces of pumpkin, cooked potatoes and black beans, honey

caramels, and black chocolate are some of the different offerings served to this aspect of the Lord of Death.

All food offerings served on the altar plate must be generously seasoned with red and black pepper, garlic and parsley, but none should ever be salted. This taboo against salt is based on the belief that the preserving powers of salt have the ability to banish certain aspects of the energies connected to the realm of death and the dead. Some traditions also uphold that in order to 'sweeten the blessings of the Lord of Death' a small plate of sugar or honey should be offered with each full meal that is served upon the altar.

Additionally, because the numbers seven and thirteen are sacred to Señor la Muerte, it is fitting and wise to give some of the offerings in those amounts. This pertains both to the non-food items, like flowers, as well as to the food offerings. For example, seven or thirteen caramels, sweets, cookies or pieces of fruits or vegetables can be used in order to garnish the food offerings. By using these sacred numbers of death within the presentation of the offerings, the energies contained within them can be transferred to the spiritual presence they are meant to nourish and fortify in a more effective way.

It is also very important to remember that any dishes, smaller plates or glasses used to serve these food offerings to Señor la Muerte must all have been specifically bought for Him, and they must never be utilized for any other purpose than that which they were intended. To eat from the plate of death is, according to tradition, the same as ingesting a deadly poison. When not being used upon the altar, the plates should be kept in a safe place close to the altar.

All food offerings should be left upon the altar for at least 24 hours and then placed inside a paper bag, together with the withered flowers that were replaced the night before, and the bottle of beer and cigar. This bag of offerings is then brought to a cemetery and placed upon a grave or behind a big gravestone, or hidden amongst the trees or bushes that are close to the graves. If it is not possible to visit a cemetery, the offerings can instead be taken to a forest and placed beneath an old tree, or in the best case, inside a hollowed tree trunk.



Omens and Visions

After setting up the altar for Señor la Muerte and giving offerings for the first time, it is very common to begin receiving different kinds of signs, visions and dreams, by which the Lord of Death makes His presence known and acknowledges His followers. It is, for instance, not unusual, after having initiated concrete work with the Skeleton Spirit, for one to suddenly begin seeing images and statues of Him in the most unexpected places, or within a context that serves to remind the devotee of the ever-present Shadow of Death.

It is also common for one to experience, within lucid dream states, different forms of contact with SLM who manifests himself through His astral form as the cloaked and scythe-wielding Skeleton Lord. Through these dreams, a very concrete form of communication with the Lord of Death becomes possible, and the most blessed amongst His followers can, within the oneiric realm, be given instructions directly from Him that can greatly aid in the execution of His more secret rites. It is further believed that to have recurring dreams about the Death Lord after one has consciously affirmed His power, is a very good omen which signals that the new devotee has been accepted by the 'Monarch of Bones' as one of His faithful children.

Señor la Muerte can also manifest himself within the physical realm and, in these unusual cases, He is known to assume the form of a black shadow which emanates such might and strength that it is impossible to mistake Him for any other spirit or god. With time, such a strong and intense connection is established between the

devotee and SLM, that when the protection of His scythe is needed most, the Lord of Death's warding shadow is felt, and sometimes seen (by those who have the eyes to see it), standing behind His follower.

The Lord of Death can also make His presence known by moving or otherwise manipulating His altar statue and/or other consecrated altar icons. This may happen, for example, the day following a more advanced magical working, when one might notice that the statue of SLM or some other object on the altar has been moved or turned to the left or right from its original position. In the most extreme cases, the statue may even be found turned completely around so that it is facing the wall, or it may crack or break without anyone touching it. These types of omens can be interpreted as warning signs, showing that Señor la Muerte is displeased in some way, or that a serious mistake has been made in the magical work.

Regardless of how these omens are received, they are always given the fullest attention and treated as blessings in and of themselves, for to be in contact with the power in question to the degree that these forms of subtle (and sometimes not so subtle) communication manifest, is a sure sign that one is also capable of channelling the Lord of Death's magical power into all works of sorcery done in His name.

Payé Talismans and Statues

In addition to the main altar statue, there is the important magical image in the form of very small carved sculpture, often only 3-5cm in height, that is placed upon the altar or worn as a talisman around the neck on a copper chain. This miniature statue which is called 'Payé' is credited with bringing riches, power, love, strength, victory, and the protection of Señor la Muerte to its owner. In its original context within the language and culture of the Guarani, the word 'Payé' was a title ascribed to the magicians, shamans and witch doctors of their tribes.

According to tradition, the most powerful Payé talismans are those sculpted out of human bone. The bone from the fingers of the left hand of a corpse is the most suitable and sought after for the carving of a Payé intended for black magical use, and if a talisman is carved from the bone of the left hand of an executed murderer, its dark magic is believed to be limitless. There is also a very old tradition that can be traced back to the Guarani, which claims that the most powerful Payé talismans of all are those carved from the finger bones of an unbaptized child's left hand.

Nowadays there are many followers of the Lord of Death that do not place a lot of significance on which part of the corpse the bone is removed from. The general opinion is that as long as the Payé is made of human bone, it will possess the magic of Señor la Muerte and bestow great powers upon its owner, as well as make him invincible.

Besides those made from human bone, there are also Payé talismans made out of other materials like animal bone, wood or metals. These talismans are not as potent as those made of human bone, but they are still believed to possess extraordinary powers. In Argentina, the wood most often used for the creation of the wooden Payé is that of the holy Palo Santo tree, which in itself is believed to be magical and linked to many powerful spirits. A darker alternative to animal bone or the wood of Palo Santo, is lead. The lead used to create exceptionally powerful Payés which rival those made from the bones of a murderer, is taken from bullets removed from the dead bodies of murder victims.

According to lore and tradition, the sculpting or carving of the mighty Payé talismans should ideally be done by a prison inmate who belongs to the cult and, in the best case, by a convicted murderer. This belief is connected to the fact that the cult of Señor la Muerte is very widespread inside Argentinean prisons. Because of this, SLM is viewed by many as the 'Saint of Criminals' or the 'Saint of Killers' and is known as the patron and protector of all prison inmates who are faithful to Him. This is why the talismans and statues made by the incarcerated followers of the cult are believed to be capable of channelling an especially powerful aspect of the magical essence of the Lord of Death.

The date on which many Payé talismans are consecrated is the Friday before Easter (Good Friday). In addition to granting power and wealth, it is believed that these consecrated talismans protect the owner against all 'cold weapons' (i.e. bladed weapons) and are capable of turning the enemies' weapons and attacks against themselves.

In contrast to the tiny Payé talismans, the altar statue of Señor la Muerte, which represents and channels His powers during magical workings, is usually no more than 15cm in height. Some followers of the cult claim that the powers channelled through the statue can become very dangerous and destructive if the size of the magical icon exceeds 15cm. It is for this very reason that the central altar statues used within the black magical workings of the Culto Privado

are usually between 15-50cm in height.

In certain cases, the primary altar statues can also be sculpted from the wood of Palo Santo or bone, or made out of lead, but the most typical materials used for their creation are clay and plaster. The statues and talismans can take many different forms but are, as already mentioned, often formed in the simple shape of a cloaked standing skeleton holding a scythe in one of its hands.

If an altar statue is bought or sold without the scythe, it is done so with the purpose of giving the task of the creation of the scythe to its owner. In this case, the handle of the scythe should ideally be made from a branch of sacred wood from a tree growing in a graveyard, that has been sandpapered smooth and painted black. The blade of the scythe can be made of any thin sheet of metal capable of being cut into the required shape, but with that being said, the most optimal metals for the creation of the scythe blade are lead, silver or gold, if it is affordable.

The handmade scythe, when placed in the grip of the altar statue, is believed to strengthen the link between the owner of the holy icon and Señor la Muerte, thus making it easier to channel the powers that the scythe of the Lord of Death represents within sorcerous rites.



Traditional form of Payé carved out of human or animal bone



CHAPTER 8

The Consecration of the Altar Statues of SLM

Before an altar statue can act as a gate towards the magical powers of Señor la Muerte, it must be consecrated, blessed and charged. It is believed that this process is what makes the statue capable of harnessing and embodying a small fraction of the limitless essence of the Lord of Death. Within the open and the closed cult, entirely different methods are utilized in order to perform this important act of consecration.

The followers of the Culto Abierto are often strongly influenced by Catholicism and still ascribe divine and magical powers to the church and its clergy. It is, therefore, an accepted fact that without the blessings of the church and God, no miraculous work can be done. It is further believed that in order for the statue to become holy, blessed, and made worthy of inhabiting the powers of the Great Saint of Death, it must first be brought to seven churches and blessed by seven different priests on seven successive Fridays. But, because of the fact that the church opposes and rejects the cult of Señor la Muerte, as it does all other forms of idolatry and witchcraft, the process of getting seven priests to bless the statue is easier said than done.

This problem is usually resolved by tricking the priests into blessing the statues. One of the more common ways in which this task is accomplished is by hiding the statue to be blessed inside a basket filled with flowers and images representing some of the orthodox and sanctioned saints of the church. The priest is then asked to bless the contents of the basket, which he believes is filled with the

usual objects that 'good Christians' use to adorn the shrines in their homes. Once the priest has recited the prayer and marked the sign of the cross over the contents of the basket, the hidden statue of the Lord of Death is believed to have also been blessed. When this whole process has been repeated seven times and seven unwary priests have been tricked into blessing the statue, it is then believed to be consecrated and ready to be placed upon the altar.

Within the closed and esoteric cult, the above-mentioned method for the consecration of the magical icon is deemed both ineffectual and ridiculous. Due to the fact that the cult of Señor la Muerte is understood to be an essentially pagan cult, and because of the syncretism made between SLM and many older gods of death, very few can see any point in tricking seven unwilling and unknowing priests into blessing their altar statues.

It is instead believed that a statue must be consecrated by the hands of its owner or, in the worst case, by another initiated follower or priest of the Lord of Death. Faith is invested in one's own occult and magical abilities, instead of a church that objurgates the whole cult and its dark saint. For a member of the closed cult, the consecration of the altar statue serves as the first initiatory step into the mysteries, as well as a pact between the devotee and the Lord of the Scythe.

The methods used within the different lines of the closed and secret cult for the consecration of these statues can differ when it comes to details, but the main ritual is usually conducted by way of a holy and magical bath, which possesses the power to cleanse, consecrate, empower and bind the icon to the spiritual essence which it is meant to represent and manifest.

In the second part of this book we will give instructions for one of our own Temple's esoteric rituals that is used for the consecration and ensouling of the sacred altar fetishes of the Lord of Death. This ablution ritual is very similar to some of the rites of consecration that are used within the esoteric and black magical lines of the Argentinean cult.



Magical Workings

The consecrated altar statue of Señor la Muerte plays a very practical role in the magical workings within His cult.

One common way to control, dominate, curse and slowly destroy someone with the help of the Lord of Death, is to place a photograph of the person to be smote beneath the feet of the magical fetish. Instead of a photo, other links connected to the target, like his/her name written seven or thirteen times on a piece of paper, strands of hair, nail clippings, or a piece of clothing that has been worn by the person in question, can be used.

If the ritual is conducted with the aim of hurting the person depicted in the photo, then the working is started on a Monday, at the stroke of midnight. The magical intent is proclaimed to the Lord of Death and the photo is placed beneath His statue (under His feet). SLM is then asked to destroy the person who has been brought to Him, in return for the traditional offerings which are served in front of the altar. At that time, all feelings of resentment and hatred are conjured up and while Señor la Muerte is repeatedly asked to punish the target, different scenarios are intensively visualized, in which the victim is afflicted in various ways by the baneful powers of the Lord of Death that are directed towards him/her.

This whole process is repeated over the course of thirteen consecutive nights, and each night the offerings given to the Lord of Death are replaced with new ones. On the thirteenth night, which falls on a Saturday (Saturn's Day), the whole procedure is repeated in the exact way as on the previous nights, with the only difference

being that the working is ended with the photo or other link to the victim being burnt to ashes in the flame of the left altar candle.

While this photo or link burns in the flame, the devotee exclaims seven times, "In the name of Señor la Muerte, death to my enemy, NNI!" while visualizing the target screaming in agony and being cut down by the scythe of the Skeleton Lord. The ashes of the burnt photo or link are then scattered over the food offerings of Señor la Muerte, which are brought to a cemetery and placed upon a grave after midnight on the following night.

When the spell has proven to have been successful and the target has been affected in the way that was willed, it is customary to give a piece of silver or gold to the Lord of Death, which is placed inside His treasure box. Then, on the forthcoming Monday night, a feast is served to Him, along with at least triple the amount of all His usual offerings.

It is crucial to remember to pay Señor la Muerte for all His blessings and favours, and always give to Him that which has been promised in return for His assistance. For if a promise to the Lord of Death is neglected, He has been known to take something or someone that one truly holds dear and can not afford to part with.

It is also common for different forms of spellwork to be done with the help of Señor la Muerte's statue in order to secure prosperity and attract money and riches. As an example, a simple money ritual can be done on the seventh day of each month.

At the stroke of midnight, the traditional offerings are served in front of the magical fetish and SLM is invoked and implored. Then He, in His capacity as the owner of all the riches of the underworld, is asked to bestow money and wealth.

A golden-coloured coin, or an actual silver coin, is dipped into the contents of the drinking glass of Señor la Muerte and then placed inside a small, silken black pouch. Before the pouch is left at Señor la Muerte's feet, it is fumigated in the smoke of seven burning bay

leaves and the powers of the Lord of Death are again called upon to grant wealth and monetary abundance.

This whole ritual, which must be performed on the seventh day of the month for seven successive months, results in the creation of a simple, yet very powerful, wealth-attracting talisman that channels its power directly from SLM.

On the Monday following the day on which the seventh and final coin has been placed inside the pouch, the activated wealth talisman is brought to a cemetery and buried inside the grave of a rich man. Seven golden (or yellow) candles are placed around the spot where the talisman is buried. Then, the shadow of the dead and the chthonic spirits of the underworld are called upon in the name of their master, Señor la Muerte, Lord of the Cemetery, and asked to bestow the riches that the buried talisman is empowered to attract. The spirits are asked to open all paths to financial success and wealth and are given tobacco and liquor as payment for their help. The work is then ended with the spirits and their Master being praised, and the devotee leaves the cemetery without looking back.

The structure of many of the workings that are done within the cult of Señor la Muerte strongly resemble the witchcraft performed within traditional Brujeria of Latin America, as well as that of many Afro-Brazilian and Afro-Caribbean cults. If one understands the 'occult logic' behind the ritual structures of the more traditional workings done in the name of SLM, it is possible to create personal rituals and initiate more esoteric and high magical workings with the Lord of Death. For it is important to remember that Señor la Muerte, besides having the power to create physical change, also possesses great spiritual powers which can potentially free His followers from the shackles that bind them to the limitations of material existence. He holds the keys that can open up the 'gates of the soul' towards higher forms of existence.

The Lord of Death is a great alchemist and the death He brings can act as an exalting alchemical process, transmuting and refining the soul and/or the spirit of man and hastening the evolution that, in

the end, leads to transcendence and liberation. Because of this, it is important to remember that SLM/Señor das Almas (Lord of the Souls) guards and controls both the material and spiritual paths and, therefore, should be approached for the sake of both low and high sorcery.

Within the hungry darkness of Death, the enlightened ones will find their own inner light, a light which burns away all illusions of finite life and illuminates the hidden path to the Eternal Kingdom.

What follows is a collection of simple and traditional magical workings that channel power from both the revealed and the hidden spiritual streams connected to Señor la Muerte. They can, therefore, be used by the faithful to channel His powers in order to create changes in conformity with their own will.



CHAPTER 10

Protection Against Intruders and Thieves

The purpose of this simple and traditional magical working is to, with the help of Señor la Muerte, raise a magical barrier around one's home in order to keep out and repel all potential enemies, thieves and other intruders. The ritual must be conducted at midnight, on a Monday that falls within the waxing phase of the moon.

The following elements are needed for this work:

- * a terracotta bowl
- * 1 liter spring water
- * 1 glass rum
- * 1 glass vodka
- * 1 teaspoon sandalwood powder
- * 1 long wooden spoon
- * 3 white candles and 3 black candles
- * a consecrated statue, or Payé, of Señor la Muerte made of wood, metal, or bone
- * box of matches
- * a plate, big enough to act as a lid for the terracotta bowl
- * a piece of red cloth (used for cleaning)

1. Light the altar candles and chant thirteen times:

Salve Señor la Muerte!

Place the terracotta bowl on the floor in front of the altar, and fill it

with the spring water, rum and vodka, then add the powdered sandalwood. Stir the mixture with the wooden spoon, while praying to Señor la Muerte and asking Him to grant you His protection.

2. Place the three white and the three black candles in a circle around the terracotta bowl, then place the statue or Payé of Señor la Muerte, in a standing position, inside the bowl. With the help of six separate matches (one for each candle), light the candles, and say:

Saint of Death, mighty Skeleton Spirit, be present at my side and watch over me, your faithful follower, and bestow upon me your powers and bless the magical work that I now execute in your name!

Salve Señor la Muerte!

3. Take a seat on the floor, in a comfortable position in front of the terracotta bowl. Relax and initiate a meditation with your eyes focused on the candle flame closest to you. Breathe calmly and take slow and deep breaths. Slowly start to feel the energies of Señor la Muerte emanate outwards from the statue and imbue both the contents of the bowl and yourself with power. Shift the focal point from the candle flame to the bowl and, with your inner eye, visualize the bowl as being surrounded with a pulsating, black-purple aura. Do this for about 10 minutes, while mentally chanting:

Lord of Death, protect me with your scythe!

4. When you feel that the contents of the bowl have been charged with both the powers of SLM and your own focused magical will, stand up in front of the terracotta bowl and the six burning candles, and recite the following invocation to Señor la Muerte:

Señor la Muerte, O Lord of the Dark Unknown, I invoke you!

Be now with me, your faithful child, and let your shielding shadow be cast upon my work!

Mighty Skeleton Spirit, you who master all the mysteries of death, satiate my body and soul with your darksome powers and, with your deathless essence, lend strength to my magic!

Saint of Killers, protect me and all who stand by my side, and block the paths of all my enemies!

Protect my home, which I have turned into a temple dedicated to your might, and with your bloody scythe banish all uninvited, unwanted and unwelcome visitors, thieves and other intruders!

King of Death, let your black cloak of deathly shadows become the impenetrable barrier that shall surround my home and, with your sorcerous might, defend me and mercilessly punish all those who wish me harm!

Salve Señor la Muerte!

5. Lift up the statue from the bowl and place it back on the altar. Serve the traditional food offerings of Señor la Muerte, together with a lit cigar, a glass of liquor and other customary offerings like incense and flowers, in front of the statue. After about one hour extinguish the altar candles, and exclaim seven times:

Salve Señor la Muerte!

Cover the terracotta bowl with the plate to create a makeshift lid, and move the six burning candles, one by one, from the floor to the lid of the bowl, then leave them all to burn out by themselves. Let the whole work remain in front of the altar for 24 hours.

6. On the following night (which will fall under the power of Mars), immediately after midnight, light the altar candles and call upon the powers and blessings of the Lord of Death. Remove the lid from the bowl and moisten the red cloth within the now fully empowered contents of the terracotta bowl. Use the cloth to 'wash' all of the door and window frames of your house, remoistening the cloth as needed.

Say the following for each window and door frame that you wash:

Great Señor la Muerte, in your name and through your mighty magic, I seal this door/window and lock out all intruders, thieves and enemies!

Lord of Death, protect this place with your death-dealing scythe and banish and punish all those who would cross the barrier that I now seal in your name!

Salve Señor la Muerte!

Continue washing and sealing each frame until the whole house has been cleansed and sealed with the powers of the invincible Skeleton Lord. End the work by stepping outside of your house and sealing the outer door frame in the same way as before. Then, in order to magically 'lock' the whole house, dampen the red cloth for the last time and use it to mark seven X-shaped crosses upon the door itself.

7. Bring the bowl, the remains of the six candles, the red cleaning cloth, and all of the offerings from the previous night to a cemetery. Place everything, together with one white and one black candle, a lit cigar and seven coins, upon a fitting grave and pray to the Lord of Death, thanking Him for His blessings and His protection. Leave the cemetery without looking back.



A Revitalization Ritual

This working has as its purpose to grant vitalizing power and an energy boost that banishes fatigue, sickness and depression. The work should be conducted whenever one feels psychically and physically drained, and in need of a sharpening of all the senses. It will help one become centered and awaken personal power and life-force.

The following elements will be needed:

- * 3 red candles
- * a consecrated statue of Señor la Muerte
- * brazier with charcoal
- * 2 teaspoons yellow mustard seeds
- * 3 teaspoons maté tea
- * 4 teaspoons peppermint
- * 4 dried lemon leaves
- * mortar with pestle

1. Light the altar candles and call upon the powers of the Lord of Death. Ask Him, who usually is a taker of life, to help you in the strengthening of your life-force and vitality. Place the three red candles on the floor, so that they mark the points of a triangle with its apex directed towards the altar.

Place the statue of SLM in the middle of this triangle of power and position the brazier in front of the statue. Knock with your left hand three times on the floor, then light the three red candles, and say:

Hail the Taker of Life and Giver of Death!

Mighty Señor la Muerte, bless now your faithful follower and reverse the black currents that are under your sole control!

Bestow upon me vitality and let the life draining, Saturnine streams turn and instead flow towards my enemies and drown them in the bitterness of death!

Great Sovereign, grant me renewed power and strength of body, mind and soul!

Salve Señor la Muerte!

2. Ignite the charcoal inside the brazier and let it burn until only red embers remain. Place the mustard seeds, maté tea, peppermint and the lemon leaves inside the mortar and with the help of the pestle grind everything into a fine powder.

With your left hand place a sufficient amount of the incense mixture on the hot coals, and say:

I burn this holy incense for the greater glory of Señor la Muerte!

May Señor Que lo Puede Todo, He who can accomplish everything, grant me a few drops of the scarlet nectar of His harvests dripping from His mighty scythe, and reawaken the slumbering fire of life that now is smouldering within me!

Salve San Esqueleto!

3. Seat yourself in a comfortable position on the floor close to the base of the triangle marked by the three candles. Relax and take deep breaths while you focus on the power accumulating inside the triangle. Place three times the amount of incense as before upon the hot coals and, with your mind's eye, see the smoke embody the blood-red, vitalizing energies that emit from the ensouled statue of the Lord of Death. Feel and see this red mist become concentrated

and strengthened inside the triangle of power, and exclaim:

Señor la Muerte, Mighty Lord of the Reddened Scythe, grant me now power and strength!

Breathe in the power that gathers inside the triangle and, with each breath, take it deeper and deeper inside yourself, and let it awaken the red flame of life burning within your body and soul. Meditate upon the ecstatic power that you are granted and let each deep breath siphon more and more revitalizing energy through the sacred smoke.

Place more incense upon the coal when and if needed.

4. After at least 30 minutes of breathing in the red essence from within the triangle of the triple flames, you can close the working by giving praise and thanks to Señor la Muerte. Extinguish the altar candles, but let the three red candles burn out by themselves and burn any remaining incense in the brazier as a final offering to the Lord of Death. Place the statue back on the altar only when the three red candles have completely burnt out.

Take the remains of the three red candles, the ashes of the burnt incense and the charcoal to a forest and bury everything under a big tree in the name of Señor la Muerte. Finally, give tobacco smoke, three coins, and some red wine as a libation offering to the spirit of that place.

Deflection of the Evil Eye

A very common belief within many of the world's folk-magical traditions is that the hatred, envy and fears of other people can sometimes create strong currents of energy, or thought-forms with vampiric attributes that can be dangerous to us. According to many occult traditions, these negative energies or thought-forms are often directed and sent through the gazing eyes of those who, knowingly or unknowing, possess the power of the 'evil eye'. The gaze itself is, in those cases, believed to create a link that directly transfers their poisonous energies in through their victims' auras.

The following working has as its purpose to, with the aid of Señor la Muerte's magical powers, shield against the 'evil eye' and other forms of astral attacks, and reflect all the negative thought-forms and energies back to the person who has generated and sent them.

The following elements are needed for this work:

- * a glass jar with lid
- * 1/2 glass of gin
- * 1/2 glass of brandy
- * 1 teaspoon finely powdered myrrh
- * virgin olive oil
- * a wooden spoon
- * a consecrated statue of Señor la Muerte
- * 3 red candles
- * an ashtray
- * 1 cigar

1. Light the altar candles and chant seven times:

Salve Señor la Muerte!

Pray to the Lord of Death and ask Him to lend His powers to your work and help you to create a magical shield that shall deflect all negative energies, delivering them back to their senders. Place the open glass jar on the floor in front of the altar, and pour the gin, brandy, powdered myrrh and three drops of olive oil into it. Use the wooden spoon to stir the contents of the jar with widdershins motions, until they are fully mixed.

2. Close the lid of the jar and place the powerful statue of Señor la Muerte in a standing position on top of it, and repeat three times:

Saint of Death, grant me power!

King of Death, grant me your protection!

Empower that which is laid beneath your feet!

Salve Señor la Muerte!

Place the three red candles around the jar so that each candle marks out one of the points of a triangle of manifestation with its apex directed towards the altar, and proceed to light each candle in the name of Señor la Muerte.

3. Recite the following prayer to the Lord of Death seven times:

Mighty and feared Saint, O you who sow death and reap life, I, who welcome your ever-hungry darkness, ask now for your blessings!

Be now by my side, cast your shadow over me, and lend your power to my magical work!

Let your bloody scythe become my protective shield that shall deflect and send back the poison directed at me through the glances of my enemies, and, with the darkness of the grave, forever make blind their hateful eyes!

Señor la Muerte, you who are the great liberator, liberate me who is one of your most faithful children, from the evil that my enemies have aimed against me, and let all their poisonous weapons be turned against themselves and pierce them through their own cowardly hearts!

Lord of the Scythe, grant me your power and protection!

Salve Señor la Muerte!

4. Place the ashtray in front of the jar and light the cigar as an offering to Señor la Muerte. Go down on your right knee, with your left foot firmly on the floor, and smoke the cigar and blow its smoke towards the statue and the jar beneath its feet. Each time you blow the tobacco smoke towards it, say the following:

As I empower you with this sacred smoke, I ask you to empower the tincture placed beneath your feet with the protective powers of your mighty scythe!

Lend strength to my work!

When you have smoked more than half of the cigar, place the remaining part in the ashtray in front of the jar and exclaim:

Salve Señor de la Guadaña!

Hail the Lord of the Ever-Reaping Scythe!

Extinguish the altar candles, but let the statue of Señor la Muerte remain standing on the jar until the three red candles have completely burnt down, then return the statue to its place upon the altar.

5. Each morning for the following seven days, after having taken a refreshing bath, dip the index finger of your left hand into the empowered and protective contents of the jar, and then, with your anointed finger, trace a triangle of fire upon your own brow.

Envision it as a strong, red, burning triangle, and watch as its flames spread throughout your whole aura. Feel the flames banish all harmful energies attached to your subtle bodies and send them all back as burning darts towards their points of origin.

Do not wash or wipe away the traced triangle on your brow. Instead, try to refocus on the astral mark several times during each of the seven days that you use the tincture. This refocusing on the traced mark serves to fortify its power and reinforce its shielding flames around your body.

After the seventh day, wrap the jar inside a black silken cloth and place it upon, under, or close to the altar of Señor la Muerte. The protective tincture will retain its powers for seven months and you can use it whenever you feel the need to.



CHAPTER 13

A Cursing of the Dwelling Place of an Enemy

The purpose of this cursing ritual is to channel the negative and destructive powers of Señor la Muerte in order to afflict a foe and everyone close to him with confusion, pain, sickness and fear. The working directs the disharmonic energy currents of the Lord of Death towards a whole building, such as the home or workplace of the target, and smites all who live or dwell therein with the Saturnian wrath of the Wielder of the Bloody Scythe.

This work of malediction is best performed after midnight on a Saturday, when the moon is in its waning or black phase.

The following elements are needed for this work:

- * a consecrated statue of the black Señor la Muerte
- * a glass jar with lid
- * soil from a grave (preferably from the grave of a suicide or a murderer), bought and paid for according to the tradition as described in the second part of this book
- * 7 whole black peppercorns
- * 3 drops of mercury
- * 1 teaspoon human bone powder
- * 2 teaspoons black mustard seeds
- * 2 teaspoons cayenne pepper
- * 1 teaspoon gunpowder
- * 1 teaspoon sulphur
- * a small wooden spoon
- * 7 black candles

- * traditional offerings for SLM

1. Light the altar candles and salute Señor la Muerte by making the Sign of the Skull and the Two Crossed Bones'. (Raise your arms in front of you, close your fists and cross your left forearm over your right forearm, in the form of an 'X' in front of your chest, just below your chin, thus forming the sign of the skull and the two crossed bones.) Stamp three times upon the ground with your left foot, then exclaim seven times:

Salve Señor de la Guadaña Sangrienta!

Lower your arms and recite the following proclamation:

Master of the Bloody Scythe, it is my will, on this dark and moonless night, to channel the powers of the sinistral streams of the River of Death and, in your mighty and blessed name, direct your death-dealing currents towards the elimination of my enemies!

It is my will, on this dark night of malediction, to call upon the devastating energies represented by the bloody scythe of my Saint of Death and, with the power of the shadows of the grave, strike out against and punish my foolish foes!

In the name of Señor la Muerte, may the hungry darkness of death devour all those who have dared to stand in my way!

Salve Señor la Muerte!

2. Place the glass jar upon the floor in front of the altar and fill it with the grave soil, peppercorns, mercury, bone powder, black mustard seeds, cayenne pepper, gunpowder and sulphur. Stir with the help of the wooden spoon, carefully mixing the contents of the jar.

Concentrate on your harmful intentions towards the target while you mix the elements within the jar, and continuously chant:

Fear, confusion and pain, to strike down my enemy!

When all the elements have been completely blended together, and you can feel that the energies of the jar's baneful contents have become imprinted with your own magical will, it is time to set aside the wooden spoon and securely screw the lid on the jar.

3. Place the statue of Señor la Muerte in a standing position, upon the lid of the jar, then place the seven black candles around the jar, so that each candle marks one point of an inverted heptagram. Light each candle in the name of Señor la Muerte and when the seventh candle has been lit, recite the following invocation to the Lord of Death seven times:

Mighty Señor la Muerte, O you who master all the mysteries of darkness and death, I, NN, who faithfully serve you with the left hand, now invoke you!

Grant me your most fearsome powers on this night of vengeance, and fill the elements placed beneath your feet with the destructive powers of your blackest spells!

Let the cursed soil beneath your feet become imbued with your dreadful and deathly essence, and bestow upon it the power to bring terror, madness, confusion, discord, sickness and pain to my enemy!

Señor de las Sombras Oscuras, O you who command the dark and bloodthirsty shadows of the dead, let the contents of the vessel placed beneath your feet become poisoned by your all-devouring powers and aid me in my black work malediction!

Salve Señor la Muerte!

4. Take a seat on the floor in front of the seven burning candles and, while staring into the eyes of the statue, strongly visualize different scenarios in which the target suffers from the afflictions you wish upon him. Direct the powers of your will out through

your eyes, and let them become your wordless prayers of vengeance to the holy fetish of the Lord of Death.

End this malicious prayer and contemplation after circa 30 minutes, and exclaim:

Hail the Lord of Death, the punisher and vanquisher of all my enemies!

5. Serve Señor la Muerte His traditional offerings of red carnations, a bottle of beer, a glass of liquor, a big cigar, myrrh and patchouli incense, and a plate with three or seven raw pork chops (strongly seasoned with hot peppers). Arrange the offerings around the seven black candles, with the plate of pork chops being positioned on the floor in front of the statue. Smoke half of the cigar and carefully blow its smoke on the statue and the jar beneath its feet, while you mentally chant:

Fear, confusion and pain, to strike down my enemy!

Place the remainder of the cigar in its ashtray, and chant seven times:

Salve Señor la Muerte!

Extinguish the altar candles. Let the seven black candles burn down completely and let the holy statue remain standing on the jar, surrounded by all the offerings, until the following night.

6. On the following night, at the stroke of midnight, place the powerful statue of Señor la Muerte back on the altar and, as usual, take all the offerings from the previous night, plus any remains left from the seven black candles, to the cemetery and place everything upon a grave, or hide them inside the cemetery bushes.

7. The harmful contents of the glass jar are now ready for use. Go to the house or building that you wish to curse and carefully open the lid of the jar. Walk slowly in a counterclockwise path around

the whole building, scattering the baneful contents of the jar behind your own steps, while continuously whispering the following curse:

In the name of Señor la Muerte, I curse you with the soil of death, and bring darkness, terror and pain to you, NN, and to all others who dwell within this house (or building)!

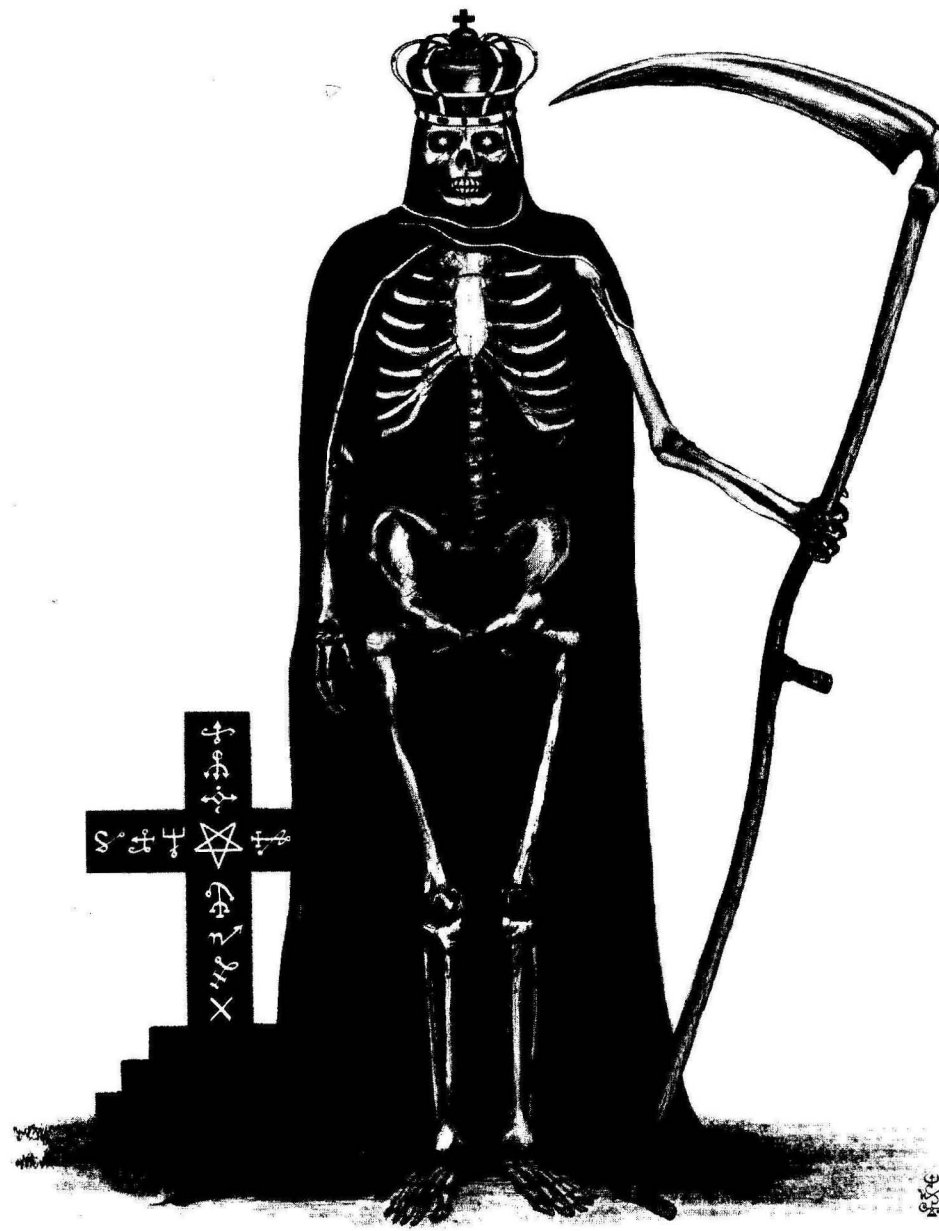
In the name of Señor del Cementerio, I remove from you all happiness, love and success and instead bring to you, through the agency of this poisoned soil, misery, discord and poverty!

When you have walked the full circle around the building and once again face its entrance, stamp your left foot on the ground three times, and say:

In the name of Señor la Muerte, this work of malediction is done!

Hail the Lord of Death!

Shatter the empty glass jar by throwing it on the ground in front of the entrance of the cursed building and take three steps back, with the first step being taken with the left foot, turn around and leave without looking back.



The Coffin of Death Spell

The purpose of this black magical working is to close all of the enemy's paths in life, save for one remaining path that will lead him to his grave. This death curse is one of the most feared rituals of black sorcery within the Argentinean cult of Señor la Muerte, and it is believed to utterly destroy the victim against whom it is carried out.

The ritual should be performed on a Saturday night, at the stroke of midnight, when the moon is in its waning or black phase.

The following elements are needed for this work:

- * a small black wooden coffin
- * soil from a murderer's, or soldier's, grave (bought and paid for according to tradition)
- * strands of hair, nail clippings, pieces of clothes, hand-writings, and/or any other sympathetic links to the target
- * 3 teaspoons sulphur
- * 7 whole peppercorns
- * 1 raw pork chop
- * a photo depicting the target of the curse
- * 7 rusty nails (ideally removed from a coffin)
- * 4 black candles
- * 1/2 glass pig's blood
- * an image of the Lord of Death, drawn upon a piece of parchment, then placed beneath the feet of the powerful altar statue for 13 consecutive nights before the ritual
- * traditional offerings for SLM

1. Light the altar candles and chant seven times:

Salve Señor la Muerte!

Proceed by reciting the following proclamation of your will:

It is my will, on this the night of baneful magic, to direct the venomous currents of my hatred towards my enemy, NN, and with the aid of the powers of darkness and death, kill his body and bury his soul!

In the mighty name of Señor la Muerte, the taker of life and giver of death, it is my will to remove from my enemy, NN, all light and vitality, and condemn him to the cold darkness of the hungry grave!

Through this black rite of death, I give my enemy, NN, as an offering to the shadows cast by the Great Black Cross!

Salve Señor de la Cruz Negra!

2. Place the black coffin open on the floor in front of the altar, and fill it half-full with grave soil. Place the strands of hair, nail clippings and other links to the target inside the coffin, then sprinkle the sulphur and the peppercorns on top. Next, place the pork chop inside the coffin and, finally, place the photo of the target, face up, upon the piece of raw meat.

Take a seat on the floor in front of the coffin, and conjure up all your hatred and will to bring death to the target. While holding the seven rusty nails in your left hand, focus on your motives for wanting the person dead and whip yourself into a state of wrathful frenzy. Charge the nails with the poison of your hatred and magical will, and envision them glowing with the dark energies that you have empowered them with.

When you feel that you have reached the peak of your 'black meditation' and have raised the baneful energy needed in order to direct the dark currents towards the target, you can proceed by forcefully stabbing the photo with the seven nails. With each nail

that you thrust through the photo, you must feel the malicious and deadly power of your will to inflict death penetrate the very life-force of the target, and with each jab, you must envision him stricken by the wrath, pain and darkness that you direct towards him.

3. Place the four black candles around the coffin so that they mark the cardinal points of a cross, then light them in the name of Señor la Muerte. Slowly pour the pig's blood over the transfixed photo of the target while you envision him bleeding to death as a result of the magical stab wounds you have inflicted upon both his body and soul. After having contemplated the contents of the coffin and the powers that have been directed through it, proceed by filling the inside of the coffin with the remaining grave soil.

With the index finger of your left hand, mark an 'X' upon the soil inside the coffin and place the piece of parchment with the drawn image of the Lord of Death face down on top of it. Hold your left hand over the coffin and recite the following invocation seven times:

Lord of Death and Saint of Killers, O mighty Señor la Muerte, I, NN, who serve you with the left hand, call upon you and invoke your terrifying powers!

Be now by my side and bless my death-dealing rites, and let the utter demise of my enemy herald your presence and become another testimony of your fearsome might!

Mighty Black Saint of Death, I ask you now to mercilessly punish NN, whom I, in your name, have condemned to death, and let the legions of hungry shadows that are under your command feast upon him and drain him of all life!

Let NN, who is my enemy, and therefore also yours, be stricken by the icy coldness of your Saturnian wrath, and let him be buried beneath a mountain of darkness, terror, madness, pain and death!

Señor la Muerte, you who are the sower of the graves, let now the seed of painful death become sown within the traitorous heart of my

enemy and force him to reap the poisoned fruits of my sorcerous vengeance!

Lord of Death and Wielder of the Bloody Scythe, kill now my enemy!

Bring death to my enemy! Bring death to NN!

After the seventh recitation, close the lid of the coffin, and say:

By the powers of the Lord of Death, it is done!

4. Bring the statue of Señor la Muerte from the altar and place it, in standing position, upon the closed lid of the coffin. Serve the traditional offerings to the Lord of Death on the floor, arranging them around the coffin and the four black candles. Blow the smoke of the cigar upon the statue and the coffin beneath it, while you direct your prayers through the smoke to the powerful Señor la Muerte. When more than half the cigar has been smoked, place it in the ashtray close to the other offerings and extinguish the altar candles. Let the four black candles surrounding the coffin burn down completely and let everything remain on the floor until the following night.

5. On the succeeding night, sometime between 00:00-03:00, bring the coffin along with all the offerings from the previous night to a desolate cemetery. Find a fitting grave, ideally marked with a big black cross, and place all of the offerings at the head of the grave, in front of the black cross. Dig a hole in the centre of the grave and place the coffin inside it. With your left hand held over the coffin, recite the invocation used earlier in the rite (see step 3) seven times. Fill the hole and cover the coffin with soil and flatten the grave of the enemy by stamping three times upon it with your left foot. Chant seven times:

Salve Señor la Muerte!

Take seven steps back, turn around, and leave the cemetery without looking back.

PART II

THE QAYINITIC
TRADITION



*I salute the Mighty Dead and their sovereign,
As I stamp my left foot three times before the gate.
I salute the Bone Lord and ask for His protection,
In Him I put all my trust and all my faith.*

*I walk towards the great Black Cross
That marks out the place of the secret mound.
I light seven candles before it,
And strike the ground with the blackthorn wand.*

*By the first skull sowed into the land,
Thrice I knock on the ground with my left hand.
By the two bones crossed beneath it,
With my wand I trace His seal upon the sand.*

*I water the traced sign with libation offerings.
White, black and red water I sprinkle on the ground.
I perfume the cross with the breath of Amiahzatan,
And invoke the Digger of the First Grave Mound.*

*I have come to summon the Lord of Shades,
The Master of those dwelling within the hollowed bones.
I have come to raise the Chthonic Flames,
The Triple-Tongued Fire of the Underworld.*

*I call upon my Master Qayin,
The Sower of the First Corpse.
I call upon the Lord of All Graves,
The Left-Handed Ploughman,
The King of Bones.*

*Forceful Master, hear my calling,
And bestow upon me your infernal might.
Guide my steps towards Your Kingdom,
And enlighten me with death's Blackened Light.*



Pagan Roots and Esoteric Aspects

Besides the traditional, relatively well-known aspects of SLM and His cult, there are many other aspects of the Lord of Death and His magical rites that belong to the more hidden streams of the sorcerous sodality of death not limited to the Argentinean roots presented in the first part of this book. These veiled aspects lead us much deeper into the Left Path, and present many possibilities for different kinds of high magical practice. It is within the workings of the secret aspects of SLM that the strongest links between His cult of death and other, darker forms of magic and witchcraft can be found.

In order to open the gates to the hidden paths that lead to the Kingdom of the Shadow of Death, and determine the true identity of the mighty Lord of Death, we must first familiarize ourselves with His mythological origins. Here again, we find both exoteric teachings related to the more simplistic open cult, as well as the esoteric teachings which very few have had the opportunity to partake in.

If we look at the mythology used by the exoteric and white magical cults to explain what and who SLM is and how He came to be the personification of death, we find two primary stories that are widespread and established. The first of these identifies the Lord of Death as the 'angel and messenger of God' known as Azrael. Within this context, it is believed that SLM (as the Lord of Good Death) is the angel Azrael, and that his only purpose is to accomplish and enforce the will of God. At the time of death, which is predestined

by God himself, it is Azrael's mission to cut the 'cords of life' and collect the souls of the dead. According to this belief, it is the duty of Azrael to, in concurrence with cosmic destiny or 'the Will and Judgement of God,' bring the souls of the dead to their afterlife in heaven or hell.

For obvious reasons, this mythological concept can only be relevant for those belonging to the Christian, Muslim, and Jewish faiths. In addition, it offers very little potential for building any kind of magical practice around this 'angel of death'. If the 'Lord of Death' is identified as an archonic messenger who only follows the will of his God, it would be impossible to utilize his powers for the practice of magic, be it white or black. For example, it would not be possible to bribe, or in any other way sway, an obedient and law-abiding angelic archon into helping with sorcerous workings. This is especially true when it comes to the amoral and antinomian rites of black magic, in which the magician purposely pits his own individual will against the 'divine plan' and the laws of the creator in order to achieve his personal goals. The Azrael aspect is, in fact, deemed completely irrelevant within the esoteric cult of death, and judged to be a useless form for those who seek the more hidden and powerful essence of the Lord of Death.

It is, therefore, common for devotees of SLM who work within the darker branches of the closed cult to avoid the use of winged representations of the reaper of souls altogether, as they personify the angelic Azrael aspect which is shunned. SLM is instead visualized as, and given the form of, a wingless skeleton armed with a bloody scythe, emphasizing His connection to the black earth and the chthonic mysteries, a topic that will be discussed in more detail later.

The other exoteric and established mythological explanation regarding the origin and identity of SLM is popular mostly in Latin America, especially in Argentina and the bordering countries like Guatemala and Paraguay. It mixes both pagan and Christian elements, and centers around the story of a good and just king, 'Rey Pascual', who was loved and respected by all his loyal subjects.

According to this legend, it was this king that after his death was appointed by God to become his new 'messenger of death'.

This messenger of death is given the task of watching over a great hall filled with burning candles. Each candle represents a human life, and Rey Pascual's mission is to collect the souls represented by each candle that burns down or is otherwise extinguished. When a candle is burnt down within this hall of souls, it represents the natural death of a human. If it blows out or, in some other way, gets extinguished prematurely, it represents some form of unnatural and often violent death. Just before the flame of each candle is extinguished, this messenger of death is sent to cut the thread of life belonging to the person linked to that candle and, with his scythe, separate the soul from its physical shell. Rey Pascual is also viewed as a conductor of souls and is believed to usher them to their destination in the afterlife.

Within this simple story which tries, in folkloric fashion, to explain the origin and function of the Lord of Death, there are also traces of, and links to, the Azrael mythos. But, contrary to the more orthodox story of Azrael that focuses specifically on the archangelic aspect of death, there is a possible explanation here of why and how this 'Good King of Death' can be petitioned to lend his help to the folk-magical workings of the cult of King Pascual. It is believed that because, in life, this Lord of Death was a just king who treated his subjects kindly, he continues to favour his loyal followers. So, although he is now the messenger of death, he continues to protect and lend his help to his faithful devotees.

It is thus believed that with the help of certain prayers, offerings and rituals, one can win the favours and blessings of the 'Lord of Good Death'. His powers are, therefore, called upon for protection against violent and unnatural death, the banishing of obsessive spirits, the healing of the sick, and anything else ranging from finding lost objects to the acquiring of luck, money and happiness.

This mythological foundation is too simple and has too many flaws to be of any real use for the esoteric and black magical cult of death,

for in Rey Pascual we find a very limited spirit-form that can not be of any significant benefit for the magician who walks the Sinistral Path. So, it is now time to move beyond the simplistic and limited sphere of folk-Catholicism, and venture into deeper territory towards some of the darker, more esoteric aspects of the Lord of Death.

As mentioned earlier, there are those who connect Señor la Muerte with the ancient and pagan gods of death and the underworld. In Argentina, the pagan deity most commonly associated with the Lord of Death is the death god of the Guarani, often referred to as Ayucaba. However, there are many other South and Central American gods of death that are invoked by their devotees through the symbolic forms of the skeletal wielder of the bloody scythe. These pagan forms are much more relevant and useful for the workings conducted within the closed cult, as they transcend many, if not all, of the limitations imposed by the Judeo-Christian angelic myths. This provides an opportunity to establish a mythological foundation that furthers both black magical and high magical workings with the personification of death.

The South and Central American devotees who work within lines that strongly connect the essence of SLM with the death gods of their own indigenous people are very often linked to 'brujeria' (witchcraft) and 'magia negra' (black magic), instead of the more benign forms of the white folk-magic practiced by the 'curanderos' (folk-healers). This is because when the Christian morals, ethics, and world view are discarded, an individual's own will takes the central position, and the boundaries between acceptable/white and unlawful/black forms of magic become more and more diffuse.

Among the relevant pagan aspects connected to the cult of Señor la Muerte are the previously mentioned Ayucaba of the Guarani, Mictlantecuhtli of the Aztecs, Ah Puch of the Mayans, and Supay of the Incas.

Ayucaba, which is believed to be one of the names or titles of the death god of the Guarani tribes, represents a relatively unknown

aspect of the Lord of Death, when compared to some of the other aforementioned names. Ayucaba was envisioned and represented in the form of a skeleton in a sitting or squatting posture that in some ways resembled the foetal position. It was also in a similar posture that the dead of the Guarani were buried, as it was believed that they returned to the womb of the dark earth in order to prepare for their rebirth into the underworld. Ayucaba was considered to be the god and father of the dead, who opened the gate of the souls at the moment of death and welcomed all of the shadows of the departed to his eternal kingdom.

His priesthood amongst the Guarani consisted of the 'Payé' (shamans and magicians) who had dedicated their lives to his service. They were known not only for their ability to invoke his powers in order to heal and banish sickness, but also for their dark spells that could bring death and destruction to their foes. That is why the most powerful talismans of Señor la Muerte are named after these mighty shamans. This fact alone is one of many signs that show us the ancient roots of the Argentinean cult of death, and strongly suggest that the lineage of the current form of practice can be traced back to the pagan cult of Lord Ayucaba.

The Mictlantecuhtli (Lord of Mictlan) of the Aztecs can be compared to Ayucaba in both form and essence, and many statues and images depict him sitting in a squatting position, similar to certain representations of Ayucaba. Also relevant is the iconographic form of Mictlantecuhtli as a blood-spattered skeleton wearing a crown adorned with owl feathers upon his skull and a necklace of human eyeballs around his neck. He was often depicted holding a skull in one hand and a knife in the other, symbols of his power to inflict death and reign over the dead in his kingdom, Chicunauhmiclan, which was located within the lowest, darkest and northernmost section of the underworld.

Mictlantecuhtli received human sacrifices by his worshippers, who were known to consume the flesh and drink the blood of their victims in order to commune with their Lord of Death. Mictlantecuhtli and his chthonic force was so powerful that the creator god,

Quetzalcoatl, had to steal bone shards, representing the magical and dynamic powers possessed by death and the dead, from his dark kingdom in order to gain the power needed to create and give life to the race of mortal man. Mictlantecuhtli was thus understood as a source of boundless magical powers and as the ruler of the eternity beyond the short dreams of finite life.

The Mayan god, Ah Puch, is a very fascinating aspect of the Lord of Death that clearly embodies the sinister night side of the chthonic god. Ah Puch was the ruler and bringer of all forms of painful and unnatural death, who often brought destruction through deadly and contagious diseases. He governed the ninth level of Xibalba (the Kingdom of Death), which was called Metnal, and, like the two above-mentioned aspects of the death god, was also often represented as a sitting corpse or skeleton wearing a crown or headdress adorned with owl feathers. Ah Puch was also depicted holding a skull or a knife and was often shown wearing a human skull necklace. His role against both man and the other gods was very antagonistic, which clearly identifies him as one of the personifications of the left stream of the black current of death.

Finally, we have Supay of the Incas, who is possibly the most interesting pagan aspect of death that can be strongly linked to Señor la Muerte. Supay ruled over the Kingdom of Death and the dead in Uku Pacha (the underworld) and was considered to be both the god of death and the master of demons. His symbol was the skull, but his own representations often showed him in the terrifying form of a horned demonic god. His legions of demons were known to snatch away young children during the darkest nights and kill all those who would block their path or otherwise disturb their nocturnal revelry. Supay also received blood offerings by the Incas, who celebrated his rites with the purpose of diverting his destructive powers.

Supay's dark and demonic associations and attributes were not forgotten and he eventually came to be identified with Satan himself by modern-day Bolivians. He is still worshipped by the Bolivian miners as the 'Lord of the Underworld' and is believed to be their

protector and patron god. His protection, along with any other blessings sought by the miners, are paid for with their offerings of liquor, candles, cigars, cigarettes, coca-leaves, bottles of water and annual animal sacrifices, which are placed in front of Supay's subterranean shrines. Today, Supay or 'El Tio' (the Uncle), as he is known in the Bolivian folk-magical tradition, is more often viewed as a god connected to the riches of the underworld than a god of death. But he is also still a ruler of the demonic powers of the underworld who is known to bring painful death to miners who are foolish enough to not show him the proper respect, or who neglect to give him his traditional offerings.

We could also discuss many other gods of death and skeleton spirits from both Eastern and Western religious traditions, such as Nergal, Namtaru, Hades, Pluto, Thanatos, Mors, Charon and the mighty Ankou, all who, in one way or another, could be viewed as different aspects of the essence represented by Señor la Muerte.

Instead, we shall now focus upon the secret aspect that plays the most central role within our own Temple dedicated to the Lord of Death. It belongs to the hidden line of the cult of death and connects the cultivation of the powers of the Mighty Skeleton Lord, with dissident forms of Gnosticism, traditional forms of witchcraft, Goetic sorcery and medieval diabolism. This aspect of the Left-Handed Lord of Death in the form of the reaper is revealed through the gnosis of the First Killer, our Master Qayin.



CHAPTER 16

Qayin, Tiller of Earth and the First Killer of Man



The stream of Qayinitic gnosis that we within the Templum Falcis Cruentis connect with and manifest through the cult of SLM, can be traced to many different exoteric and esoteric sources, but the foundation of this Qayinitic line of the cult of death is primarily based upon biblical lore, apocryphal and gnostic texts, and certain oral traditions that teach us about the Dark Becoming of Master Qayin.

Qayin, who was the first son of Eve, holds a central place within many esoteric traditions. He plays an especially favoured role within the lore of various lines of antinomian Gnosticism and traditional forms of black witchcraft. This role has often been given to Him because, according to Cabbalistic and apocryphal sources, He is cited as one of the first embodied manifestations of the Dark Side upon the earth. The secret traditions teach us that Adam was not the true father of Qayin, and that His mother, Eve, let herself become tempted in more ways than one during her interaction with the Cunning Serpent.

According to these established but hidden teachings, it was the Devil (Samael, Satan or Lucifer) Himself who, through the form of the Serpent, manifested His Black Light and guided Eve to eat from the fruits of the Tree of Knowledge, while at the same time seducing her and sowing His flaming seed within her womb. The fruit of this blessed intrusion of spirit-quickenning fire into the darkness of matter that Eve embodied in her unawakened state, resulted in the birth of Qayin. So, when Eve, according to the Bible, exclaimed "I have

begotten a man with the Lord", it was not the Lord, YHWH/Yaldabaoth, that she meant.

It is also of interest to note that the name, Qayin, can be translated as 'the acquired one' or, alternatively (and of great relevance to our own tradition), a 'lance' or 'spear', as in the context of being 'swift as' or 'striking quickly as' a spear.

Thus, it was Qayin, the firstborn son whose secret blood lineage linked Him to the cosmic fire of the Outer Light, that became the second gift of the Devil, Samael, to Eve. And it was Qayin who was destined to open the gates between the Kingdom of Black Light (Sitra Ahra) and the Sephirothic realm wherein the demiurge YHWH had imprisoned the sparks of the Divine and Formless Flames of the Unknown Aeon Before All Aeons, through his blind acts of creation.

After Qayin was born, Eve gave birth to a second son, this one truly sired by Adam, and she named him Abel. By contrast, Abel was the result of an essenceless union between Eve, the carrier of the divine spark fallen into the darkness of creation, and Adam, who was nothing more than a creature of clay. As a result, Abel grew to become the spiritless opposite of Qayin (and, within certain contexts, can be understood as representing the embodiment of the clay-born limitations, or causally imposed ego, of Qayin himself).

It is at this point that the Qayinitic foundation of our cult of the Reaper begins to take form, for it is written that Abel grew up and became a "keeper of sheep", while Qayin became the "tiller of the ground" and the First Harvester...

From the beginning, a kind of rivalry existed between Qayin and Abel because of their dissimilar spiritual natures. Qayin, who could feel the pneumatic heat of His Flaming Blood pulling Him away from His false family and their Lord, became more and more hostile towards His 'brother'. This resentment culminated in the defining moment for the Awakening of Qayin, which began to unfold when

the demiurge demanded a worthy sacrifice from both brothers.

Abel, who both feared and loved his god, the creator Yaldabaoth-YHVH, "brought of the firstlings of his flock and of the fat thereof" as the offering which he placed upon the sacrificial fire. Qayin, who within His heart knew that the demiurge was not the True God, reluctantly "brought as offering to the Lord a small share of the fruits of the ground."

The smoke of Abel's burnt offerings rose up to the heaven, while the smoke of Qayin's offering descended and reposed itself upon the earth. The demiurge looked approvingly upon the sacrifice of Abel, but rejected the offering of Qayin. The reason for this rejection was never fully explained but, according to tradition, it is believed to have been caused by Qayin's lack of devotion towards His brother's god and the unwillingness with which He had brought forth His offerings.

According to certain esoteric interpretations, the smoke from Qayin's offering descending towards the ground instead of rising upwards could be understood as a sign of 'approval' given by the chthonic powers linked to the Other Side, the very powers that Qayin would later, with the help of His brother's spilled blood, open the path to.

When His offering was rejected by the demiurge, Qayin's wrath towards Abel and his demanding god was fully incurred. It was then that Qayin was guided, through the agency of the flaming blood surging within His veins, to set foot upon the Nightside Path. He beckoned for Abel to follow Him into one of His fields of harvest and murdered him there. Given as a wholehearted sacrifice to Qayin's own true father, Samael, His brother's thin blood was spilt upon the same fertile earth that had earlier accepted the smoke of His burnt offerings.

There are no exact details about this act of murder, but according to various traditions and folklore, the weapon used by Qayin to kill His half-brother was either a stone, a wooden club, a piece of animal

bone (most often depicted as the lower jawbone of a horse or a donkey), or one of His own tools of harvest, such as some kind of primitive plough or a scythe...

Through this blood offering, which in certain ways is reminiscent of both Abel's lamb-offering to the demiurge, and that of Qayin's ploughing of the earth (in this case the earth is replaced with the clay of Abel), Qayin initiated the Awakening of His Daemonic Self and opened the gates between the bloodstained field (the First Akeldama) and its Qliphothic manifestation within the Nightside world of Nahemoth. According to some traditions, this is the point at which the chthonic and younger aspect of Lilith, Mother of Demons, accepts and drinks the spilled blood of Abel, thus fully revealing the role of Qayin as the Left-Handed Harvester and Bringer of Death.

Abel's death was the first human death in the world and was brought about by Qayin, through the first act of murder, inspired by the Luciferic impulses within Qayin and the voiceless whispers of His father, Samael-Satan. Through Qayin, the will of the Qliphothic powers were made manifest. The roots of the Tree of Death, interlinked with the roots of the Tree of Life (or "Tree of Lies") were then able to break through and manifest, creating openings to the Black Light within the earth of Malkuth.

Death, in its first aspect and manifestation, was thus introduced into the world by the forces of the Other Side, as a means for the Black Light to help liberate the parts of the Unformed Fires of Spirit that are kept imprisoned inside the causal forms of cosmos.

According to Qayinitic gnosis, the demiurge appointed the archon, Azrael, as the Angel of Death in order to control the power of the forces of the Nightside which had intruded into the closed circle of creation.

Qayin, who by killing the spiritless Abel, also eliminated parts of His own limiting and illusory ego, became more and more conscious of His own true origin and potential. In conformity with

His will to transcend the limitations of causal existence, He consequently allied himself with the anti-sephirotic and acosmic powers.

Some traditions state that after the murder was committed, Qayin was guided by a black raven (A'arab Zaraq – the Raven of Dispersion and Death) to dig a grave, into which He sowed the corpse of His weak brother Abel, thus the First Harvester and Killer also became the First Gravedigger and Lord of the First Grave Mound (the First Gôlgaltâ).

Through this deed a blood covenant was formed between Qayin, the flora He watered with the spilt blood of Abel, and the soil in which He buried the corpse of His brother. This offers a hint as to why carnations and roses are sacred to the Lord of Death within the Qayinitic line of practice. According to traditional lore, they are the white flowers of innocence and ignorance which Qayin coloured red when He watered them with the blood of Abel. It is also within this context that Qayin's role as the First Harvester and the Left-Handed Ploughman gains its true meaning...

According to biblical lore, when the demiurge found out what Qayin had done to his favoured son, he summoned Qayin for questioning and judgement. He said to Qayin, "Where is Abel your brother?" to which Qayin answered, "I do not know. Am I my brother's keeper?" The enraged demiurge said, "What have you done? The voice of your brother's blood is crying to me from the ground. And now you are cursed from the earth, which hath opened her mouth to receive your brother's blood from your hand; From now on, when you till the ground, it won't yield its good harvest to you. You shall be a fugitive and a wanderer on the earth."

It is in this context that Qayin's blood-spattered field of harvest, sometimes described within the esoteric traditions as the 'red desert' or the 'thorny path of fire', becomes His (and His followers') road that leads beyond the confining creation of the demiurge. Within other contexts related to the mysteries of Qayin as Lord of the Poisoned Sickle, this same cursed field is described as the 'fell garden

of death' that only yields the fruits of malediction, harvested by the left hand...

After hearing the demiurge's sentence and curse, Qayin prayed to His Lord and asked for protection against all those who would oppose Him in His wanderings. As an answer to His prayers, He received the blessing of the 'mark of Qayin', called a curse only by the profane. This mark protected Him against all who would see Him dead, and His Lord told Him (because of the protection of the mark put upon His brow), "Therefore whosoever that hurts or kills Qayin, vengeance shall be taken on him sevenfold."

This part of the Qayinitic lore is open for interpretation and should be understood according to the reader's own tradition and level of initiation. For example, one could inquire as to who this 'Lord' that Qayin prayed to and received His protective mark from, really was. Was it the enraged demiurge who had just cursed Him and would, therefore, seem unlikely to have any intention of saving Him from harm? Or was it the same 'Lord' by whom Eve proclaimed to have begotten a man (her first son) after having intercourse with the Serpent?

After being banished, Qayin, who searched for His own Father's spiritual fire, left His former dwelling place behind and walked the crooked path towards the Outer Kingdom. He went out from the presence of the demiurge, and "dwelt in the land of Nod, on the east of Eden". We understand the land of Nod (Nod being the Hebrew word for 'rootless' or 'wandering') as representing Qayin's thirst after the forbidden mysteries of the Nightside, His longing for the kingdom of His own God, and the road towards the total transcendence of His own causal limitations and all the imperfections that had been forced upon Him.

Within the Qayinitic cult of death, Nod is synonymous with the long and thorny path that leads those who are of the Blood of Qayin, in His footsteps, out of the creation of the demiurge and into the Kingdom of the Black Light.

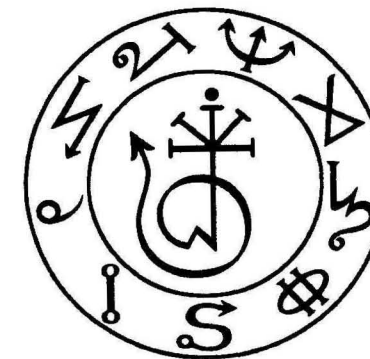
According to some traditions, Qayin settled for a while somewhere in this 'land of Nod' together with His twin sister (who is not named or even mentioned in the Bible), and fathered many strong offspring. Other traditions state that Qayin did not have a sister, but that during His wanderings, found a woman who had been banished from the Garden of Eden long before His own exile...

It is stated that Qayin, together with this mysterious woman, sired many strong children who, like their father, possessed an awakened Spirit and became carriers of the Flaming Blood of Samael. Qayin was thus the spiritual blood ancestor of all men and women who, because of their Satanic Blood heritage, represent the forces of the Black Light upon the face of the earth.

The following is written about the descendants of Qayin in the scriptures:

"And Qayin knew his wife; and she conceived, and bare Enoch: and he (Qayin) built a city, and called the name of the city, after the name of his son, Enoch. And unto Enoch was born Irad: and Irad begat Mehujael: and Mehujael begat Methusael: and Methusael begat Lamech.

The two wives of Lamech, Adah and Zillah, bore him each two children, Adah two sons, Jabal and Jubal, and Zillah a son, Tubal-Cain, and a daughter, Naamah."



Esoteric Sigil of Qayin ben Samael

Jabal was the first among men to erect temples to idols, and Jubal invented the music sung and played therein. Tubal-Qayin was rightly named, for he completed the work of his ancestor, Qayin. Qayin committed murder, and Tubal-Qayin, the first to know how to forge and sharpen iron and copper, furnished the weapons used in war and combat. Naamah, 'the lovely one', earned her name from the sweet sounds which she drew from her cymbals when calling the worshippers to pay homage to idols, and she invented the art of weaving.

Through this description and list of descendants, we can see that Qayin's spiritually awakened Bloodline was actually the source of human civilisation and represents the beginning of an independence which disrupted the original plans the demiurge and his archons had for the human race.

Thus, the Flaming Bloodline of Qayin came to exist parallel to the stagnant race of Adam. It embodied the Pneumatic Elite who still bear the Awakened Fires of Spirit and use the Forbidden Light of Samael-Lucifer to bring illumination into a world of hylic darkness.

Qayin is said to have been bound to earthly existence for seven generations, and then was purportedly killed by Lamech who mistakenly shot Him with an arrow. Some stories tell us that the 'mark of Qayin' was a pair of horns or antlers growing out of His forehead, and that Lamech, who was nearly blind, mistook Him for an animal and shot Him during a hunt.

The true meaning of this part of the Qayinitic lore is, once again, a matter of interpretation and dependent upon one's level of initiation. The mere fact that Qayin, after having lived for seven generations was 'killed' by someone of His own Bloodline, could be seen as the full closing of the circle of death and as Qayin's final transcendence of the limitations imposed upon Him by life, and His full entrance into the Nightside. It could also mean that after seven generations of Dark Becoming, Qayin's clay-born ego and mortal limitations were completely vanquished by His own Pneumatic Blood and Spiritual Fire.

It was through the death of His physical shell that the gates of Sitra Ahra were opened wide for Qayin, and He, in His exalted and Fire-Crowned form, finally assumed His place upon the Throne of Death, as Lord of the Shadow of Death (Baaltzelmoth).

Other traditions do not mention anything about Qayin being killed, and instead believe that at the end of His wanderings (which He continued after siring His blessed descendents), He continued transcending to the Nightside where His role as the Left-Handed Reaper and the Death-Bringer was elevated in such a way that He could assume one of the Qliphothic thrones.

Another important concept that we would like to present is the symbolism of the skeletal forms of Qayin. Within our line of necrosophic practice, the skeleton represents the spiritual truth beyond the illusion of hylic existence and finite life. It symbolizes the Fire-born essence that is held imprisoned within the vessel of the clay-born body and/or unenlightened ego. In a sense, the story of the killing of Abel could be understood as an allegory for the casting off of the hylic body, as represented by the flesh; and the unveiling of the Spirit-Body, as symbolized by the skeleton, which is the Light of Azoth/Flame of Spirit in crystalized form.

The murder of Abel could be seen as Qayin's way of slaying His own clay-born limitations which had shackled His Acosmic Pneuma to the fallen creation of the demiurge. Further, it could be said that while it was Abel who rotted within the first grave, it was actually Qayin himself who underwent the Nigredo and the 'purification through putrification' process of the Forbidden Alchemy.

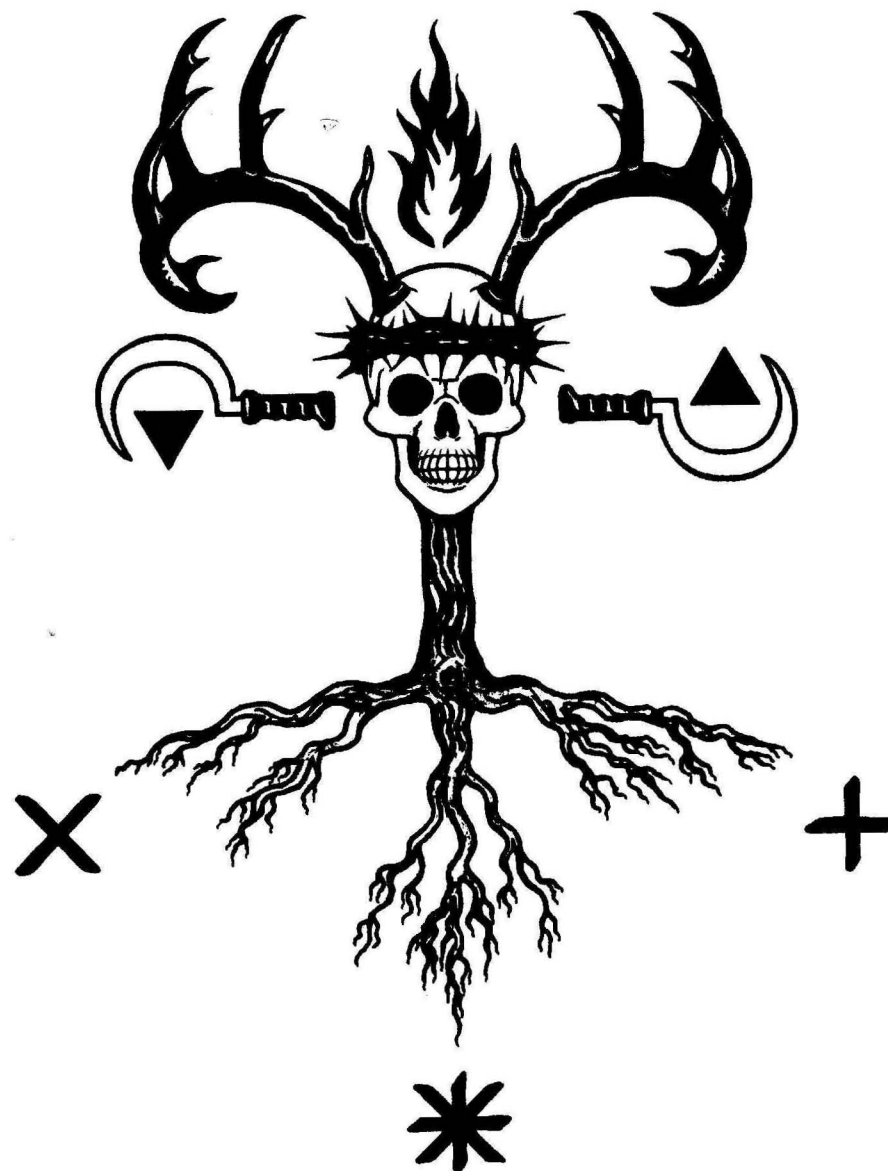
The removal of the clay of Abel revealed the face of the Unborn Self, as represented by the skull. The imprisoning garment of the ego/flesh was replaced by the black cloak of initiatic mysteries that veils the Black Light of the Master's Spirit from the eyes of the profane, who lack the Eyeless Sight with which to behold His glory. But, for those of His own Fiery Blood, the darkness which covers His form becomes a luminous halo that brings forth the Luciferian illumination of the divine truth from beyond the aeons of the cosmic

archons.

Thus, the skeletal form should be understood as a symbol for the Imperishable Spirit which existed unbound before the fall, or manifestation into matter, and which becomes liberated once again to 'Acausally Become' after the death of the finite and illusory ego-body of clay.

Within this context, the true meaning of the black skull that is often used to symbolize the essence of the Sinistral Lord of Death is also revealed. It represents the Deathless Fire of the Pneumatic Self of the Master and the Black Light Gnosis that grants power, wisdom and freedom to those who dare to 'murder Abel' in all his manifestations.

Within the Qayinitic lore presented in this short text, one can see many connections to the different traditional aspects of the Lord of Death as represented by the Skeletal Reaper. These clearly show that when ensouled with the essence of Qayin, the cult of the Lord of Death is elevated from simple folk-magic to a rich, esoteric tradition with ancient roots and great spiritual and magical potential.





The Different Titles and Manifestations of the Lord of Death

The most important attributes associated with the Lord of Death/SLM within the context of the closed cult can be connected to many of the essential elements found in the previously presented Qayinitic lore. The following are some of the names of the Left-Handed Harvester's various manifestations and aspects that are used within our tradition to cross the path and current of the Qayinitic line with that of the esoteric cult of SLM:

- * Señor de la Guadaña Sangrienta – Lord of the Bloody Scythe
- * Señor del Cementerio – Lord of the Cemetery
- * Señor de la Cruz Negra – Lord of the Black Cross
- * San la Muerte – Saint of Death
- * San Esqueleto – Skeleton Saint
- * San Severo de la Muerte – Merciless/Severe Saint of Death
- * Señor Que lo Puede Todo – Lord Who Can Accomplish All Things
- * Señor de las Sombras Oscuras – Lord of the Dark/Sinister Shadows
- * Señor la Muerte – Lord of Death
- * Su Majestad, Rey de la Muerte – His Majesty, The King of Death
- * Qayin Mortifer – Qayin, the Bringer of Death
- * Qayin Falxifer – Qayin, the Scythe-Bearer
- * Qayin Messor/Qayin Qatsiyr – Qayin the Harvester
- * Qayin Occisor – Qayin, the Murderer
- * Qayin Letifer – Qayin, the Deadly, or the Death-Dealing
- * Qayin Dominor Tumulus – Qayin, Lord of the Grave Mound
- * Qayin Coronatus – Qayin, the Coronated

- * Qayin Rex Mortis – Qayin, the King of Death
- * Qayin Baaltzelmoth – Qayin, the Lord of the Shadow of Death
- * Qayin ben Samael – Qayin, Son of Samael

Señor de La Guadaña Sangrienta, San Severo de la Muerte, Señor la Muerte, San la Muerte, Qayin Falxifer, Qayin Messor/Qayin Qatsiyr, Qayin Mortifer, Qayin Letifer, and Qayin Occisor represent the most feared and violent aspects of the Lord of Death. These are the names through which His essence is evoked during the most baneful rituals that often have as their aim to cut the enemy down, as Abel was, by the bloody scythe of Master Qayin. These aspects emphasize the first Scythe-Bearer's role as the one who brought death into this world by committing the first murder. These names, therefore, represent the Mighty Skeleton Spirit's connection to all those forms of unnatural and violent death that are not predetermined by the archons and their Heimarmene (cosmic destiny).

Through these aspects, Master Qayin holds the power to spread murderous rage and madness. He can influence man to commit both murder and suicide, but He is also the master of the mysteries of the art of death curses, nigromancy and Forbidden Alchemy. In His aspect as Lord of the Emerald Flame and Wielder of the Poisoned Sickle (Qayin Messor/Qayin Qatsiyr), he governs the dark magic of the Cursed Garden and its Ars Venificium. Manifested through these forms, Qayin's powers are nevertheless not limited to works of bane. They are also connected to the transcendental forms of high sorcery that aim to bring death to the clay-born ego, and liberation to the Fire-born Self from the fetters of causal limitation within cosmic existence. These high magical aspects are reflected in Qayin's murder of Abel which, within this context, is understood as the acausal Pneuma's victory over the illusions of causal Hyle.

The symbols most often used to represent these aspects are the black skull, the scorpion, the sword, Saturnian sigils, the inverse pentagram, the trident, the sickle, the crown of thorns, the numbers 3, 7 and 13, and the bloody scythe.

Señor del Cementerio, Qayin Dominor Tumulus, Qayin Baaltzelmoth, San Esqueleto, Señor de las Sombras Oscuras, and Señor de la Cruz Negra represent Qayin's role as the First Gravedigger and Master of All Graveyards. These aspects and manifestations are linked to the esoteric rites performed inside the holy cemetery ground and amongst, or upon, the burial mounds and graves of the dead.

Señor de la Cruz Negra is the king of the first true Gûlgaltâ/Golgotha, which is the 'Place of the Skull' where Qayin buried the corpse of Abel. Gûlgaltâ, which means 'skull' in Aramaic, represents the first grave ever dug and the first skull planted into the bloodstained soil of the land. Through these aspects, Qayin manifests His essence as Master of the Mighty Dead, all of whom belong to His Bloodline of Fire. He also acts as the bestower of Necrosophic Gnosis, as well as the sovereign and owner of the 'Dark/Sinister Dead' who are the possessive shades of murderers and suicides.

The foremost symbol of Señor de la Cruz Negra is the black Crux Calvaria (Skull Cross). According to exoteric tradition, this Skull Cross is connected to the crucifixion of Jesus upon the place where the skull of Adam is believed to have been buried. Within the esoteric cult, these aspects of the Lord of Death are connected to Qayin's Bellicum Wand, which is known as the 'Sceptre of Shadows'. According to traditional lore, Qayin directs His powers through a blackthorn wand in order to summon and control the shades of the dead. All necrosophic and necromantic workings that channel power from the soil of the graves, the bones, and the shades of the dead are under the jurisdiction of these five manifestations of Qayin as the Lord of the Grave.

The symbols most often used to represent these aspects are the skull and the crossed bones, the mound, the coffin, gravestones, the cemetery gate, the X-shaped cross and crossroad, the raven, the chthonic flame, the Calvary Cross, the shovel and pickaxe, and the wand.

Finally, we have the most exalted aspects of the Left-Handed

Reaper, which are Su Majestad Rey de la Muerte, Qayin Coronatus, Qayin Rex Mortis, Qayin ben Samael, and the aforementioned Qayin Baaltzelmoth. These aspects symbolize the transcendent power that the Enthroned Lord of Death possesses, and they represent Qayin unbound from all the limitations of the sephirotic realm and the laws of its foolish creator. His Majesty the King of Death is the fullness and conjunction of all powers, attributes and aspects that can be ascribed to the Left-Handed Harvester and, within His cult of death, He is almost exclusively associated with the highest forms of Forbidden Alchemy and transcendental magic.

These elevated aspects are all linked to the mysteries of the Fiery Blood and the illumination that Qayin, through the grace of His father, Samael-Lucifer, bestows upon His elect. They are, therefore, also associated with the harvest of the forbidden fruits of the Tree of Knowledge, the gaining of Necrosophic Gnosis, and the opening of the hidden gates of Sitra Ahra. These enthroned and/or fire-crowned aspects of Qayin represent the final stage of His becoming that lead Him beyond the Flaming Sword and into the Black Light of the Other Side.

The Lord of the Throne of Death in His Qayin Baaltzelmoth aspect is also the one who leads the Hosts of the Mighty Dead, and is very much related to the highest forms of Qliphothic magic and esoteric forms of infernal necromancy. During the liminal period around midwinter, it is this aspect of Master Qayin who is believed to lead that which is sometimes called 'Qayin's Hunt' or 'the Wild Hunt of Shadows'. As commander of the Wild Hunt, Qayin assumes the form of the horned, crowned or fire-crowned horseman who rides across the midnight sky on His pitch-black stallion or bone white mare, with the legions of the shadows of the dead and chthonic spirits of death trailing behind Him.

These aspects also have strong connections to the mysteries of the traditional Witches' Sabbath, and hold the Seven Keys that unlock the paths and gates to the light of Samael in Sitra Ahra. The coronated essence of Qayin is linked to all of His different manifestations within the spheres of the Tree of Death. In His

Baaltzelmoth aspect, Qayin is said to be the one who, from His throne within the qlipha of the Ravens of Death, casts the shadow that embodies the 13th Major Arcana of the Nightside within the 24th Qliphothic tunnel, which manifests as the crowned and scythe-wielding demon, Niantiel.

The symbols used to represent these most powerful aspects of the Master are the black horned skull, a human skull crowned with three black candles or a golden crown, seven keys hanging in a ring, a horse skull, a horn or trumpet made out of a human thighbone, and certain secret forms of both linear and sonic sigils and formulae, which are revealed by Him to His favoured ones.





CHAPTER 18

The Formula of Calling and the Invocation of Qayin

Veni Qayin Messor, Mortifer et Occisor!
Veni, veni Letifer, Dominor Tumulus et Falxifer!
Veni, veni Qayin Coronatus! Veni, veni Qayin Rex Mortis!
Veni Baaltzelmoth et Niantiel!
Veni Qayin ben Samael! (x7)

I call upon the Mighty Skeleton Spirit!
I call upon the Left-Handed Death!

Salve Señor la Muerte!
Hail the Lord of Death!

I call upon He who ploughs the field of bones!
I call upon He who waters the death-acre with the blood of the living!

Salve Señor de la Guadaña Sangrienta!
Hail the Lord of the Bloody Scythe!

I call upon the King of Gúlgaltâ!
I call upon He who crosses life with the liberating powers of death!

Salve Señor de la Cruz Negra!
Hail the Lord of the Black Cross!

I call upon the First Tiller of Earth!
I call upon the First Killer of Man!

Salve Qayin Mortifer!
Hail Qayin, the Death-Bringer!

I call upon the Master of All Burial Grounds!
I call upon He who brings death to the living and life to the dead!

Salve Señor del Cementerio!
Hail the Lord of the Cemetery!

I call upon the First Gravedigger and the Sower of Skulls!
I call upon the Master of the Gate of Souls!

Salve Qayin Dominor Tumulus!
Hail Qayin, Lord of the Grave Mound!

I call upon He who transcends all finite limitations!
I call upon He whose enlightenment ends the illusions of life!

Salve San la Muerte!
Hail the Saint of Death!

I call upon He who sows the seeds of death and reaps the fruits of life!
I call upon He who wields the bloody scythe!

Salve Qayin Falxifer!
Hail Qayin, the Scythe-Bearer!

I call upon the path-opener!
I call upon the remover of all obstacles!

Salve Señor Que lo Puede Todo!
Hail the Lord Who Can Accomplish All Things!

I call upon the guardian of the Emerald Flame!
I call upon He whose poisoned sickle harvests widdershins!

Salve Qayin Messor!
Hail Qayin, the Reaper!

I call upon He who grants Necrosophic Gnosis!
I call upon the sovereign of the phantasmal hosts of the dead!

Salve Señor de las Sombras Oscuras!
Hail the Lord of Dark Shadows!

I call upon He who mercilessly spills the blood of all enemies!
I call upon He whose scythe is both my shield and my sword!

Salve Qayin Occisor!
Hail Qayin, the Murderer!

I call upon the Fire-Crowned Lord of the Throne of Bones!
I call upon He who casts the Shadow of Death over His Kingdom!

Salve Su Majestad, Rey de la Muerte!
Hail His Majesty, the King of Death!

Salve Qayin Messor, Mortifer et Occisor!
Salve, salve Letifer, Dominor Tumulus et Falxifer!
Salve, salve Qayin Coronatus! Salve, salve Qayin Rex Mortis!
Salve Baaltzelmoth et Niantiel!
Salve Qayin ben Samael! (x7)



CHAPTER 19

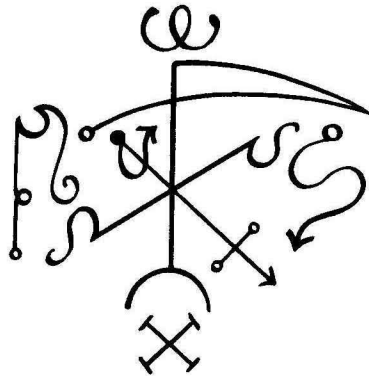
Ablution Ritual for the Consecration of Qayin's Altar Statue

The following is an esoteric ritual that is used within the hidden cult to sanctify and consecrate the altar statue of the Left-Handed Reaper. The statue should be made either out of wood (blackthorn, yew or cypress are preferred over the Palo Santo when it comes to the creation of the Payé talismans of the Qayinitic line) or metal (lead or silver), bone (human bone or bone from some animal connected to the chthonic realm), clay (mixed with soil and other elements collected from different places of power), ceramic or plaster. It should be sculpted in such a way that its form is worthy of, and can harmonize with, the power that it is intended to contain and represent.

The simplest and most appropriate form for this central fetish is that of a standing skeleton, dressed in a black hooded cloak, holding a bloody scythe in His left hand. There are also other, more esoteric aspects and forms of this fetish which, instead of the scythe, hold a sickle (Qayin Messor), a wand or a black cross (Qayin Dominor Tumulus), a sword (Qayin Occisor) or a trident (Qayin Ben Samael). In some cases the fetish can be sculpted as a crowned form seated upon a throne (Qayin Coronatus – Rex Mortis), instead of the more common standing position; or, in His aspect as Commander of the Hosts of the Shadows of Death, He may be sculpted as a horned or crowned/fire-crowned form riding on a black steed or white cadaverous mare (Qayin Baaltzelmoth – Leader of the Wild Hunt of Dark Souls).

When the possibility and opportunity exist, the cranium of a male murderer, preferably one who has committed fratricide, can be

used as the central altar fetish of Qayin. But, for obvious reasons, it is more common, easier, and less dangerous to use one of the sculpted forms of the fetish statues mentioned.



Wordless Spell for the Consecration and Marking of a Murderer's Skull

The purpose of the consecration ritual we shall now describe is to create a 'point of sympathy' through the assembly and unification of many different elements, that shall connect the statue to the spiritual essence it is meant to be charged with and channel power from. This process will be accomplished through the aggregation of all the different elements within a sacred and power-charged bath in which the statue, in connection with an invocation to Qayin, will later be both washed and baptized. This baptism will cleanse the physical form of the statue and, at the same time, give it an astral shell, or aura, that will harmonize with and attract the powers it is meant to absorb, embody, house, focus and emanate.

The elements needed for this important ritual are the following:

- * a piece of black cloth
- * a piece of white chalk
- * 3 seven-day candles - 1 red, 1 black, and 1 half-red/half-black (with the upper half red and the lower half black)
- * a fitting statue depicting the Scythe Bearing Skeleton Lord, or any other aspect of Qayin
- * an ashtray
- * box of matches

- * 3 cigars
- * brazier with charcoals
- * a large tureen with lid
- * 1 liter mineral water
- * 1 liter rum (or vodka)
- * 1 small bottle rosewater
- * 1 small glass fresh pig's blood
- * 1 liter rue infusion
- * 1 tablespoon myrrh in powdered form
- * 1 tablespoon patchouli leaves
- * 1 teaspoon human bone powder
- * 1 teaspoon cayenne pepper
- * 1 teaspoon black pepper
- * 1 teaspoon powdered mandrake root
- * 1 tablespoon ground blackthorn leaves
- * 1/2 teaspoon sulphur powder
- * 1 fistful graveyard soil (which must be 'bought' from the dead in accordance to tradition)
- * tobacco from 7 cigarillos
- * 13 red carnations
- * 7 small onyx stones
- * incense mixture made of 4 parts myrrh, 4 parts tobacco, 3 parts wormwood, 3 parts patchouli, 3 parts blackthorn leaves, 1 part human bone powder, and 1 part saltpetre
- * sharp knife
- * quill pen (the most fitting feathers are from a raven or a owl)
- * a piece of parchment which has been cleansed beforehand with rue tincture and blessed with the smoke of myrrh incense
- * a long wooden spoon
- * an appropriate animal offering (for example: a black, or red and black, rooster, a hare, or a black rabbit)
- * traditional offerings given to the Lord of Death

The ritual is to be conducted at midnight on three consecutive nights. It must be initiated on a Saturday night, and the third and final repetition must be culminated on the following Monday night. At that time the linking of the statue to the spiritual essence of

Qayin will be fully accomplished and sealed with a concluding blood offering.

o. On the black cloth (which has been fumigated beforehand with the smoke of myrrh incense), trace a triangle of manifestation with the white chalk, then trace the Esoteric Sigil of Qayin ben Samael in the centre of the triangle. During this consecration ritual, this black cloth will act as the altar cloth on which the statue and the candles will be placed, and the triangle and sigil traced upon it will serve to focus the currents that are evoked and direct them towards the statue. The cloth should, within the context of this ritual, be placed directly upon the floor, instead of an altar table, so that there is enough space to conduct the working on it, and so that the tureen which the statue is to be washed and baptized in can be placed outside the lower, horizontal side of a triangle.

Place the seven-day candles on the points of the triangle, so that the black candle marks the lower left point, the red candle marks the lower right point, and the half-red/half-black candle marks the upper apex of the triangle. Position the statue (which has been cleansed with a rue tincture before starting the ritual) in the centre of the triangle and place the ashtray, box of matches, and the cigars to the right side of it. The brazier with charcoal should be placed to the opposite (left) side of the statue within the triangle.

1. Start the ritual by knocking three times on the floor with your left hand, then light the candles that mark the points of the triangle. Light the red candle first, followed by the black candle, then finally the half-red/half-black candle, and recite the following proclamation:

I call upon the chthonic spirits of death and the shades of the dead to be present and both witness and bless the holy rites that I shall conduct on this night!

It is my will, in this hour of darkness, to call upon my Master Qayin's powers and, through His blessings, activate and unify all the links that shall aid me in the channelling of His spiritual essence!

In the name of the Lord of Death, it is my will and intention to charge with power and ensoul this chosen statue that for me shall embody the Left-Handed Reaper and function as the open gate to His dark and sorcerous might!

Be now by my side, O spirits that serve the Lord of the Bloody Scythe, and bestow your powers upon the elements that, through my sacred rites, shall connect the forms of the blessed fetish to the unconquerable and formless spirit of Master Qayin!

Salve Señor la Muerte, Qayin Mortifer!

2. Place the tureen on the floor just below the lower side of the triangle, and fill it with the mineral water, rum, rose water, pig's blood, and rue infusion. Add the myrrh, patchouli, human bone powder, cayenne pepper, black pepper, powdered mandrake root, powdered blackthorn leaves, sulphur, graveyard soil, tobacco, the flower petals from the 13 red carnations, and the 7 onyx stones to the contents of the tureen.

Light the charcoal within the brazier and place a teaspoon of the incense blend upon the hot coals, and say:

*To the greater glory of the Lord of Death!
Hail Qayin Baaltzelmoth!*

Hold the blade of the knife over the smoke of the incense and then use it to draw blood from your left hand's middle finger. Dip the quill pen into the blood and draw the Esoteric Sigil of Qayin ben Samael on one side of the parchment and the Nigromancy Sigil of the Lord of Death upon the opposite side of the same piece of blessed parchment.

Mark an 'X' on your forehead with the blood from your cut finger, hold the parchment up in front of you with your left hand, and recite the following prayer:

Mighty Qayin Mortifer, I who seek the truth beyond the illusions of life and all the concealed mysteries of the Sinistral Death and the Blessed Dead call now upon you!

I, NN, who belong to your own Fiery Bloodline, have on this night gathered all the elements that, according to tradition, can create a connection to the essence which you manifest through your Hidden Temple, and with blood drawn from my left hand I have activated the powers of your magical sigils and opened up the secret path to your boundless might!

Let now the gates to your fearsome powers be opened wide and bless this telestic work that I execute in your name, with the dark light of your cold flames!

Be by my side, O great Master, on this night when I seal the pact by calling upon your power and let me, protected by your bloody scythe, become illuminated by the Black Light of Death, and cleanse me with the luminous darkness of the Nightside!

Bless now this ablutionary, holy and baptismal water and all the sympathetic elements mixed therein, and grant it the power to make the statue that it will wash, consecrate and baptize, receptive for your spiritual emanations!

Let now the touch of your holy and Fire-born spirit charge it with the fullness of your acosmic power!

*Salve Qayin Falxifer!
Salve Qayin Coronatus
Salve Qayin Mortifer!*

Burn the parchment with the flame of the half-red/half-black candle and let its ashes fall down inside the tureen that the statue is to be washed within. The ashes will carry within them a link to the power that has been evoked through blood and fire, and will create a direct link between your Self and the essence contained within, and represented by, the linear forms of the sigils. Use the long wooden

spoon to stir the contents of the tureen with widdershins motions, as you repeatedly whisper Qayin's Formula of Calling:

*Veni Qayin Messor, Mortifer et Occisor!
Veni, veni Letifer, Dominor Tumulus et Falxifer!
Veni, veni Qayin Coronatus! Veni, veni Qayin Rex Mortis!
Veni Baaltzelmoth et Niantiel!
Veni Qayin ben Samael!*

Feel the purple-black energies of death fill the contents of the tureen and bind together all the different elements which constitute the baptismal water, making them one single element, or point of sympathy. Open your mind's eye and, as you stir the liquid, behold the dark vortex leading to the Kingdom of the Shadow of Death taking form within the charged water. Put aside the wooden spoon after at least 15 minutes of stirring the contents of the tureen while maintaining the open vortex and chanting the formula of Qayin. Place 2 teaspoons of the incense blend upon the hot coals, and say:

I burn this incense for the greater glory of the First Tiller, the First Killer and the First Gravedigger!

May the powers of the Scythe-Bearer incinerate all impurities from my statue, in the same way as the hot embers incinerate the holy incense given as burnt offerings to the Lord of Death!

Lift the statue in both hands and hold it for a couple of minutes over the smoke of the incense. With your mind's eye, see how the smoke penetrates the statue and banishes all energies that are not in harmony with the spiritual essence of Qayin while, at the same time, creating a receptive vacuum to be filled with the powers of the Lord of Death.

3. Hold the statue in your right hand above the tureen and, with your left hand, carefully wash and empower the statue with the charged water that you pour over it, while reciting the following invocation seven times:

San la Muerte, O Saint of Murderers, I call upon you!

Señor de las Sombras Oscuras, Qayin Dominor Tumulus, you who command the dark shadows of the dead, I invoke you!

Open now wide the seven gates to the Kingdom of the Shadow of Death, where you are enthroned, and make your presence known! Señor la Muerte, Qayin Mortifer, you who are the Lord of Death, grant me, who is one of your faithful followers, your blessings and bestow power to the magical work that I conduct in your name!

San Esqueleto, Mighty Skeleton Saint, you who hold the scythe and robe yourself in the darkness of the endless night, be now with me who walks the path of your Black Cross, and let the fullness of your sorcerous might be manifested through this baptismal water which is blessed and made holy in accordance with your sacred rites!

Señor Que lo Puede Todo, you who hold dominance over all and master the blackest arts of magic, let your deathless and deadly essence now manifest itself and ensoul this statue that I cleanse, consecrate and baptize in your name!

Señor de la Guadaña Sangrienta, Qayin Falxifer, unconquered one who wields the red scythe that conquers all, let now your spiritual emanations charge this statue with your power and link it unto yourself!

Rey de la Muerte, Qayin Coronatus Rex Mortis, Crowned King of Death, imbue now this statue, created in your own image, with the dark fires of your unborn Spirit and let it become one of your visible thrones here on earth!

O mighty Qayin ben Samael, in your name I perform this sacred rite of ablution and consecration and bind this blessed statue to your infernal powers and to the Black Light of your Kingdom in Sitra Ahra!

Salve Qayin Coronatus!

Salve Qayin Rex Mortis!

Lift the statue in both hands and hold it above the centre of the triangle. Feel it pulsate in your hands and emanate the power that it has been cleansed and charged with, and mentally chant Qayin's Formula of Calling. Intensively visualize the shadowlike shape of the Left-Handed Reaper take form above you, descend towards the statue held in your hands, then finally wholly merge into and become seated within the statue. See with your mind's eye the whole statue surrounded by a purple-black aura radiating its inner dark light, and feel it pulsate even stronger than before.

4. Place the consecrated statue in the middle of the triangle and add a teaspoon of the incense blend to the remaining coals in the brazier (light new coals, if need be). Close the lid of the tureen and take a seat on the floor, facing the blessed statue. Light one of the cigars as an offering to the Lord of Death and blow its smoke carefully over the whole statue, while you give an improvised and heartfelt prayer to Master Qayin, and thank Him for letting the intimate link between the holy fetish and himself be established.

When you have smoked more than half of the cigar, place the remaining part in the ashtray inside the triangle, and exclaim:

Salve Qayin Messor, Mortifer et Occisor!

Salve, salve Letifer, Dominor Tumulus et Falxifer!

Salve, salve Qayin Coronatus! Salve, salve Qayin Rex Mortis!

Salve Baaltzelmoth et Niantiel!

Salve Qayin ben Samael!

Remain seated and contemplate the power that you have evoked and permanently linked yourself to, and feel the emanating currents from the blessed fetish of the Death-Bringer strengthen your body and soul.

Close the working when ready, snuffing out the three candles in the same order that you lit them, and say:

Percussimus foedus cum Morte et cum Luciferi fecimus pactum!

*Ave Qayin Mortifer!
Ave Qayin Messor!
Ave Qayin ben Samael!*

5. On the following two nights repeat the whole ritual, but use the same empowered baptismal water that is kept inside the closed tureen. In other words, you will not add any new elements to the blessed water of consecration and will only stir it again with the wooden spoon, in order to fully activate its powers and once again open the dark vortex within it.

On the final night of the ritual after having smoked the third cigar, use the sharp knife to cut the throat of the animal offering that you have brought for Master Qayin and let its hot blood run all over the statue. Simultaneously, as the ensouled statue is receiving the blood sacrifice that will fully seat the powers you have evoked within it and seal the whole working, say the following:

Mighty Qayin, Fire-Crowned King of Death, accept this simple offering and, in return for my sacrificial rites, empower and strengthen all the dark sorcerous spells that I will cast in your name!

As I spill this animal's blood, I ask of you to let your mighty and fearsome scythe spill the blood of all my enemies!

As I give you this animal's life force, I ask of you to grant me both worldly strength and spiritual power!

Accept this sacrifice, O Lord, and let now that part of your spiritual essence which has been seated inside this holy fetish become stronger in its manifestation, and let your mere presence open up the hidden paths to the Necrosophic Gnosis that I seek!

Mighty Qayin, you who hold the Seven Keys, let now the point of sympathy that has been established within this sacred statue become the open gate to your Black Light, and grant me the

blessings that can only be received by those of your own Fiery Bloodline!

*Hail Qayin Mortifer!
Hail Qayin Messor!
Hail Qayin Fabxifer!
Hail Qayin Dominor Tumulus!
Hail Qayin Coronatus!
Hail Qayin Baaltzelmoth!
Hail Qayin ben Samael!*

Place the lifeless body in front of the feet of the statue and initiate a deep meditation focused on the powers that are emanating from the fully consecrated fetish.

After having meditated for about one hour, prepare and serve the different traditional offerings given to the Lord of Death within the closed cult, as described in the first part of this book, and place them inside the triangle. The offerings given at this time should include a glass of liquor, a plate of raw pork chops that are strongly seasoned with hot peppers, a big cigar, a bottle of beer, seven coins, seven carnations, and myrrh and patchouli incense.

Close the ritual one hour after the offerings have been served and once again extinguish the candles in the same succession as before, and say:

Percussimus foedus cum Morte et cum Luciferi fecimus pactum!

*Ave Qayin Mortifer!
Ave Qayin Messor!
Ave Qayin ben Samael!*

Let everything remain on the floor until the following night.

6. On the next night, after the stroke of midnight, lift the statue up from the floor and position it in its prepared place upon the altar. Take the closed tureen, along with the remains of the three candles,

the body of the dead animal, and all of the other offerings to a cemetery. Bury the animal under a big tree inside the cemetery, as an offering to the hungry dead, and search for a grave to give the remaining offerings and the baptismal water within the tureen to. When you have found a fitting grave, stamp your left foot three times before it and, in the name of Qayin Dominor Tumulus, ask the dead to accept your offerings.

Open the lid of the tureen and pour its contents out over the grave, in the shape of a big 'X'. Place the three candles close to the head of the grave and light them in the same succession as before. Place the other offerings in the middle of the 'X' that you have marked with the contents of the tureen, or hide them inside the cemetery bushes. Bow to the three flames that crown the Lord of the Dead, and exclaim:

Hail the King of Gûlgaltâ!

Hail the Lord of the Black Cross!

Hail the Master of the Shadows of the Dead!

Hail Qayin Dominor Tumulus!

Take three steps back, starting with your left foot, then turn around and leave the cemetery through a different gate than the one you entered through. Before you step over the threshold of the exit, throw three coins over your left shoulder as an offering to the dead that walk behind you and to the guardian of the cemetery, then leave without looking back.



The Workings of the Qayinitic Altar

The altar setup used within the Qayinitic line of our cult of death resembles that of the altars of the Culto Privado described in the first part of this book. However, there are also certain dissimilarities when it comes to the details of the setup and the ways in which the altar is used.

The Qayinitic altar should face the northern quarter of the compass, as North is the cardinal point of death, the dead, and the sun of the underworld. As within the Culto Privado, it is preferable to base the Qayinitic altar directly upon the floor for the sake of the link to the chthonic realm and the death-acre, but if this is not possible for practical reasons, an altar table of suitable size can be used instead. In most cases, the table should first be marked with the holy symbols and Sigils of Qayin, which can be carved, painted or burnt into the wood. Then, the table should be covered with a black altar cloth.

Instead of the two seven-day candles placed on the right and left sides of the central fetish, it is customary to use three altar candles upon the Qayinitic altar. Most often, a red candle is placed to the right side of the statue, a black candle is placed to the left side of it, and a half-red/half-black candle is placed in front of it (or, in some cases, behind it). The candles to the right and left of the statue are usually of regular size, while the central candle is often of the seven-day or pillar candle variety. In other words, it should be much bigger and thicker than the other two candles.

Before inscribing the candles with their respective sigilic spells and invocations, they must first be cleansed with several drops of rue

tincture (the Tincture of Green Fire). Then, using a Stylus of the Art, a coffin nail, or a thorn taken from a rose or blackthorn, the Key Sigil of Power is traced vertically down the entire length of the red candle. The black candle is inscribed in a similar fashion, but with the Key Sigil of Bane. And, finally, the large central candle is inscribed with either all seven Key Sigils, or one of the encircled Sigils of Qayin. The carved altar candles are then anointed with oil of myrrh or patchouli, or some other Saturnian oil.

Upon altars solely dedicated to the aspect of Qayin as Lord of the Dead and Master of All Cemeteries, a black-and-white candle (black upper half, with white lower half) is placed to the right side of the central fetish, and a white-and-black candle (white upper half, with black lower half) is placed to the left side of it, while a fully black pillar candle is placed before or behind it. The Key Sigil of Necromancy is traced upon the right-side candle, the Key Sigil of Bane is traced upon the left-side candle, and the Sigil of Qayin Dominor Tumulus is inscribed on the central candle. In this context, the right-side candle represents the Master's power to bring life to the dead, the candle placed on the left-hand side represents His powers to bring death to the living, and the central black candle represents the Great Black Cross and death's Black Light/Qayin's spiritual essence.

The workings conducted before the Qayinitic altars are always opened by knocking, with the left hand or a suitable wand, three times upon the ground/floor, or on the altar itself (if an altar table is used). Alternatively, either a bell can be rung three times, or a human bone horn can be sounded three times, in order to open the paths and call upon the Hosts of Death. The threefold calling is followed by the Formula of Calling, which is chanted seven consecutive times.

After the seventh and final intonation of the formula, the altar candles are lit (with a match held in the left hand) starting with the candle to the right of the central fetish, followed by the candle to the left, and, finally, the flame is given unto the central candle. The lighting of the three altar candles signals the full opening of the work at hand and the flames, which represent the triple flames crowning the skull of Master Qayin, activate and awaken the powers

seated within the altar statue and all other holy talismans and fetishes adorning the altar.

When it comes to the weekly offerings, which are given on Monday nights after midnight, the incense is given first and burnt in the name of Qayin. He is asked in return to use His Seven Keys to open all closed paths and gates that can lead to success and victory.

The giving of incense is followed by the libation offering of liquor, which is poured or sprayed over the altar fetishes, or simply served within the drinking glass placed upon the altar. In return for the libations, Qayin is asked to grant wisdom and Necrosophic Gnosis.

A glass of cool water, the element of spirits and ghosts, is then placed upon the altar. The water acts as the gate between the living and the dead, and serves to channel and empower the spiritual currents called upon through the altar. Within this context, water is viewed as a 'liquid mirror' with no back or front. It is the element that connects the chthonic realm with the earthly, and links the earthly realm to the astral. In return for the water, Qayin is asked to grant both worldly and spiritual power. It is also customary to place spells, sigils and petitions written on pieces of white paper under the glass of water, in order to channel the power granted by the Master to manifest changes in conformity with one's own will.

The giving of the glass of water is followed by the tobacco offering. A cigar is lit in the name of Amiahzatan (the great daemon of tobacco) as an offering to Master Qayin, and its smoke is blown over the central fetish and all of the other sacred objects on the altar. In return for the empowering smoke of Amiahzatan, the Master is asked to strengthen all bonds between one's Self and the Hosts of the Shadow of Death, and to grant both temporal and spiritual abundance and riches.

This is followed by some sort of food offering which can range from a plate of raw pork chops or the raw heart of a pig or a lamb, to sweets, or a loaf of unsalted bread containing wormwood and shaped in the form of a skull. In return for the food offering, the Mighty

Scythe-Bearer is asked to grant His protection and use His bloody scythe in order to turn the enemies' weapons against themselves and reflect the evil that they project back to them sevenfold.

Next, some suitable flowers (red carnations or roses) are placed inside the altar vase. Alternatively, some other kind of offering from the Green Kingdom can be given, for instance, carved wood or special incense blends. In return for this offering, Qayin Dominor Tumulus is asked to grant the blessings, powers and guidance of the Mighty Dead (e.g., the Shades of the Fiery Bloodline) and to strengthen all magic connected to the realm of the dead and the cemetery.

Finally, a black candle is cleansed, carved and anointed with suitable oils and given as an offering to the First Murderer. This candle is placed in front of the altar and lit in the name of the Death-Bringer, and Master Qayin is asked to bring Saturnian terror, madness and painful death to all known and unknown enemies.

If this black candle is to be lit for a specific enemy, then his/her name is written seven times on a piece of paper and crossed seven times with the Key Sigil of Bane, which should be written vertically across the target's name. This piece of paper is placed beneath the candle, which is left to burn down completely. The paper is later brought (along with the offerings) to the cemetery on the following night and burnt in the name of Qayin Occisor. Its ashes are then scattered over the grave upon which the other offerings have been placed.

The most important dates within the Qayinitic line are the 31st of October, the Winter Solstice, which falls around the 21st of December, and the Twelve Liminal Nights of Yule. Additionally, each Friday the 13th is given special attention, as it represents the day when Qayin spilled the blood of Abel within many folk-magical traditions.

On these special calendar dates, it is customary to bring offerings to the altar or one of the various sacred places connected to the Lord of Death, and conduct more advanced forms of magical work with the aid of Master Qayin, whose powers are believed to be at their strongest and easiest to channel during these holy days and nights.

Sorcerous Insignia and Key Sigils of Death

In addition to the traditional altar fetishes used within the Qayinitic line of the cult of death, there are many esoteric insignia and sigils that are used to channel the powers of the Left-Handed Reaper. These pictographic insignia and linear spells, or Key Sigils, are considered to be potentially as powerful as the consecrated altar fetishes, and equally as connected to the spiritual essence of the Lord of Death.

In this text, we will present fourteen different sorcerous insignia and wordless spells, all of which can be used in a variety of ways within the workings of the cult of SLM Qayin Mortifer. Seven of these are traditional sigils or insignia connected to the different manifestations of the Lord of Death himself, and the other seven are the Key Sigils linked to specific aspects of His powers that are used in different magical workings.

The sigils are most often marked either on the ground, on sheets of paper, or on black, white or red pieces of cloth, and are then used to perform magical workings on or around. In some cases, offerings to the Lord of Death may also be served upon them. The insignia and wordless spells can also be traced and inscribed on clay tablets or sheets of metal such as lead, copper, silver, iron or gold, which are then consecrated as powerful talismans. Some of these signs of power can also be carved into candles or other objects that are meant to be charged with, or in some other way manipulated by, the powers of the Scythe-Bearer.

Sometimes, one of the seven Key Sigils or wordless spells can be combined with one of the traditional sigils. For example, this can be done by tracing a Key Sigil around the circle of an insignia in the correct manner.

In addition to the few methods for the use of these symbols that will be described in this text, there are many other ways to activate and apply them within the sorcerous workings of the cult. However, true gnosis regarding their esoteric potential and use must be obtained directly from the spiritual essence that they embody and represent.

The following are the seven sigils and the seven keys that can open the gates to the blessings, the curses, and the boundless might of the Left-Handed Reaper:

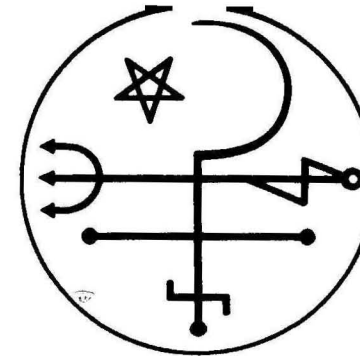


Sigil No. 1

Of the seven insignia of death, this is the primary sigil used to represent both Qayin's essence and His cult of death. It is also the most frequently used insignia, as it clearly and openly represents the specific aspects of the powers of the Skeleton Lord that are seated within the consecrated altar fetishes.

This sigil is a very practical magical tool that is used for the opening of a path or gate to the Scythe-Bearer in order to transfer power to Him. It can be used within any setting where workings are conducted with the aim of strengthening His presence. For example, it can be used when offerings such as candles, incense, liquor, food and/or tobacco are given to Qayin. These offerings can be served directly upon this sigil or in front of it, once it has been activated. This is accomplished by intoning the Formula of Calling seven times, blowing the smoke of a cigar upon it seven times, and dripping or spraying a small amount of liquor over it.

Utilization of the sigil for the giving of offerings can be very useful if one is away from home without access to the altar. During such times, the sigil is used to transfer the energies of the offerings to the aspect of Master Qayin's essence one has become linked to through the consecration of the altar statue. Because of this, it is also customary to draw this sigil on a piece of paper and, after activating it, place it under the central altar statue so that the link between the sigil and the seated essence of the Master becomes even stronger.



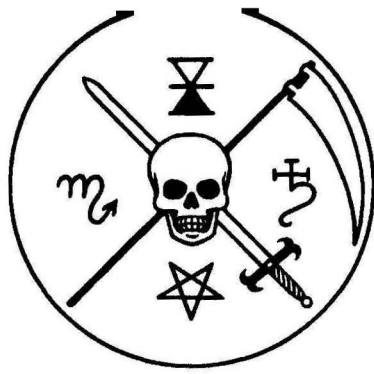
Sigil No. 2

The second sigil is called Qayin's Nigromancy Sigil or the Black Arts Sigil and is used during all rites that aim to channel power *from* Qayin in order to strengthen magical workings conducted in His name. In contrast to the first sigil, which can be seen as a kind of 'transmitter' of power, this second sigil can be understood more as a 'receiver' for the currents of Qayin. It is for this reason that the Nigromancy Sigil should never be used outside of the context of concrete magical work. Each time this sigil is used, fitting offerings must be given in return for the power that has been channelled through it.

This sigil can act as a very good foundation for literally building sorcerous workings upon. It can be used within magical operations to tap into the powers of all aspects of the Lord of Death and direct His emanations towards the manifestation of temporal or spiritual changes, in accordance with His power and one's own will.

The Nigromancy Sigil of Qayin can also be placed beneath the feet of the central altar statue in order to link it to the seated power for the purpose of focusing and strengthening the energies of the holy fetish.

When this sigil is used as a talisman, it is very important to keep it hidden from the eyes of the profane, for, according to tradition, it is prohibited to let anyone outside the cult see or touch this sigil in its activated and consecrated form. The Nigromancy Sigil is activated through the formulae, libation offerings, tobacco smoke, and fire or candle flames.

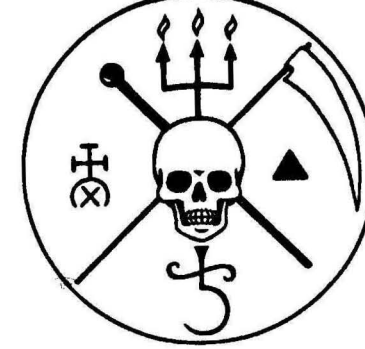


Sigil No. 3

The third sigil is called the Mars-Saturnian Sigil of Qayin, and it is primarily linked to all forms of magical aggression. It is also a strong protector that can be used to turn the weapons of the enemies against themselves, attacking them at their weakest points with deadly accuracy. This sigil is connected to the more murderous and bloodthirsty aspects of the Lord of Death, and is, therefore, often used as the focal point during cursing rituals that aim to bring violent death to the target.

As its name implies, this sigil crosses the fiery and fierce energies of Mars with the cold darkness of Saturn, and can, therefore, channel currents that are very hard to control and handle. The Mars-Saturnian sigil is also linked to the extremely dominating aspects of Qayin, so it can also be used in workings aimed at making others succumb to one's own will to such a degree that they become as one's slaves.

If the sigil is to be used as a talisman, it should be traced on a round sheet of lead with an iron stylus, or painted on a piece of black paper with red paint or fresh pig's blood. This sigil is best activated through blood, liquor, and the smoke of an incense blend consisting of equal parts sulphur, myrrh and tobacco.



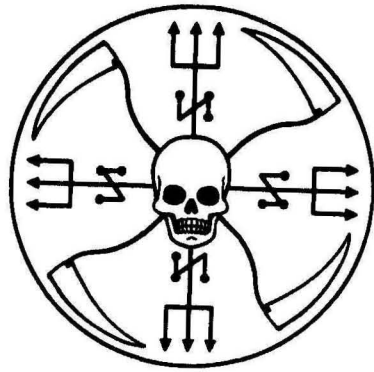
Sigil No. 4

The fourth sigil belongs to Qayin Dominor Tumulus, and it is a high magical symbol that connects the death cult with strong Luciferian currents. This sigil represents the forbidden knowledge manifested through the powers of death and the dead, and is, therefore, a gate to the Necrosophic Gnosis that is the highest goal within the Qayinitic line of the cult of death. The sigil is linked to the 'Triple Flame of the Underworld' and the most guarded mysteries of death and the dead, and is used within workings linked to the power of the cemetery soil and the shades dwelling within the hollowed bones of the dead.

The Sigil of Qayin Dominor Tumulus is used to call upon the Lord of the Dead, the First Gravedigger, in order to gain His blessings and protection during the most dangerous of the workings conducted within the graveyard. For this reason, it is carried as both a talisman and an amulet during necromantic workings.

On a more esoteric level, this sigil is also connected to Qayin ben Samael in His role as the source of the Fiery Bloodline. It can thus be utilized to gain insight into how the First Reaper, by sowing death in the name of Samael, harvested both the fruit of life and the liberating fruit of forbidden gnosis.

This sigil is activated by the flame of three black candles, libation offerings, and the smoke of an incense blend consisting of blackthorn leaves, patchouli, wormwood and myrrh.



Sigil No. 5

The fifth sigil, which is called the Falcatus Sigil, is among the most dangerous insignia of the cult of Qayin, and is used within workings that aim at bringing madness, pain and death. This sigil is used in order to channel the most poisonous emanations of the burial grounds. It crosses the powers of death with those of the demonic realm, functioning as a gate to the most feared shades of the dead and the most lethal of the chthonic spirits. The powers summoned through the use of this sigil are often bestial and bloodthirsty and are, therefore, under the control of the most destructive aspects of the Lord of Scythes.

The Falcatus Sigil is also used in connection with certain forms of pacts and rituals that have as their aim to kill the living with the aid of the hungry shades of the forgotten dead. In order to use this sigil, one must first be granted the permission of the Mighty Skeleton Lord, himself. Likewise, the gnosis which provides the correct activation and control of the powers linked to this sigil must also be obtained directly from Him.

The Falcatus Sigil can, therefore, only be used by initiates of the esoteric cult of death who, after many years of practical work with the Lord Who Harvests Widdershins, have gained the illumination of the light of His most guarded mysteries.



Sigil No. 6

The sixth sigil, which is called the Gûlgaltâ Cross Sigil, or the Sigil of the Black Cross, is a very special insignia, also related to the most hidden mysteries of the cemeteries and the grave mounds. The Gûlgaltâ Cross Sigil is connected to all forms of high necromancy. It channels power from the First Grave and, via that point of origin or 'seed', all other graves and cemeteries of this world.

The symbolism of the linear form of the sigil connects it to the original two bones ever crossed and buried by Qayin, and is, therefore, linked to all the hidden mysteries of the Crux Calvaria. The Gûlgaltâ Cross Sigil is used in connection with workings that, in the name of Qayin and through His power, have as their aim to resurrect and control the shades of the dead, or otherwise channel and control the chthonic powers that slumber beneath the surface of the cemetery ground. Within the context of certain high magical ceremonies, this sigil is also used as a gate to the Valley of Tzelmoth and can open the concealed paths to Qayin's Kingdom.

The Gûlgaltâ Cross Sigil is differentiated from the other insignia by the fact that it can only be used and become fully activated when it is either traced with white chalk on the backside of a black gravestone, or marked directly upon the cemetery soil with a powdered mixture of barley meal and bone-meal. This can only be done after permission to work in the boneyard has been obtained

from the Master of All Cemeteries, and the traditional offerings have been given according to protocol. Seven black candles are lit in front of or around the sigil, and it is then activated by the smoke of an incense blend consisting of wormwood, myrrh, yew, mandrake and sandalwood.



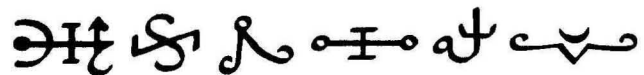
Sigil No. 7

The seventh sigil is the emblem of Qayin Coronatus Rex Mortis, or Su Majestad Rey de la Muerte, and it represents the most transcendent and mighty aspects of our Lord of Death. This high magical sigil is connected to the Qliphothic core of the esoteric tradition and channels the black, but brilliant, essence of the Fire-Crowned Qayin. It is only when a deeper insight into the mysteries of the Qayinitic cult of death has been obtained through initiation that the practical use of this sigil becomes possible.

The sigil is mostly used as the focal point for contemplative, meditative and invocative rituals and spiritual workings, with the aim of gaining gnosis regarding the role of Sinistral Death as the opener of the seven gates to the Nightside/Sitra Ahra.

This sigil is also connected to the essence of Qayin Baaltzelmoth as the Enthroned King of Death, and it unites all aspects and attributes that can be ascribed to the Left-Handed Reaper. It is, therefore, potentially the strongest of all the sigils used within the Qayinitic line of the cult of death. The Sigil of Qayin Coronatus Rex Mortis is itself one of the gates to the hidden source from which the whole spiritual stream of the Qayinitic line flows.

Key Sigil No. 1



The first key is that of Locked Paths, and it is the Key Sigil used in order to open the blocked paths and closed gates that stand in the way of one's success. The Key Sigil of Locked Paths opens the paths that lead towards victory and accomplishment, and is often used in workings aimed at clearing and opening the roads to new opportunities. This Key Sigil focuses the powers of the Skeleton Spirit to sweep away all that hinders the manifestation of one's magical will, and it has the power to cause things to 'fall into place' in accordance with one's personal goals.

The Key of Locked Paths can be used in many different ways. For example, it can be written or inscribed on or around different talismans or insignia of Qayin, and can become activated and consecrated through the giving of the usual empowering offerings. This Key Sigil is also suitable for carving into candles and can be used within many different forms of candle magic. It can also be written on a piece of paper or parchment and placed beneath the feet of the ensouled altar statue, and used in combination with the invocation of the powers of Qayin and the proper offerings, in order to open all paths that before had been locked.

Key Sigil No. 2



The second key is that of Wisdom, and it is the Key Sigil used during workings that have as their aim to bring Necrosophic Gnosis, i.e. esoteric and spiritual insights regarding the mysteries of death and the dead. The Key Sigil of Wisdom is the wordless spell used in connection with the contemplative, meditative, invocative and oneiric rites that are meant to produce the states of mind, revelations, visions and dreams that can lead one deeper into the

illuminating darkness of death.

This Key Sigil can be used to mark oil lamps that are utilized for bestowing inspiration and illumination, or for the creation of 'dream candles' in appropriate colours that are carved, anointed and charged with the power to bring occult insight and wisdom through the astral visions of oneiros.

This necrosophic Key Sigil can be combined with each of Qayin's other seven insignia in different ways to facilitate the receiving of a deeper gnosis about their hidden powers and correct use. It can also be painted on a piece of parchment with magical inks, then placed beneath the altar statue; or inscribed on a sheet of lead and carried, together with certain herbs and stones, inside a pouch as a talisman of Saturnian Gnosis.

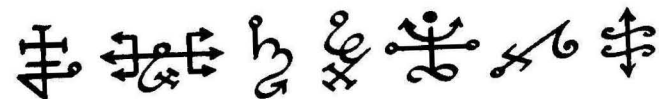
Key Sigil No. 3



The third key is that of Power, and it is the Key Sigil used within workings aimed at the attainment of temporal and spiritual power and control. The Key of Power opens the gates to the currents that can, with the aid of Master Qayin, be directed at completely controlling the thoughts and actions of those in one's own surroundings. This Key Sigil brings both friends and foes under one's control and aids in the shaping of one's own destiny.

This sigil can be combined with the Mars-Saturnian Sigil of Qayin for the workings of dominance, enslavement and total conquest. During such workings, suitable offerings must be given in order to 'heat up' and activate the powers of the sigils. This extra injection of force helps direct the powers of the combined sigils outwards and manifest them in accordance with one's own will to power.

The Key Sigil of Power can also be inscribed on a ring of iron or gold and carried on the index finger of the left hand, as a talisman of



The fifth key is that of Protection, and it is the Key Sigil used within defensive rituals or magical workings that have as their aim to reflect back or neutralize harmful energies. This sigil is used to channel the protective powers of Master Falxifer's bloody scythe, and it possesses the power to raise a shielding wall of fire around the one who activates it in the correct way.

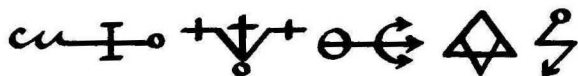
The Key of Protection can be used as an amulet if it is inscribed on a sheet of iron and coloured red with the blood of a fitting offering or the appropriate magical ink. The iron talisman is then placed, together with some tobacco and sulphur, inside a red pouch and laid in front of the altar statue for seven nights. Each night, a red candle inscribed with the Key of Protection and anointed with chilli oil is placed before the red pouch and burnt, while the powers of Qayin are invoked to charge the amulet. After the seventh night and the seventh candle, the amulet is ready for use, but, from then on, it must be fed each Monday night with tobacco smoke and a few drops of liquor.

This Key Sigil can also be used to create many other kinds of protective amulets. For example, one can write one's own name seven times on a piece of parchment, each time writing the Key Sigil of Protection over it; or it can be traced upon a red candle, which is then anointed with castor oil and dressed with sulphur, in order to forcefully banish hostile and harmful people, energies or spirits.

dominance over both man and the lesser spirits.

If a specific person is to be dominated and controlled through this wordless spell, a purple candle is inscribed with the sigil in question, anointed with castor oil, and charged with the will to dominate the target. A photo of the target or piece of paper with his/her name written on it seven times is placed on or in front of the altar. The candle is then placed on top of the photo or paper and then lit in the name of Qayin.

Key Sigil No. 4



The fourth key is that of Wealth, and it is the Key Sigil used in magical workings aimed at the attainment of money, abundance, and both temporal and spiritual riches. It shows the way to hidden treasures and discloses and points out potential sources of financial independence and security. The Key of Wealth can also be used to attain the sublime treasures that enrich the soul and must, therefore, be understood as a multifaceted magical tool.

For rituals that have as their aim to bring money, this Key Sigil can be marked on a large bay leaf with gold paint and placed beneath the feet of Qayin's statue. It is left there for seven nights, after which it is removed and placed inside one's wallet in order to attract more money and wealth from a multitude of sources. If used in connection with candle magic, this sigil is traced on a green or golden candle, which is then anointed with virgin olive oil while being charged with the will to attract wealth. Then, it is placed before the altar and lit in the name of Qayin.

As with all of the other insignia and Key Sigils, there are many other ways to use this wordless spell than the few suggestions given. Through inspiration, the devotee of Qayin can gain personal insight regarding other aspects of their practical use.

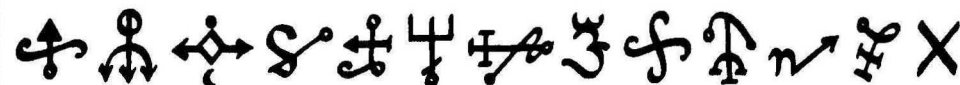


The sixth key is that of Bane, and it is the Key Sigil used within cursing rituals and all other forms of magical attack and aggression. This sigil is the key to the same emanations of Qayin as those that the Mars-Saturnian insignia channels and must, therefore, be used with great respect and care. The Key of Bane is a spell that incites the Lord of Death to let His bloody scythe become the avenging sword of His followers, thus, it is a wordless summons to the most destructive powers of the First Murderer.

This Key Sigil must always be used in connection with the giving of suitable offerings that further provoke the blood thirst of the Left-Handed Harvester. Within the context of cursing rituals, the Key Sigil of Bane can be inscribed upon effigies representing the enemies, or written over their names or photos with the blood of slain animals.

This sigil also has esoteric links to the daemon of the blackthorn, and the thorns of that tree can, within certain workings, be used to activate its full power. Also, a blasting wand can be created through the powers hidden inside this silent curse of death. A branch from the blackthorn or the yew tree, ideally forked at the pointing end, is marked with the Key Sigil of Bane and consecrated with the blood of an animal killed as an offering to the Master of the Cursed Garden. When pointed towards one's foe, such a blasting wand becomes the cursing, skeletal finger of death that directs the venomous currents towards the target of one's wrath.

With regard to baneful candle magic or the consecration of candles used during cursing rituals, this Key Sigil is often inscribed either with the help of the aforementioned thorn or a rusty coffin nail. The marked candle is then anointed with suitable cursing oil and charged with the will to bring death unto the enemy. Usually, these kinds of candles are placed over or around links to, and representations of, the enemy, and are burnt in the name of Qayin Occisor.



The seventh key is that of Necromancy, and it is the Key Sigil used within workings aimed at raising the dead and summoning the shades of the dead. Additionally, it is used in connection with many other forms of necromageia related to the summoning of the chthonic spirits. The powers of this sigil are especially strong when it comes to workings related to those who have died a violent death, like suicides or murder victims. This seventh Key Sigil is often combined with those insignia most closely linked to the cemetery powers. It is a key that is used to open the gate to the underworld and manifest those that dwell therein.

If a shade of the dead is to be summoned through a human cranium, then the Key Sigil of Necromancy must be used to 'crown the dead'. This is done by drawing the sigil around the skull with fresh pig's blood, in such a way that the final 'X' of the sigil ends up in the middle of the skull's forehead. Together with other rituals and sacrifices, this 'crowning' of the skull will bring life to it and give it the power to act as an oracle that can answer questions and become a central fetish of necromancy.

This Key Sigil can also be used for the marking and empowerment of two human tibia bones that, when crossed in the form of an 'X', act as a liminal point of manifestation for the dead and the spirits of the chthonic realms. The aforementioned crowned skull can then be placed upon the Crossroad of Death created by the two crossed tibia bones, in order to focus and strengthen the manifestation of the shades of the dead and daemons of death.

Another very powerful and important working that demands the use of the seventh Key Sigil is the creation of the Wand of Qayin. This blackthorn wand is the necromantic sceptre of Qayin Dominor Tumulus, and is one of the most important tools used within the Qayinitic line connected to summoning, controlling and directing

the powers of the dead.

The Key Sigil of Necromancy is also used within esoteric workings of the Crux Calvaria. Within certain rituals, it is marked upon black cemetery crosses in order to evoke the Lord of the Grave Mound and all the legions that are under His command.

This mighty Key Sigil is also used in connection with necromantic candle magic and can, within this context, be inscribed upon black or red candles, then anointed with wormwood oil and dressed with myrrh powder. These candles are most often placed on tombs, or in the middle of cemetery crossroads, and burnt as both a beckoning call and an offering for the dead who are summoned to affect the world of the living.



Buying the Soil of the Dead

Within many of the magical workings of the cult of the Lord of Death, cemetery earth or grave soil is often required. This important element is intimately connected with the Master of All Graves and the power of the dead and, therefore, it must be handled with the utmost respect. The worst thing one can do is to go to a cemetery and, without following tradition and the correct protocol, 'steal' the soil from the dead. Doing this incurs the wrath of the Mighty Skeleton Lord and the dead, and will often bring both the offender and those in his surroundings fear, pain, sickness, and sometimes death.

In order to avoid the wrath of the dead and their Master, one must always first ask permission before performing such workings and, if permission is granted, one must pay for any elements that are acquired from the dead and the cemetery.

Within different traditions, various methods and ceremonies are employed for the buying of soil and other elements from the dead, but we shall describe here the simple and very effective ritual used for this purpose within the esoteric cult of Qayin Dominor Tumulus. Through this ritual, the blessings of the dead and their Master are ensured, and the soil bought will remain powerful and linked to the very essence of death and the dead.

In certain workings, the soil or dust from the cemetery crossroads or some other place of power within the graveyard is needed. In those cases, the following ritual can easily be adapted and used in order to buy the elements needed from the spirits and shades of the

The following elements are needed for this ritual:

- * 3 candles (1 black candle for the Master of the cemetery, and 1 white candle and 1 black candle for the payment of the dead)
- * a small shovel, or other tool to dig up the soil with
- * a fitting container (for example, a glass jar with lid, wooden box or black leather pouch) to place the bought soil in
- * 10 coins of the same denomination (7 for the dead, and 3 to pay for safe exit)
- * 1 small bottle of liquor (enough to at least fill a drinking glass)
- * 1 cigar
- * box of matches

The soil used within the rituals of the Qayinitic line must be bought between 00:00-03:00 on a Monday or Saturday night. Bring with you all the components you will need for the ritual and go to a cemetery that you have deemed fitting and desolate enough for your workings. Stand in front of the cemetery gate, give a slight bow, stomp your left foot three times on the ground, and say:

Mighty Master of the Field of Bones, grant me now the licence to enter your kingdom!

Hail Qayin Dominor Tumulus!

Hail the Lord All Cemeteries!

Hail the King of Gûlgaltâ!

With your left foot, take a step across the threshold of the cemetery gate and enter the holy ground of the dead which is forever linked to the first grave dug by Master Qayin. Walk to the seventh grave that you come to on the left side of the road you are walking on, and place one of the black candles in front of its gravestone or cross. With your left hand knock three times upon the ground and ask the Lord of All Graves for His permission to buy soil (or any other element needed) from His blessed Field of Skulls and Bones. Explain to Him what the soil is to be used for and ask for His blessings,

protection and empowerment. Light the black candle and fixate your gaze upon its flame for circa one minute.

If the candle is still burning after one minute, it is to be understood as a sign of His blessing. But, if the candle is extinguished, you must try to light it a second time. If the candle flame dies out a second time, it is a sign that there is something wrong and access is denied at this time. In this case, you will have to leave the cemetery. In order to exit the cemetery, you must always use another gate than the one used to enter. Before you step out through the gate, you must throw three coins over your left shoulder as an offering to the spirits and shades of the death roads, then leave without looking back.

Depending on the weather conditions, for example, during strong wind, rain or a storm, you may light the above-mentioned candle inside a lantern or use some other protection against the wind, but if the Lord of All Cemeteries wants to deny one the license to do the working, then the candle's flame will be snuffed out and extinguished regardless.

On the other hand, if you are able to gain permission to do the work, you must then head deeper into the graveyard and search for a grave that you intuitively feel is fitting for your purpose. When you have found the grave that you are going to buy the soil from, you must place all the ritual components that you have brought with you on the ground and go to the foot of the grave. Bow before the dead, knock three times on the ground with your left hand, then stand up and say:

Hail Qayin Dominor Tumulus!

Hail the Lord of the Black Cross!

Hail the First Gravedigger!

In the name of the Master of the First Grave Mound, I have come to partake of the power of the dead!

I have come to plough the death-acre and harvest the sorcerous soil of the grave!

Walk, very slowly, seven times around the chosen grave. This must be done counterclockwise and, as your steps mark the sevenfold circle around the grave, you must whisper to the dead and ask for its help with the working that the grave soil is to be used for.

After the seventh encircling of the grave, you should once again stand at its foot end, and then bow before the dead. Take out the shovel and use its point to trace a large 'X' in the centre of the grave, then dig a 15-25cm deep hole in the middle of the traced 'X'. Take the soil required from the bottom of the hole and place it inside the container. Place the open container on the ground, in front of the hole, and say:

I thank you, O hungry shade that dwells within this grave, and give you now the offerings that will pay for the blessed soil that I, in accordance to the ancient covenant, now buy from you!

Place seven of the coins inside the hole, and say:

Accept these coins as payment for the opening of the seven gates and the crossing of the seven dark rivers of death!

Open the bottle of liquor and pour the amount of a full drinking glass down the hole, and say:

Quench your thirst and grow in power, so that my magic can become strengthened by your empowerment!

Fill half of the hole with earth, then place the white and the black candles side by side, in a standing position, inside the half-filled hole. Light both candles, and say:

I give you the flames of life and death and empower your astral shade, which is connected to the holy soil that I buy from your grave!

Take out the cigar and light it with a match that you hold in your left hand. Smoke on the cigar and seven times blow its smoke inside the open container filled with the bought grave soil, and say:

In the name of the First Gravedigger, accept now the strengthening breath of Amiahzatan, and in return, let the earth that I buy from your grave empower my magic!

Close the container, pick it up, and place the matchbox and the cigar in its place on the ground in front of the two burning candles. Thank the dead for its assistance, and say:

Hail the shades of the dead and the spirits of the chthonic realms!

Hail Qayin Dominor Tumulus!

Hail the Lord of All Cemeteries!

Hail the Master of the Mighty Dead!

With your left foot first, take three steps back, turn around and, without looking back, walk towards a gate other than the one you entered the cemetery through. Just before you step out through the cemetery gate, left foot first, throw the three remaining coins over your left shoulder as a final offering to the wandering shades and their guardian.

Return home and place the container of the bought grave soil in a fitting place upon the altar of Qayin. Use a few drops of a rue tincture to wash your forehead, neck and hands.

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Besides its primary use in buying of soil from the dead, the ritual described in this text can also be used in order to bless bones or other objects that one needs to sanctify and empower with the essence of death and the dead. During such workings, the ritual is conducted in the same way as described in this text, but instead of taking soil from the hole made in the centre of the grave (or from the centre of a cemetery crossroad or other place of power inside the graveyard), the objects that one needs to sanctify are placed inside the hole. The shade of the grave, or the spirit of the place, is

paid in the aforementioned fashion and the hole is fully covered with soil.

Depending on the nature of the object one has buried and the reason for its burial and consecration through the powers of death and the dead, one can return after three nights, at the earliest, or after a full lunar month, at the latest, in order to reclaim the buried object. The exact same kinds of offerings must once again be given in connection with the retrieval of the object, only this time as a payment for the empowered object one intends to dig up. For example, if one has acquired a skull or other human bones from a merchant or someone who does not belong to the cult of death, it will be of great importance to perform this burial ritual in order to charge and activate the powers of the bones. The ritual will also neutralize any negative energies that have accumulated inside the bones due to disrespectful handling by the profane.

By paying the dead and their Master the traditional offerings in the correct manner, and showing proper respect, one can be assured that the links to the powers of the Shadows of Death are not desecrated and only channel the currents they should be connected to, and nothing else.



The Harvester of Death's Garden

Within our Qayinitic tradition, all forms of black magical work connected with the powers of trees, plants and herbs fall primarily under the influence of Qayin Messor/Qayin Qatsiy. This aspect of the Mighty Skeleton Lord emphasizes and focuses on those attributes that are connected to His role as the First Tiller and Harvester.

Qayin Messor is the Thorn-Crowned and Green Master who watered the fields of harvest with the blood of 'the second son', and thus became the ruler of the shadow aspects of the powers of the Green Kingdom. He is called upon during all workings aimed at creating inner and/or outer change in order to open the thorny path to the innermost hidden core of the mysteries of the Left-Handed Death. This is the path which leads His initiates to the illumination of the Black Light beyond the illusion of causal life.

The garden, or field of harvest, that became cursed after Qayin slew His clay-born brother, would from that point forth no longer yield the 'good fruits' of nature to Him. Through the act of murder, Qayin separated himself from the natural order of the world, and thus became the Thorn-Crowned Master of the bloodstained earth and reaper of the forbidden fruits of the Nightside Garden of Death. It is within this context that Qayin became the ruler of all the baneful aspects and daemonic powers that were awakened within the Green Kingdom. Because of His sacrifice, those aspects could be cast forth as the seeds of Sitra Ahra, from their place of origin within the black fields of Nahemoth, into the gardens of Malkuth.

This view regarding the green aspect of Qayin differs from certain other traditions that have identified Him as the 'Green Man' without taking into account the curse of the demiurge that forever placed Him beyond the scope of a mere universal natural vegetative deity. Qayin should not be mistaken for an 'agricultural god' or 'nature spirit' of sowing and harvest, for He has clearly been exiled to walk outside the boundaries of ordered nature. It is for this very reason that Qayin Messor, within the cult of death, is identified as the Master of all poisonous and thorny plants. He is the Nightside God who governs the workings of the forbidden *Ars Veneficium* through which power is channelled from the sphere of death by means of certain seeds, roots, branches, twigs, resins, leaves, barks, flowers and thorns.

This specific manifestation of the Lord of Death is visualized in the form of a bare skeleton, coronated with a crown of thorns, His body of bones draped with clinging vines like poison ivy, leaves, thorns and green moss. In contrast to some other forms of the Death-Bringer, Qayin Messor carries a sickle (*falx messoria*) in His left hand, instead of the more common scythe.

As we have already mentioned, the red carnation represents the first blood sacrifice of Qayin, but it also symbolizes all other sacrifices intended to lead to the victory of the Spirit/Fire over the limiting flesh/clay. The red carnation (both fresh and in dried form) is, therefore, included amongst the most important symbols of Qayin Messor, the Harvester, together with the crown of thorns (made from the thorny branches of the blackthorn or rose) and the green skull. He carries a sickle which has been blessed and marked with relevant symbols, and whose blade has been anointed with the 'green blood' of seven poisonous plants connected to Master Qayin.

Within our tradition, the tree that embodies the essence of Qayin and can act as a gate to the shadow aspects of other plants is the blackthorn (*prunus spinosa*), known by the Romans as 'Bellicum, the tree of strife and bloodshed'. This thorny tree, which can grow as tall as two metres in height, has long thorns that have often been

used within the traditional workings of witchcraft and folk-magic to curse and bring death to one's foes. These long, sharp spikes of blackthorn can be up to 15cm long and, according to tradition, are believed to have come into being when the blood of the first murder victim was spilled on the ground. Because of this, they represent the same powers as the bloody scythe of Qayin Mortifer, but they also have strong links to the powers of the poisoned sickle of Qayin Messor.

The daemon of the blackthorn is also considered to be a faithful 'famulus' (serving spirit) of Qayin Messor that possesses the power to create a bridge to the Nightside Garden of Death. Because of the ancient blood covenant between Qayin and the blackthorn's spirit, it is always necessary for followers of the Left-Handed Reaper to sacrifice at least three drops of their own blood, in addition to certain other offerings, each time they harvest roots, bark, leaves, branches, flowers, berries or thorns from this Saturnian tree. The payment of blood is usually taken from the middle finger of the left hand, and is dripped directly upon the part(s) of the blackthorn that one has harvested from.

This sacrifice of one's own blood represents the will to crucify the clay-born ego (Abel) upon the thorny, black cross of death. Further, it emphasizes one's willingness to give in order to receive the forbidden gnosis of the Emerald Fire of Qayin Messor. The blackthorn is the tree of death, winter and darkness and, therefore, it possesses the power to summon chthonic spirits, as well as control and command the shadows of the dead. Because of these specific attributes, it is suggested that the wand, sceptre of shadows, or walking cane of Qayin (especially in His Dominor Tumulus aspect) be made out of a branch from the blackthorn tree.

Thinner branches and twigs of the blackthorn are also employed within many of the workings done in the name of Qayin Messor, such as the creation of crown of thorns fetishes. They are also utilized for the creation of the circle of thorns that is placed around the Sigil of Flax Bellicum, in order to channel and bring

forth the shadow aspect (i.e. the Qliphothic essence) of the plant parts that are to be used within sorcerous workings connected to the Saturnian sphere of the Master.



The Sigil of Falx Bellicum

This Sigil, which is linked in both form and essence to the daemon of the blackthorn and the poisoned sickle of the First Harvester, has the power to open the forbidden roads and unlock the gates of the Green Kingdom. It is, therefore, considered to be one of the keys to the Garden of Death that, by our Lord, is unceasingly watered with the blood of the clay-born race of Adam.

The Falx Bellicum Sigil can be activated and used in many different ways. In connection to more demanding workings, it is customary to surround it with a circle of thorns made with branches of blackthorn that are entwined and, if need be, tied together with red threads or cords. The circle of thorns is positioned on the ground and the inner part of the sigil is marked inside it with the help of a fine powder made from the bark, leaves, flowers and dried berries of the blackthorn, mixed with an equal part of dry cemetery earth, which, depending on the nature of the work at hand, can be bought from a grave or some other point of power within the graveyard.

An alternative way to use the Falx Bellicum Sigil is to paint it and its thorn circle on a cleansed and consecrated sheet of paper, or some other suitable surface, with black and green magical inks.

The black ink must contain circa one teaspoon of soot from a black candle that has been lit in front of a blackthorn tree as an offering to its daemon (a spoon is held over the candle's flame until enough soot has collected, which is then scraped off and saved; this process is repeated until enough soot has been acquired), in addition to the ashes of seven burnt thorns from the same tree, one teaspoon of soil that has been in physical contact with the roots of the tree, the ashes of seven burnt rose thorns, and one teaspoon of myrrh powder.

These components are all placed within a small glass jar, mixed, then 'dissolved' in 20 teaspoons of 50% vodka, and bound together with three teaspoons of gum arabicum. The final mixture is stirred again, then the bottle is placed upon the altar in front of the central altar statue.

Prayers and invocations are addressed to Qayin Messor and He is asked to bless the holy ink and fill it with the power to turn the keys to the locked gate of the Fell Garden of Death. The bottle is then corked and covered with a black silken cloth, and left for seven nights at the feet of the Left-Handed Harvester.

After the seventh night, the contents of the ink bottle are filtered and all of the solid parts are separated from the liquid essence. As a final step, the blessed and empowered base is mixed with an equal amount of a high-quality black ink.

The green ink contains one teaspoon of soot from a green candle lit in front of the blackthorn and its daemon, seven pulverized dried blackthorn leaves, seven blackthorn flowers pounded into a fine powder, seven dried leaves (not the flower petals) of a carnation that has been given as an offering to Qayin, and one teaspoon of wormwood. Once again, all the components are placed inside a small bottle and mixed with the solvent of 20 teaspoons of alcohol (absinthe is especially fitting for the making of this green ink), and bound together with three teaspoons of gum arabicum. This mixture is, in the same way as the black ink, stirred and presented before the Lord of Death.

Prayers and invocations are used in the same way as before, and by the power of will and faith, the material form of the ink is connected to the spiritual essence of the Qayin Messor and imbued with His Emerald Flame.

The bottle is then corked, covered with a green silken cloth, and placed upon the altar in front of the holy fetish for seven nights.

After the seventh night, the charged contents of the bottle are filtered, and all of the solid elements are separated from the tincture. This empowered base is, at this final stage, mixed with an equal part of high-quality green ink.

These ink bottles must then be placed upon the altar, along with traditional offerings, and Qayin's powers are called upon one final time, in order to bless the magical inks whose black and green spiritual fires will be used to activate the Falx Bellicum Sigil. The bottles of ink should be left on the altar (together with the offerings) for circa 24 hours, after which time they are ready for use.

Each of the ink bottles must be given its own quill pen, reserved solely for writing with its own assigned ink. The feathers used for the making of the quill pens should ideally come from an owl or a raven, as these birds possess totemic links to the Lord of Death.

In order to activate the Falx Bellicum Sigil, its outer thorn circle must first be drawn upon a piece of parchment, a sheet of paper, or some other fitting surface, with the black ink and its assigned quill pen. The next step is to draw the Bellicum Sickle or 'Poisoned Sickle' portion of the Sigil within the thorn circle, with the green ink and its assigned pen.

The Sigil is then placed on the floor and three candles (two black and one green) are positioned around the outer rim of its thorn circle, in such a way that they mark the points of a triangle of manifestation, with the green candle placed on its apex.

If this work is conducted in front of the altar, the altar candles

should be lit at this point. The working is opened in the traditional fashion, and the powers of our Master are invoked through His Formula of Calling. Qayin Messor is then specifically addressed with invocations and prayers.

After a short meditative contemplation on the Falx Bellicum Sigil, the fresh, dried, pulverized or dissolved (in tincture, infusion or oil form) plant parts that are meant to be charged with the powers of Qayin Messor are placed on the centre of the Sigil. The three candles are lit, and the black and green fires of the Left-Handed Harvester are evoked through the use of different formulae, chants, visualizations, prayers, invocations and other ritualized expressions of the magical will, and directed towards the elements placed upon the Sigil.

It should be noted that, within certain workings, soil from different places of power, certain stones or metals, and/or bits of bones of the dead (either from humans or lesser animals) may also be mixed with the plant parts, as all of these elements are amongst those governed by and under the influence of the chthonic aspects of Qayin.

When the three candles have burnt down completely, the work is done and the charged plant parts on the Falx Bellicum Sigil are ready for use within the context they are meant for.

The Falx Bellicum sigil can also be used in connection with the consecration of an actual sickle or reaping hook used within the many harvesting rituals of the cult of Qayin Qatsiyr. The sickle used during such rites of cutting and gathering of plants is marked with the Venefic Sickle Sigil, which is the sorcerous signature used to mark the handle and the blade of the sickle in order to fully connect it to the powers of the Harvester of Death's Garden.

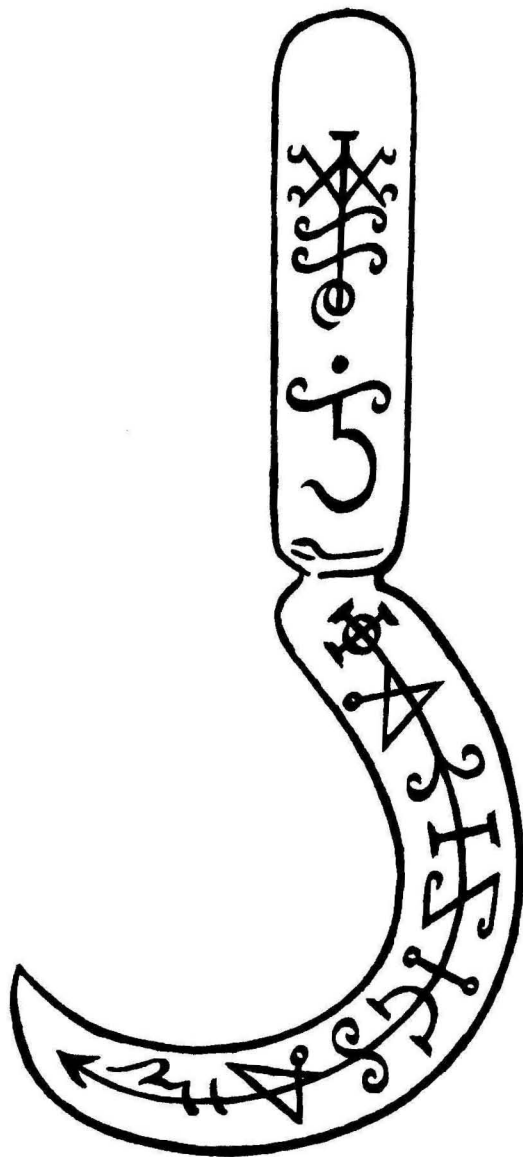
The Venefic Sickle Sigil serves as a link between the physical sickle and the magical essence of Qayin's Falx Bellicum Sigil. If marked upon a sickle with a blade made out of the metal of the Moon, Venus, or even that of the Sun, or upon a Falx Messoria made out of bone

or hard wood, it can become blessed in the correct manner for the harvest of all plants needed for the magical workings. And it is through this sigil that the tools gain the power to reap their Nightside Shades and receive the blessing of the daemonic spirits that hide behind the green guises of the fell garden.

But if the same sigil was to be used to adorn and bless a sickle with a blade made out of iron or steel, it would only serve for the 'bloody harvests' or the harvest of certain specific roots and plants, as iron and steel normally 'slays' the magical power of living plants. Such a venefic iron sickle can also, outside of the context of the literal harvesting of plants, be used as an instrument of destruction within the workings of malediction, and is thus also linked to the bloody Falx Foenaria of Qayin Mortifer.

The sigil itself is to be painted with the Holy Inks of the Art, most often in the colour red, black or green. Depending upon the materials used for the fashioning of the handle and the blade of this sickle, the two parts of the Venefic Sickle Sigil can also alternatively be inscribed and/or branded. It is customary to brand the part of the sigil that will mark the handle, and paint or inscribe the part of the sigil that is meant to adorn and bless its cutting blade.

During the final steps of the consecration of this Sickle of Qayin, seven half-black/half-green candles (with the upper half green and the lower half black) must be included amongst the offerings and burnt in a circle around the sickle, which, during the final phase of its empowerment, must be positioned upon the traced and activated Falx Bellicum Sigil.



*The Venefic Sickle Sigil marked upon the handle
and the blade of a reaping hook*

The following are a few traditional formulae that, with the blessings and powers of Qayin Messor channelled through the Falx Bellicum Sigil, can be used to create potent magical incenses, as well as powders for filling sachets, loading different forms of hollow fetishes, or tracing and activating different sorcerous sigils. In addition to their intended use in powder form, they can also be used to create powerful bases for different forms of magical tinctures, infusions and oils.

Saturnus

- 4 parts myrrh
- 1 part black poppy seeds
- 1 part henbane
- ½ part mandrake
- ½ part pulverized loadstone
- 7 drops of blood from a black cat

This Saturnus incense is charged with the power to channel the darkest vibrations of the sphere of Saturn and can be used in order to spread death, fear, depression and madness amongst one's enemies. It can also be used in connection with necromantic workings that have as their purpose to summon the shade of a suicide or a murder victim.

Mars

- 4 parts bloodroot
- 4 parts rue
- 1 part ginger
- 1 part chilli pepper
- ½ sulphur
- ½ pulverized loadstone

This incense is used in workings that have to do with the acquiring of victory in battle, the strengthening of courage, magical acts of aggression and attack, and the spreading of animosity amongst one's foes. It can also be used to consecrate and charge talismans with the power to dominate one's enemies and strike fear into their hearts.

Malediction

- 2 parts tobacco
- 1 part sulphur
- 1 part stinging nettle
- 1 part patchouli
- 1 part black mustard seeds
- 1 part chilli powder
- 1 part asafoetida
- 1/2 part dry grave soil

This cursing incense is very good to use during all magical workings that have as their aim to focus one's powers on smiting an enemy. An effigy that has been linked to the enemy can be hung by the neck over the smoke of this incense, while one intensively visualizes the victim of the curse suffer, suffocate and die. This Malediction Incense can also be burnt as an offering to the ensouled statues of Qayin during rites which aim at directing His bloody scythe to cut down an enemy. If mixed with castor oil, a powerful cursing oil can be created.

Discord

- 2 parts cinnamon
- 2 parts lemon verbena
- 1 part myrrh
- 1 part sulphur
- 1 part black pepper
- 1/2 red rose petals
- 1/2 brown sugar

This incense is used within workings that have as their aim to create hatred, misunderstanding and animosity between lovers or good friends. The Discord Incense can also be used in order to make one's enemies turn on each other, or create great confusion amongst the ranks of one's foes.

Dominance

- 2 parts liquorice root
- 2 parts calamus root
- 2 parts red rose petals
- 1 part bloodroot
- 1 part myrrh

This incense is used in all workings that have as their aim to influence the minds and the wills of others, and it can force them to bend to one's own will. The Dominance Incense can also be used for 'breaking' other people's spells, or to send a curse back to the one who has cast it.

Banishing

- 4 parts rue
- 1 part black pepper
- 1 part stinging nettle
- 1 part sulphur
- 1 part olibanum

This incense is used in order to banish both unwanted humans and spirits. The banishing incense can also be used in connection with more complex cleansing rituals, and can greatly aid in the removal of unwanted and harmful energies and thought forms.

Oneiromantia

- 2 parts mugwort
- 2 parts wormwood
- 1 part white rose petals
- 1 part jasmine
- 1 part datura

This incense is burnt in the bedroom, close to one's bed, and it possesses the power to bring prophetic dreams, facilitate astral contact with spirits, and open the oneiric gates to the gods. The Oneiromantia Incense is used in connection with astral travels, and can also strengthen different forms of 'extra-sensory perception'.

High Necromancy

- 3 parts myrrh
- 3 parts wormwood
- 1 part vervain
- 1 part leaves of yew
- 1 part tobacco
- 1 part sandalwood
- 1 part human bone powder

This incense powder is used within necromantic workings that have as their aim the summoning and control of the shades of the dead, and it facilitates communication with both the spirits of the tombs and the daemons of the chthonic realm. The High Necromancy Incense can also be used within the esoteric workings of necrosophic fetishism. It possesses the power to imbue talismanic objects with the dark light and cold heat of the Triple Flame of the Underworld.



CHAPTER 24

The Fetish-Skulls of Qayin

The special fetishes described in this text can be created only after the spirit-current of Qayin has been seated within the central altar statue. This is because the power these fetish-skulls are charged with is channelled directly from the essence collected within the statue through the primary evocation of the Master, which has been made available for further telestic workings of fetishism. The reason one may choose to create other empowered fetishes in addition to the primary statue is that the more activated links to the Lord of Death one possesses, the stronger the main 'point of sympathy' to Him will become, leading to stronger spiritual contact with, and presence of, the power that all these graven images are meant to concretize and manifest.

In the rare case that it would be necessary to create an empowered fetish for someone other than one's self, for instance a student or a client, it would be much more appropriate to create one of these secondary fetishes. This is because the link between the fetish-skull and its creator will not be as intimate as the one developed during the ensouling/animation (i.e. the bestowing of Anima to an inanimate idol) of the primary altar statue.

The following elements are needed for this working:

- * 8 cigars (1 to open the ritual, 7 as offering for seven nights)
- * an ashtray
- * dust from a cemetery crossroad (or in certain cases, soil from other places of power within the boneyard)
- * human bone powder

- * myrrh powder
- * blackthorn leaves (dried)
- * rue
- * wormwood
- * cigar ash
- * mortar with pestle
- * suitable, self-drying modelling clay
- * 1 blackthorn spine/thorn
- * quill pen
- * ink
- * a large sheet of paper
- * 3 candles (in the same colour as the one that later will be used to paint the fetish-skull, corresponding to the aspect of Qayin's power/aspect linked to the skull)
- * red wine
- * waterproof paint

1. Initiate the work on a Saturday, after midnight. Open the working in traditional fashion before the altar of Qayin and call upon His powers to bless your rituals.

2. Light a cigar as offering to the Master and blow its smoke over the central altar statue, while you silently ask Him to lend power to the holy fetish-skull that you are about to create. Smoke the cigar in front of the statue until less than half of it remains, then place the remainder in the ashtray upon the altar.

3. Mix together the dust bought from an X-shaped cemetery crossroad, human bone powder, myrrh powder, powdered blackthorn leaves, rue, wormwood, and the ashes from the cigar that you have given as an offering to Qayin. Place this mixture in the mortar and grind all of the elements into a fine powder with the pestle.

Sculpt the soft modelling clay into the desirable size and form of the fetish-skull. Hollow out a hole in the bottom of the skull that is big enough to hold the powder it is to be loaded with. Pack the powder into the hole in the skull and completely seal it with clay.

Turn the skull so that it faces the altar, and slowly and carefully insert the blackthorn spine into the backside of the still soft skull in such a way that it becomes fully embedded within the skull, and so that the sharp point of the thorn inside the skull points in the same direction that its empty eyes gaze.

4. Choose the sigil of the Lord of Death that best corresponds with the aspect you intend to link to the fetish-skull. With the quill pen and ink, draw the sigil upon the large sheet of paper. (Alternatively the sigil can be marked with chalk or barley meal upon a black cloth that has been fumigated with the smoke of myrrh and blessed in the name of Qayin.) Place the sigil on the floor in front of the altar, and place the fetish-skull in the middle of it, so that it faces you.

Place the three candles just inside the circle of the sigil in such a way that they mark the three points of a triangle of manifestation with its apex pointing towards the altar statue.

5. Light the three candles and knock three times upon the floor with your left hand. Chant the Formula of Calling seven times, and burn some suitable incense in order to strengthen the aspect that you intend to manifest and link to the fetish-skull. Let a few drops of red wine fall upon the crown of the skull, or alternatively use your mouth to spray out a fine mist of the wine or some other suitable liquor (depending on the aspect called upon) over it. Light a new cigar, in the name of the daemon Amiahzatan, and blow its smoke over the fetish-skull.

In a silent invocation of power, ask the Lord of Death to bless the fetish-skull so that it may become another physical link to His essence, and use the smoke of the cigar to direct the currents that you mentally call upon towards the loaded skull. In an unsounded prayer, ask Qayin to charge the skull with His dark fire and to bestow upon it the power to facilitate the channelling and directing of His energies, for the sake of sorcerous manifestations and the creation of temporal and spiritual changes, in accordance with your own will.

After having smoked more than half of the cigar, place the remainder of it in a new ashtray that was bought or created specifically for this magical working, and place the ashtray inside the circle of the sigil, in front of the skull. Extinguish the altar candles and give praise to the Master, and then also snuff out the three candles around the fetish-skull.

6. The whole aforementioned process must be repeated for seven consecutive nights and, each night, you must first light the three candles of the triangle of manifestation, drop or spray the red wine (or liquor) over the skull, and then light a new cigar. Like the first time, you must invoke the powers of Qayin and direct His spiritual current through the smoke of the tobacco offering that you blow over the fetish-skull. When less than half of the cigar remains, you must place it in the ashtray inside the sigil, and extinguish the candles after they have burnt for at least 60 minutes each night.

7. On the seventh night, after having repeated the ritual for the seventh time, and placing the seventh cigar in the ashtray in front of the fetish-skull, you must let the remaining parts of the three candles of the triangle of manifestation burn down completely. When the candles have burned down, the fetish-skull will be fully consecrated and charged with the power that you wanted to link it to. Hopefully, by this time, it will also have dried enough to be painted with its intended colour. If the skull is not dry enough, it must be positioned on a suitable place upon the altar until it is ready to be painted.

Depending on the aspect of Qayin's power that you have chosen to link to the fetish-skull, you can choose to paint it white, black, red or green.

White represents the bones of the dead, the souls of the departed, dreams, healing power, spiritual blessings and protection. Black represents the grave/death as the gate to a new form of existence, the black arts (Al-Khemi), death curses, concealment/invisibility, the mysteries of the Nightside, forbidden knowledge and Necrosophic Gnosis. Red represents strength, passion, victory,

virility, power and dominance over man and spirits, fire magic and magical aggression. Green represents the Emerald Flame of Gnosis of the First Harvester and is, within this context, associated with the highest forms of the Ars Veneficium and the powers and inner mysteries of Qayin Messor/Qayin Qatsiyr/Qhabil Al-Akhdar.

In special cases, and depending on the aspects of Qayin that one has linked to the skull, the aforementioned colours can also be combined in such a way that the crossing between the different 'paths' or aspects of Qayin is emphasized. One could, for example, paint the skull black and white, red and black, or green and black.

In a similar fashion, relevant sigils or symbols can be inscribed or painted upon the skull, which can also, as a finishing touch, be adorned with stones or metals that are in harmony with the colour and essence of the fetish-skull. White skulls can be adorned with clear quartz crystals and silver. Black skulls can be adorned with onyx stones and lead. Red skulls can be adorned with rubies (or other blood red stones and crystals) and brass or iron. Green skulls can be adorned with emeralds (or other green stones and crystals) and copper.

After the fetish skull is fully constructed, it should be covered with a piece of cloth in a corresponding colour. It is then placed beside, in front of, behind, or, if possible, beneath (e.g., inside a box) the central altar statue. Each Monday night, after midnight, cigar smoke must be blown over it seven times and it must be anointed with a few drops of the same kind of liquor that was given as an offering to the power seated within the central altar statue.

During concrete workings with the fetish-skull, written expressions of will, sigils, photos, strands of hair, nail clippings, herbs, soil and/or any other sympathetic links to the conditions or persons that one needs to influence can be placed directly beneath it. The fetish-skull can also be held in the right or the left hand (depending on the nature of the spell), with its face directed towards the person or situation that its powers are meant to affect. This is done while the proclamation of will, formulas, and spells are recited, and the energy

currents of the Lord of Skulls are seen, through the power of the inner sight, emanating out through the eye sockets of the fetish-skull.

The fetish-skull can also, in connection with more advanced or demanding spellwork, be fed with the blood of a suitable animal offering. Candles corresponding in colour to the nature of the working being done and/or the colour of the skull itself can also be lit around the fetish-skull when it is meant to be empowered, or 'heated up', in order to strengthen its emanations, which are directly channelled from the Mighty Skeleton Lord.

Together with the more traditional altar statues and Payé talismans, the fetish-skull serves as the central sacred object of the esoteric cult of death, and can be used in many other ways and on many different levels of sorcerous practice.

Utilizing a technique similar to that described for the creation of the clay fetish-skulls, one can also fill a skull candle with the relevant elements and charge it with the powers of Qayin that correspond to the candle's colour and the elements that have been placed inside it. When such a 'loaded candle' is burnt, the powers charged within it emanate outwards and create changes that concur with its magical charge. Different oils and herbs can be used to dress this kind of 'fetish candle' before it is burnt, in order to further strengthen its magical charge. The most common oils used in this context are those of myrrh and patchouli, but certain mineral and animal oils can also be used, depending on the purpose of the ritual. In extreme cases related to the forbidden workings of infernal necromancy, even oils made of human fat have been used with good result.

These loaded and anointed skull candles can be used within powerful magical workings and possess the potential to summon and set in motion very strong and terrifying powers.



The Flame-Bearing Skull

In addition to the methods already mentioned, there are also other ways that the magical powers of the fetish-skulls of Qayin can be employed within the context of candle burning rituals. For example, a fetish-skull can be created in the form of a candleholder, in such a way that its powers are activated through the lighting of the candle placed inside it. During the creation process of these flame-bearing skulls that channel power from the Saturnian flames of Qayin, a fitting hole is made in the centre of the dome of the skull. It must be deep and wide enough to securely hold a normal sized candle.

Each time this flame-bearing fetish is used, a candle corresponding in colour to that of the skull itself is cleansed with rue tincture, inscribed with the relevant sigils and formulae, and dressed with the appropriate oils and herbs. The charged candle is positioned inside the fetish-skull, which is placed upon the altar or on one of the sigils that best corresponds to the power of the skull. Then, when the candle is lit in connection to the invocations of Master Qayin's powers, its flame activates the charge established through the formulae and sigils inscribed upon the candle along with the oil and herbs that it has been dressed with. Simultaneously, it also 'heats up' and triggers the powers seated within the fetish-skull itself. The candle is left to completely burn down, and when the candle flame has extinguished, the spell is fully cast.

If the flame-bearing skull cracks due to the heat of the candle, it should be taken as a sign that the powers of the fetish have been completely spent on the working that it has been utilized for. In this case, the fetish-skull is brought to a cemetery and buried inside

a grave. The grave used for this burial must, as usual, receive the same offerings as those given during the buying of the soil of the dead.

If the flame-bearing skull is to be used within the context of baneful workings against an enemy, sympathetic links, such as strands of hair, nail clippings, pieces of clothes, personal belongings, or anything else that has been in close contact with the target of the curse, are placed inside the candle hole in the top of the skull. (One can alternatively place all these links underneath the skull.)

The name of the enemy is then inscribed seven times, backwards and in a widdershins downward spiral, around a black candle, and the Key Sigil of Bane is carved in a straight, vertical line across the target's name.

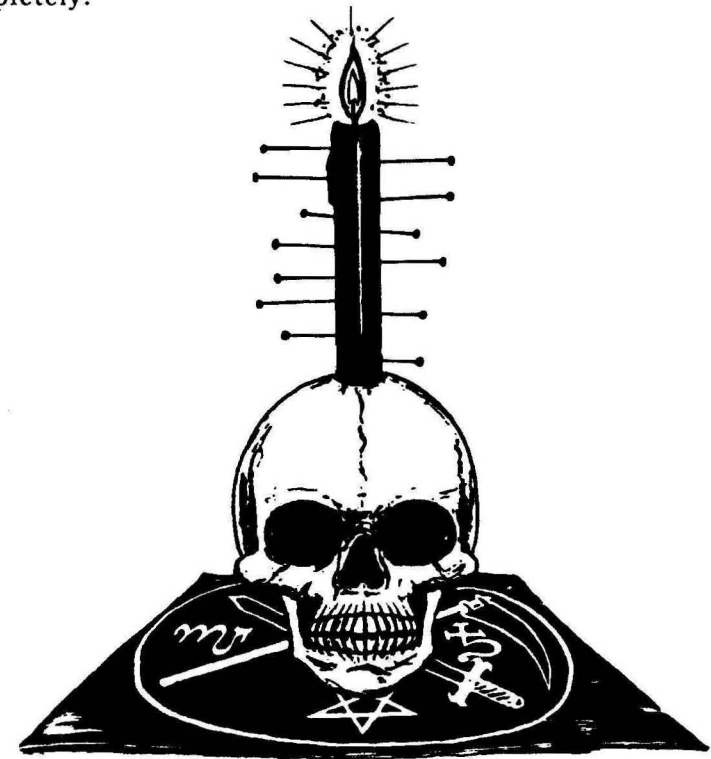
The carved/inscribed candle is then anointed with cursing oil, or embrocated with castor oil, red palm oil or oil made of animal fat, and dressed with a cursing powder. It is during the anointing of the candle that all of the hatred and the will to smite the enemy must be conjured up and directed into it, through a vivid visualization of the suffering and demise of the target.

The charged cursing candle is put into place on top of the skull, so that it seals up the hole where the links to the target have been placed. The Mars-Saturnian Insignia of Death is then drawn with a suitable, magically charged ink (or pig's blood) on a sheet of paper, and the power of the sigil is activated with the smoke of sulphur, myrrh and tobacco. The consecrated sigil is then placed before the altar of Qayin and the flame-bearing skull is positioned in the centre of it.

The powers of Qayin are called upon in the traditional fashion and the Master is asked to lend His help, blessings and powers to the baneful work that is about to be done in His name. At this point, payment through suitable offerings is promised in return for the swift and merciless punishment of the enemy, and the will to destroy the target is once again conjured up and projected into the fetish-skull.

The candle of the fetish-skull is then lit and 13 long nails, which have been consecrated for the work in advance, are heated in the flame of the candle, one by one, until the pain caused by the hot nail becomes unbearable and the nail is at that point stuck into the candle. The pain caused by the hot nails is used to further focus the negative energies into the candle and, through the links placed inside or underneath the skull, direct the venomous currents towards the target of the curse.

When all 13 nails have been stuck into the burning candle of the flame-bearing skull, the power of the Master is once again called upon to smite the enemy with Saturnine darkness, and the First Gravedigger is asked to dig a grave for the person foolish enough to block the path of one of His faithful followers. This is followed up by a meditative contemplation of the dark powers that have been set in motion against the enemy, and the working is closed in traditional fashion, while the candle of the fetish-skull is left to burn out completely.





The Fetish-Pole of Deathly Shadows

On the following night, the flame-bearing skull fetish is covered in its black shroud and returned to its place upon the altar, but if it has become cracked it must on that same night, after the stroke of midnight, be taken to a graveyard and buried in the aforementioned fashion.

The 13 nails can be employed in different ways in order to strengthen the curse. They can for example be thrown on the doorstep of the target's house or be nailed into his/her window and doorframes. The nails can alternatively be stuck into a piece of meat, taken to a cemetery and buried there in a kind of symbolic burial of the enemy. The dead are given the usual offerings, and are, in the name of Qayin Dominor Tumulus, asked to devour the enemy as the piece of meat is devoured by the grave.

Another, even more advanced and potentially more powerful way to use the flame-bearing skull is within the workings of the so called 'fetish-pole' or 'skull-pole'. There are many secret ways to create these kinds of fetish-poles within our line of practice, but we shall now briefly describe one such fetish-pole that is used to summon the shades of the dead and the spirits of the underworld.

The following elements will be needed for this working:

- * a branch from a yew tree (*taxus baccata*) bought and prepared according to tradition
- * red paint, a carving knife, or a branding tool to mark the branch
- * incense blend consisting of wormwood, myrrh, sandalwood and patchouli
- * 7 lengths of black cord, each circa 60cm long
- * various totemic/talismanic objects of power (see instruction)
- * 1 flame-bearing skull with candle, each prepared for this purpose
- * pig's blood (or the same red paint used for the pole)
- * 2 human tibia bones
- * extra black cord for tying
- * soil bought according to tradition from 7 graves (see instruction)
- * bone-meal and ashes from humans and animals
- * patchouli
- * tobacco leaf
- * a large, unglazed terracotta vase or urn
- * 7 onyx stones

- 1 large quartz crystal
- suitable alcohol libation (red wine, absinthe, rum, etc.)

The pole itself will ideally be 120-150cm in length and made out of a straight branch or the slender trunk of a yew tree, however, in certain workings blackthorn or ash can also be used. The yew is a tree connected to death, resurrection and deathlessness/immortality and, like the blackthorn, it also is allied with both the spirits of death and the shades of the dead.

One must, therefore, show the yew and its daemon great respect when any part of it is to be harvested for magical work. In return for that which is taken from it, the yew must be paid with the proper offerings, such as libations of beer or red wine, seven red candles, tobacco, honey, a piece of silver, and myrrh incense. The giving of the offerings ensures the blessings of the death-bringing daemon of the poisonous yew, and makes sure that the parts taken from the tree remain connected to the collective power and spirit of all the yew trees.

The bark of the pole must be removed and saved for future workings and the two tips of the pole must be sealed with wax from the red and the black altar candles. This is done in order to seal in the powers of the tree, imbue it with the powers that the consecrated altar candles are linked to, and to slow down the curing process, so that the wood becomes as sturdy as possible. The pole is then placed upon the altar, or to the left of it, in order to dry for a minimum of one month.

When the yew pole has dried enough, the wax from its tips is removed and it is sandpapered smooth. Then, the pole is usually fumigated and oiled with myrrh oil for the space of another month, in order to both fortify and protect the wood, but also to further link it to the sphere of death and strengthen its powers to act as an opener of the gates to the realm of shades.

When the wood is ready, the Key Sigil of Necromancy, sometimes combined with certain other related signs that can facilitate the raising of the dead, is carved, branded or painted with a suitable red paint, vertically, down the full length of the pole. The yew pole

is then ritually consecrated in the name of the Lord of All Graves and, through the smoke of an incense blend consisting of wormwood, myrrh and sandalwood, dedicated to the purpose of acting as a vertical bridge between the quick and the dead.

The consecration and dedication ritual is followed by the tying of the seven knotted cords or 'witch's ladders'. Into each black cord, seven knots are tied, and within each knot, a fraction of the invoked powers of the Master is directed, focused and made to coagulate, in order to create seven literal ladders for the dead and chthonic spirits to climb.

At the end of each knotted cord, totemic and talismanic links to the realm of death, such as raven and/or owl feathers or claws, toad bones, bones of humans and/or animals, necromantic talismans, black crosses, onyx stones, crystals, small sachets filled with Saturnian herbs, and other appropriate objects of power are hung. The loose ends of the seven cords are tied around the upper part of the pole, so that each cord can hang freely from the pole when it is raised into its standing, vertical position.

The marked and adorned fetish-pole is then topped with a flame-bearing skull created solely for this specific purpose. This fetish-skull can be black, white, or a combination of those two colours and aspects, and must be charged with the power to act as a link between the living and the dead. The skull must also be 'crowned' with the Key Sigil of Necromancy written around its cranial dome with red paint or pig's blood. It is very important that the flame-bearing fetish-skull is securely fastened on top of the pole so that it does not fall down and break.

Just below the skull, two human tibia bones are crossed in the shape of an 'X' and firmly tied, with seven knots, into the upper part of the pole. These crossed bones represent and are linked to the Crossroad of Death and the gate of death itself and, therefore, possess the power to open up the liminal point that the whole fetish-pole is meant to create, manifest and activate.

This fetish-pole needs to be 'planted' in order to become activated.

The soils required for the planting of the pole must be bought from seven different graves located in seven different cemeteries, each marked with a black cross or a black gravestone. These soils must be collected over a period of seven successive Saturdays, during the night hours of Saturn. Once collected, the seven soils need to be mixed together with the bone-meal and ashes from humans and animals, myrrh, patchouli and tobacco.

Additionally, the terracotta vase or urn must be prepared before the fetish-pole can be planted within it. Its exterior must be marked with the Sigil of Resurrection, the Key Sigil of Necromancy, and the Insignia of Qayin Dominor Tumulus. Then, the seven onyx stones and the large piece of quartz crystal are positioned in the bottom of the vase. The soil mixture is used to fill the vase, covering the onyx stones and the crystal, and the vessel is then ready to receive the fetish-pole.

When the fetish-pole has been firmly planted inside the soil-filled and charged vase, its powers become activated with the help of the Sigil of Dominor Tumulus on which the vase is positioned. The summoning of the deathly shadows is done by first knocking three times on the floor in front of the vase, then reciting the relevant formulae and invocations to the Lord of the Dead and the shades of the chthonic realms.

After the calling of the powers, a suitable libation, such as red wine, absinthe, rum, spring water or, in certain extreme cases, blood, is sprinkled upon the vase, the raised pole, the crossed bones and the candle-bearing skull. This is followed by the burning of an incense blend consisting of myrrh, wormwood, sandalwood and patchouli. The smoke of this burnt offering serves to facilitate the manifestation and embodiment of the discarnate powers that the fetish-pole serves as a bridge to. As the final step, the candle of the flame-bearing skull is lit and the chthonic forces are fully summoned with the help of esoteric formulae, invocations and prayers.

The fetish-pole of deathly shadows is thus activated to attract and draw up the chthonic currents linked to the elements that its 'roots' are planted in, through the powers of the sigil and the soil (earth),

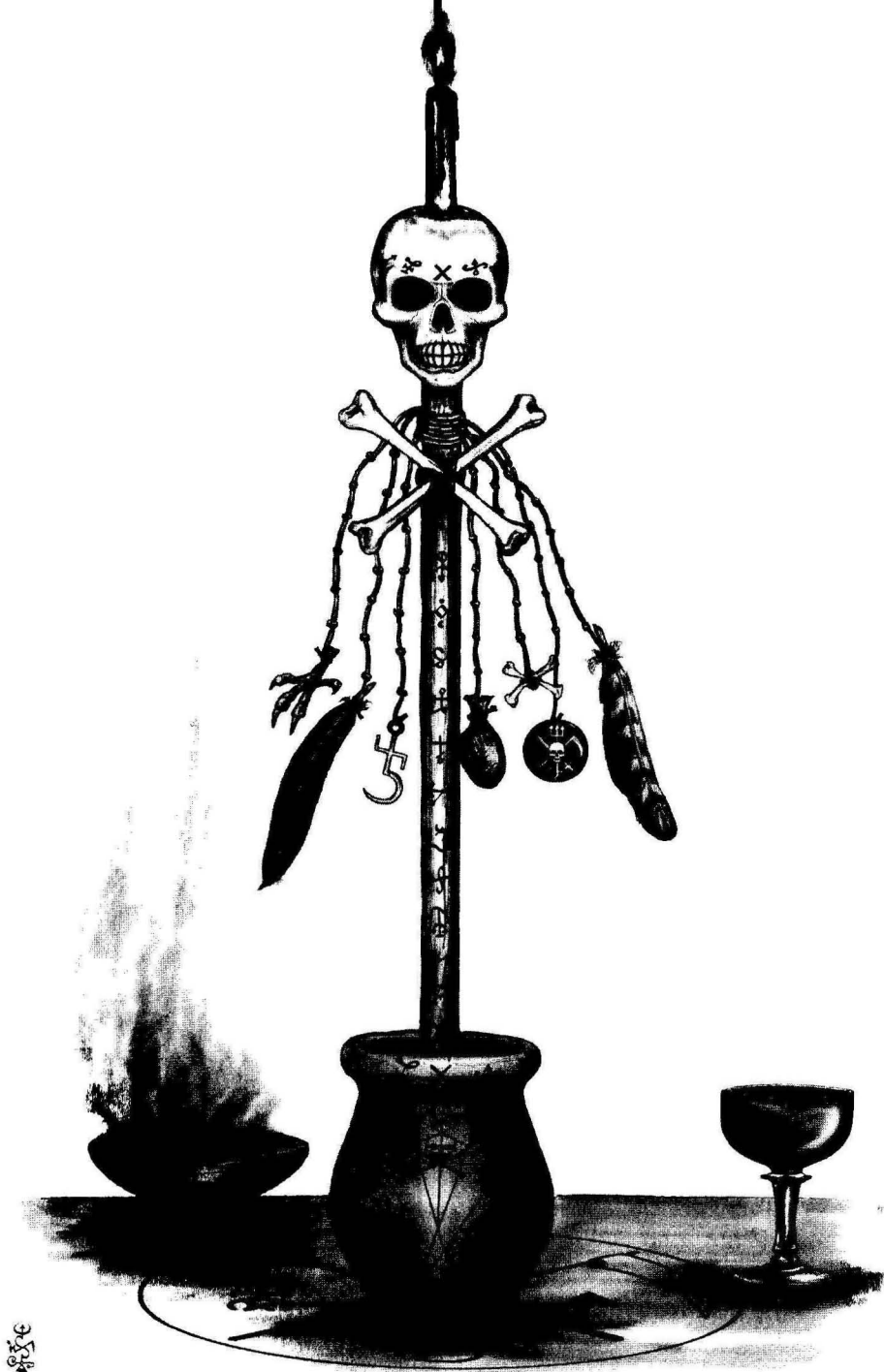
the libation offering (water), the smoke of the incense (air), and the flame of the skull (fire). The lighting of the candle on top of the pole signals the full opening of the vertical road to the spirits and the shades, which through the light of the candle and the smoke of the incense can then take subtle forms and commune with the one who has summoned them. It is customary at that point to light a cigar as an offering to those who have risen. The smoke of the cigar is blown in the direction of the flame-bearing skull, in order to strengthen the shadow currents that are manifesting through it, and the smoke itself is utilized as a medium for wordless communication and spiritual manifestation.

The work with the fetish-pole is closed by the spirits being given the license to return to their own abodes. The flame of the skull is snuffed out in the name of the Master of the Black Cross, and the extinguishing of the candle signals the closing of the vertical bridge and the gate that stands between the living and those who dwell beyond the darkness of the graves.

The fetish-pole is kept hidden underneath a protective black veil, and is uncovered only when it is to be used as the bridge to the realm of the dead, and on Monday nights when it is fed with tobacco smoke and libation offering, which is often sprayed over the whole length of the pole, as well as on its flame-bearing skull. During these feedings, the candle of the skull is usually not lit, as that is something reserved for the full opening of the vertical path.

Within certain, much more advanced, workings a real human skull belonging to a murderer (representing the First Killer) or a murder victim (representing the first amongst the dead) is used and placed on top of the pole. Such a skull must have been attained and consecrated according to the esoteric tradition, and its use in this context can potentially strengthen the power of the fetish-pole tenfold; but it can also, if not used and controlled correctly, bring ruin and death to its owner. Because of the secret aspects of such workings not much more can be disclosed about them in this or any other book. Those who are destined to work with such fetishes of power will receive the necessary knowledge and license to do so directly from the Master.

The Altar of the Dead



Veneration of the ancestral shades of the Fiery Bloodline is an important part of the necrosophic cult of Qayin and there are many different workings connected to calling, feeding and communion with the Mighty Dead. These practices can exoterically be compared to those of the cults of the dead existing within other traditions in which the souls or shades of the departed are honoured and given certain specific offerings believed to nourish them in their post-mortem existence and strengthen their influence over, and manifestation amongst, their living descendents.

The difference between the ancestral veneration of the Qayinitic cult and that of other traditions is that the focus of one's cultivation is placed on Spiritual Ancestors, instead of dead family members whom one is often only related to through flesh, but not through the Spirit. The Spiritual Ancestors are the ones that are of the Blood of Qayin, the Blessed and Mighty Dead that, in life, walked the path of transcendental transgression and unlawful becoming, similar to one's own chosen path. Qayin is believed to be the true forefather of all witches and those with an awakened Spirit, and because of this, it is only those Mighty Dead of His Blood that one ritually cultivates and seeks contact with.

This does not necessarily mean that all of the dead with whom one had earthly blood ties must be excluded from the ancestral veneration. In those rare cases when others amongst the dead are deemed to be useful for one's magical practice and spiritual growth, it is possible to include them in certain aspects of the workings of the Altar of the Dead.

This contact with the dead has as its primary aim to develop and strengthen one's mediumistic abilities, which are needed in order to gain the Necrosophic Gnosis that is sought through the necromantic workings and communion with the chthonic spirits. The dead who serve Qayin also possess great knowledge that one can partake of, both through dreams and in the awakened state. Therefore, their powers can also be used, when need be, to manipulate and place ideas inside the minds of others.

The workings with the dead can be done in many different ways, but in contrast to the more extreme necromantic workings that are usually conducted in graveyards, the dead can also be worked with inside the walls of one's own home, through the altar dedicated to the Blessed Dead.

This Altar of the Dead, which is completely separate from the altar of the Lord of Death, serves as a gateway between the living and the dead. Unlike the more aggressive rites of necromageia in which the dead are summoned, commanded and forced to do one's bidding, the workings performed through the Altar of the Dead are much more respectful and without any element of constraint or coercion. This difference is based upon the aforementioned fact that the shades invited and invoked through this altar are those of one's own true and sacred ancestry. This is also the reason why it is both possible, and desirable, to have such a point of ingress for the dead inside one's own place of dwelling.

The dead who are worked with in this 'familiar' manner are not to be confused with the threatening and obsessive dead that are used within certain malefic workings of the cult, for those shades of the spiritless dead are never venerated in same way as the Mighty Dead, and when those predatory shades are given offerings as payment for their dark work, it is always done in their own place of dwelling, amongst the tombs of the cemetery.

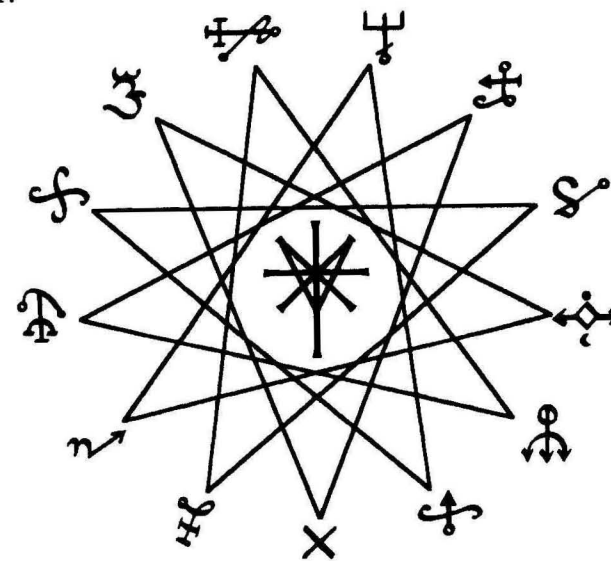
All objects that are used within the context of giving to the dead, such as drinking vessels, plates, bowls, candleholders and ashtrays, must be bought for that specific reason and be unused by oneself.

To serve the food of the dead on a plate that one has eaten from is taboo and viewed as an act with consequences similar to that of offering one's own life-force to the hungry dead, which can lead to both sickness and death.

The Altar of the Dead can be built directly on the floor or on a table, and should ideally be placed against the northern or western wall of the house. It is not advisable to place this altar in one's bedroom, for there is a risk that the effect the dead can have on one's sleep and dreams will become too overwhelming with time, causing both physical and mental fatigue. It is also not wise to place this altar under direct sunlight, as the rays of the sun can have a banishing or exhausting effect on the shades of the dead.

The following is a description of the traditional altar setup for the cultivation of the ancestral shades:

On the back end of the altar, close to the wall, three white or three red candles are positioned inside suitable candleholders. The following sigil, called the Gate of the Dead, is placed in the centre of the altar:



The Gate of the Dead

The Key Sigil around the Gate of the Dead serves the purpose of keeping the gate open and maintaining the power of the liminal point in the centre of the sigil, which acts as the open path between the living and the Blessed Dead.

The Gate of the Dead sigil is painted on a cleansed sheet of paper, parchment or some other suitable surface, with black ink into which the ashes of burnt myrrh and wormwood have been mixed. Alternatively, the sigil can be painted or marked in other ways on a round, plate-sized clay tablet or wooden disc. This clay tablet or wooden disc must be consecrated through the smoke of myrrh and wormwood incense, and the sigil itself must be traced with the aforementioned ink. In certain cases, when a wooden altar table is used, the whole sigil is carved or burnt into the centre of the table, which is then consecrated by being aspersed with a strong myrrh and wormwood tincture.

In the middle of the sigil, on its central cross symbol, a large cognac glass is situated. A piece of clear quartz crystal is placed inside this glass, then it is filled to its rim with the Water of the Dead.

Also positioned on the altar around the central sigil, should be a coffee cup, a small plate for serving sweets, a bowl for food offerings, a special glass for alcoholic libation offerings, a brazier for incense burning, a box of matches, an ashtray, and a packet of cigarettes or cigarillos. If pictures or symbols representing the dead that one works with are used upon the altar, they are usually placed to either side of the three candles.

The work with the Altar of the Dead is conducted on Mondays, usually between 21:00-00:00. The first time the Altar is used, the work should be initiated by fumigating the whole altar and all objects placed upon it. The incense blend used must consist of 3 parts wormwood, 3 parts myrrh, and 3 parts sandalwood.

In connection to the first invitation and invocation to the Mighty Dead, one must serve a food offering, liquor, water, black coffee, sweets, bread, incense and tobacco. It is very important to

remember that the dead hate salt, so one must make sure that all food items served on the altar are unsalted. It is for this same reason that one should avoid even keeping salt close to the Altar of the Dead.

Before the three candles are lit, the glass which has been placed upon the Gate of the Dead sigil must be filled with water, to which three drops of wormwood tincture are added in order to strengthen the open gate to the realm of shades.

All rituals that have as their aim to call upon the dead or the chthonic spirits must be initiated by knocking thrice with the left hand upon the ground or the altar. One can alternatively stomp on the ground three times with the left foot, or knock three times upon the altar table with the tip of a wand held in the left hand.

The wand used for the workings of the Altar of the Dead is not the same wand as the Bellicum Wand of Qayin, which has the power to coerce and conjure the dead to do one's bidding. The wand for the calling of the Blessed Dead is a circa 50cm long branch taken from the rowan tree. In contrast to the blackthorn's aggressive powers to control both the living and the dead, the rowan possesses much milder attributes and its knock on the altar sounds out an invitation and welcoming to ancestral shades of the Mighty Dead.

After the three knocks, the candles are lit and the following invocation, or one similar to it, is recited:

I call upon the Blessed Dead, the exalted ones of my own Hidden Bloodline, in whose footsteps I, in the name of the Fire-Crowned Master, walk both in life and death!

In the name of the Once Cursed and Seven Times Blessed Qayin, I invoke you, O Mighty Shades of my True Ancestry, and ask you to be present and accept the simple offerings given by the quick to the dead!

Come forth and rise up through the Gate of the Dead, O you who

dwell in the Kingdom of Death, and, in the name of Qayin Dominor Tumulus, let yourselves become strengthened by the offerings served upon your altar and in return grant me Necrosophic Gnosis and your protection!

Come forth and bless the living who have not forgotten the mighty deeds of the Blessed Dead!

Each offering that has been placed upon the altar is presented to the dead, and they are told to partake of it and become sustained. Myrrh incense is burnt in connection to the giving unto the dead, in order to strengthen the presence and the powers of the shades. The Water of the Dead, placed on the centre of the sigil, is the focal point used during these workings, as it acts as the physical link between the chthonic astral and physical realm. This water, empowered by the drops of wormwood tincture and the quartz, possesses the power to both focus and manifest the shadow currents of the dead. A good omen is if this central glass of water becomes filled with tiny air bubbles, for this is something that has traditionally been interpreted as a sign of the presence of the spirits and the shades.

When all of the offerings have been served, the cigarette or cigarillo is lit in the name of Amiahzatan, and its smoke is blown over the whole altar and all the offerings placed upon it. When less than half of the cigarette remains, it is placed in the ashtray and left for the dead to smoke, and they are told to become strengthened by the fiery breath of Amiahzatan and, in return, grant all their blessings.

The offering of the tobacco is usually followed by a meditative contemplation on the glass of water in the centre of the Gate of the Dead, with the purpose of establishing some form of contact with the returning dead. The working is closed by praising the ancestral shades. The three candles are left to burn down, as a final offering to the dead, who will feast upon their offerings as long as the altar candles are burning.

The food offering is to be left upon the altar for at least 24 hours

before it is discarded in a forest or taken to a cemetery and placed upon a grave. The other offerings, like the sweets, tobacco, liquor, coffee and water, can remain on the altar until the following Monday, when they are to be discarded in a similar fashion as the food offering, and replaced with fresh ones.

The offerings that must be given each Monday before midnight are the three candles, the Water of the Dead, incense, coffee, and unsalted bread or sweets. Liquor, tobacco and proper food offerings are often reserved for special holy days and feasts, or as payment given in return for some specific blessings bestowed by the 'familiar dead'.

The holy day that plays a very important role within the cult of the dead is October 31st, which, according to the ancient tradition, is the night when the veil between the living and the dead is at its thinnest and the gates of the underworld are opened. On the night of October 31st, all the traditional offerings are served and the dead are invited to return and partake of the feast that has been prepared for them. After midnight, the workings with the dead are ended and the rituals of their Master are initiated, as that night also belongs to Qayin Dominor Tumulus.



The Altar of the Dead

It is customary to leave the offerings that have been given on the night of October 31st on the altar for two full nights. Then, on the night of November 2nd, they should be brought to the cemetery and laid out, together with other fitting gifts, amongst the graves of the dead.

Working with the Altar of the Dead in the ways described in this short text has many benefits. It can quickly and effectively contribute to the awakening and development of one's mediumistic abilities, as well as grant further insight into the mysteries of death and the dead. The correct way of working with the shades and a respectful attitude towards the dead will also result in the strengthening all future magical work that channels power from the dead, and can open up many roads and gates that had before been closed. The cultivation of the powers of the Mighty Dead is another step in the Great Work that has as its aim to give the initiate the opportunity to partake of the illuminating powers of death while still alive.



The Magic of Tobacco and the Tincture of Amiahzatan

A very important element within the sorcerous workings of the cult of the First Harvester is the tobacco. Tobacco is one of the plants whose daemon is allied with the Scythe-Bearer and is used in almost all rituals of magic that are conducted within His cult. Like all other plants, tobacco is believed to possess both an angel and a daemon. It is that daemoniac shadow of the tobacco that is strongly connected to Qayin Messor and who, according to tradition, is one of His strongest 'spiritus familiaris' within the Green Kingdom.

This familiar daemon, whose true name of power is Amiahzatan, is one of the shadows that were cast from the Nightside Garden into the fields of Malkuth when the blood of Abel watered the earth. It is known to manifest itself, often in sinister and grotesque shapes, through the medium of smoke. Red flames burn in his hollow eyes when he takes form within the serpentine smoke, and his fiery breath can bestow prophetic visions and power, but also slow and painful death.

Amiahzatan is ever faithful to Master Qayin and is, therefore, willing to lend his aid to all who are of His Blood. He is invoked in order to strengthen, through fire and smoke, the energies that harmonize with or are close to his own sphere of influence. Fire and smoke are, however, not the only mediums through which his powers are manifested, for tinctures, infusions and oils linked to tobacco can also be used to channel, focus and direct his fiery essence. The magical attributes of the mighty Amiahzatan are many, and often cross the devouring and hot flames of Mars with the darkness and

icy cold of Saturn.

Amiahzatan possesses the power to command lesser spirits and can establish contact with the dead and conjure up their shadows. With the help of tobacco smoke, he can create bridges to other realms of existence, and raise a pillar of smoke that can be used by the dead and other spirits of the underworld as a ladder to climb up to the world of the living. He can, in a similar fashion, also raise the smoky pillar towards the upper worlds of the heavens and facilitate the descent of higher spirits that are invoked.

Amiahzatan can also use the smoke of the tobacco as an element through which he shapes tangible forms for the manifestation of formless spirits, or to carry forth and embody the will of one who employs his fiery winds in the correct manner within the sorcerous arts. He is also capable of evoking the essence of fire through the element of air, commanding legions of rampant spirits that manifest their powers specifically through air, smoke and fire.

Focused by the powers of Amiahzatan, tobacco can further be used to feed and strengthen hungry shades of the dead and other earthbound spirits who often need to become 'heated up' before one can engage them in magical work in an effective way. But tobacco smoke can also substantiate the fiery breath of Amiahzatan, and focus his devouring aspects in order to banish unwholesome spirits and thoroughly cleanse the auric body of all impurities. It can also be used for the fortification of spiritual manifestations during both the rites of invocation and evocation. Tobacco smoke generally amplifies mediumistic abilities and is, therefore, often used within the context of different forms of séances.

Tobacco smoke can also mirror astral visions and, thus, it can be used in the rites of capnomancy and oneiric magic. It can channel the fires of both Mars and Saturn (the hot flame of life and the cold flame of death) and, through the agency of the Lord of Death, it can be used within workings that are meant to bring life to the dead or death to the living.

Tobacco also has the ability to strengthen and focus the powers of other plants. Because of this, its smoke can act as an aimed arrow that carries with it any spell or magical expression of will towards its intended target. It can also, through the power of Amiahzatan, fortify all fumes used within works of magical aggression, and effectively focus the Mars-Saturnian energies that are channelled during rituals of vengeance, punishment and fatal malediction.

In connection to the creation of talismans and fetishes, the breath of Amiahzatan, manifested through the smoke of burnt tobacco, can be used in order to direct and link the intended power or spirit to its physical representation. It can also awaken the slumbering power within both the living and the dead, and is well known for its quickening abilities.

Furthermore, the powers of Amiahzatan, manifested through the essence of the tobacco, can also dominate and control both humans and spirits and he is, therefore, within certain contexts, known as 'the great dominating spirit'.

It must be emphasized that Amiahzatan is a very volatile and easily offended daemon that mercilessly punishes all those who desecrate his powers and the mysteries of his green guise through the sacrilegious misuse of the holy tobacco. His foremost curses against the profane who disrespectfully abuse the leaves of the tobacco are weakness and lack of will, addiction, loss of life-force and slow, painful, death often caused by cancer and other related lung and heart diseases.

Within the Qayinitic cult of death, all of the aforementioned powers of the tobacco are enhanced and focused through the use of a secret tincture that, in the name of Qayin Messor, conjures forth the full sorcerous might of the great Amiahzatan. This Tincture of Amiahzatan is used to anoint and moisten the tobacco or to 'dress' the cigars that are used within the invocations or evocations of the powers of Amiahzatan.

The following elements and components are needed for the making

of the magical Tincture of Amiahzatan:

- * 2 black candles and 1 green candle
- * box of matches
- * 1 large dark cigar
- * 1 empty, dark-toned glass bottle, circa 700cl, with air tight cap
- * small paint brush
- * 1 small can of red waterproof paint
- * 1 teaspoon dark honey
- * 1 teaspoon storax resin
- * 1 teaspoon patchouli powder
- * 1 teaspoon mugwort
- * 3 teaspoons myrrh
- * 3 teaspoons wormwood
- * 7 whole pieces of cinnamon bark
- * 7 dried sloe/blackthorn berries
- * 7 dried blackthorn leaves
- * 7 teaspoons dried tobacco leaves
- * 7 black beans
- * 21 whole cloves
- * 1 bottle of Cognac or Single Malt Whiskey

1. On a Monday night, before midnight, draw or mark the Falx Bellicum Sigil on the floor in front of the altar, and place the two black candles to the left and right lower sides of the outer rim of its thorn circle, and the green candle on its upper part, so that the three candles mark the points of a triangle of manifestation around the sigil.

Wait until the stroke of midnight and open the ritual in traditional fashion by knocking thrice, reciting the Formula of Calling, and lighting the three altar candles of Qayin. Invoke the powers of Qayin Messor and ask Him to grant you the blessings you need in order to make the Tincture of Amiahzatan. Burn myrrh incense upon the altar, and exclaim:

Salve Qayin Qatsiyr!

Salve Qayin Messor!

Salve Qhabil Al-Akhdar!

2. Take three matches from the matchbox and draw them simultaneously on the striking surface of the box. Use the three burning matches, held in your left hand, to light the cigar in the name of Amiahzatan. Pick up the empty bottle, remove its cap and blow the smoke of the cigar directly into the bottle, and intone the following formula that calls forth the daemon of the tobacco:

Ahtasha Bahym Koa Amiahzatan!

Repeat this procedure thirteen times. When you have blown smoke into the bottle and intoned the formula for the thirteenth time, the empty bottle will have become cleansed and also dedicated to Amiahzatan. Through the power of the smoke and the formula, the essence of Amiahzatan is called forth and linked to the bottle that the elements of his tincture are to be mixed within.

Let the accumulated ash from the tip of the cigar fall down into the bottle and exclaim:

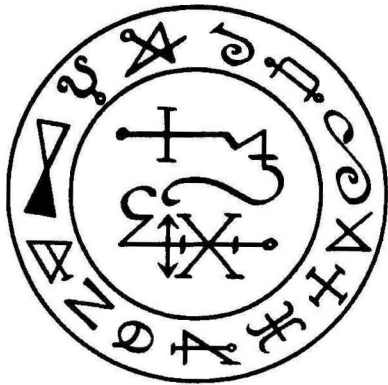
Salve Amiahzatan!

Take seven additional puffs off the cigar, blowing the smoke over the central altar statue, and say:

Salve Qayin Messor, Mortifer et Occisor!

Place the remaining part of the cigar in the altar ashtray.

3. Use the red paint and the small brush to paint the Sigil and Conjuring Circle of Amiahzatan on the front of the bottle, while at the same time calling upon his powers by mentally repeating his formula.



The Sigil and Conjuring Circle of Amiahzatan

4. Place the bottle in the centre of the Falx Bellicum Sigil and light the three candles placed around it. Start by lighting the lower right candle, followed by the lower left, and finally light the green candle at the top, and exclaim:

Salve Qayin Qatsiyr!

Salve Qayin Messor!

Salve Qhabil Al-Akhdar!

Pour the honey, storax, patchouli, mugwort, myrrh, wormwood, cinnamon bark, sloe berries, tobacco leaves, black beans, blackthorn leaves and cloves into the bottle. Each time you place one of the components inside the bottle, you must say:

I give this/these _____ (insert the name of the component that is being placed inside the bottle) as an offering to the mighty Amiahzatan, in order to create the blessed tincture that, through his blessings, shall focus and strengthen all the magical powers of the holy tobacco!

I sow this seed in the name of Qayin Messor, so that I may reap the powers that only the Tincture of Amiahzatan can bestow!

Hail Amiahzatan!

5. Open the Cognac/Whiskey bottle and carefully pour its contents into the bottle of Amiahzatan, until it is almost full, and say:

I water the seeds sowed in the vessel of Amiahzatan, so that I may reap the tincture of Liquid Fire and Burning Smoke!

Put aside the emptied Cognac/Whiskey bottle and cap the bottle which now holds all the ingredients so that it is securely shut. Lift up the bottle in your left hand and shake it forcefully, while you chant the formula of Amiahzatan seven times:

Ahtasha Bahym Koa Amiahzatan!

Return the bottle to its place in the centre of the Falx Bellicum Sigil, and say:

Mighty Amiahzatan, by the Poisoned Sickle of the First Harvester I, NN, ask you to bless the contents of this bottle with your spiritual power and black magic, so that the tincture created in your name, through your formula and the power of your sigil, shall become linked to your fiery essence!

Imbue this tincture that I have connected to your powers through my rites and offerings, and let it become a potent link between my will and your might!

Amiahzatan, in the name of Qayin Messor, I ask of you, let now your fire and smoke permeate the contents of this bottle and bind it to the black essence of your own Spirit!

Salve Amiahzatan!

Meditate for circa 30 minutes over the powers that you have called forth, and feel and see them gather around and within the bottle of Amiahzatan, filling it with fire and smoke.

End the meditative contemplation by exclaiming:

Hail Qayin Qatsiyr!

Hail Amiahzatan!

6. Give praise to Master Qayin and thank Him for the protection, help and blessings that He has granted you during your work, then extinguish the altar candles. Let the three candles around the bottle of Amiahzatan burn down and when their flames have become extinguished, wrap the bottle in a black cloth and place it in front of the altar.

7. After the stroke of midnight on the following night, bring the bottle with you to a cemetery and bury it inside a grave. The burial of the bottle must be conducted in the same fashion as described in the instructions given in 'Buying the Soil of the Dead' and you must pay the grave that you bury the bottle in with the same kinds of offerings.

Dig a hole in the middle of the grave and place the bottle inside it. Place seven coins around the bottle, and recite the following calling:

In the name of the First Reaper, the First Murderer, and the First Gravedigger, I, NN, call upon the mighty Amiahzatan!

In the name of Qayin, I call upon the Triple Flame of the Underworld and open up the closed path to the Mighty One, who rides upon Hell's hot winds!

I call upon the powerful daemon of fire and spirit of smoke, Amiahzatan!

Ahtasha Bahym Koa Amiahzatan!

Descend into this opened grave, O fearsome daemon of tobacco, and, with your Spirit, imbue the tincture that I have prepared in your holy name!

In the name of Qayin Dominor Tumulus, permeate the blessed tincture with your fiery presence, so that I, who serve your Master, shall be able to channel your full strength through its empowered and holy

drops!

Amiahzatan, bless and consecrate the contents of this bottle, marked by your own sigil, and by the Mighty Dead and the Left-Handed Harvester of the fields of death, connect now its liquid form to your own fiery essence!

Ahtasha Bahym Koa Amiahzatan!

Cover the bottle with soil and pour the liquor, as a libation to the dead, in a circle around the spot where the bottle lies buried. Place the white and the black candles side by side in the centre of the circle that was created by the libation offering, light them with a match, and say:

I give you the flames of life and death and strengthen your power, which now runs through the Tincture of Amiahzatan!

Light the cigar with a match held in your left hand. Blow its smoke seven times over the place where the bottle lies buried and say:

In the name of the First Grave Digger, accept now this smoke that strengthens your powers and in return let your shadow strengthen the manifestation of Amiahzatan!

Place the cigar on the matchbox in front of the two burning candles, give thanks to the dead, and exclaim:

Salve Amiahzatan!

Salve Qayin Dominor Tumuli!

Salve Qayin Messor!

Salve Qayin Mortifer!

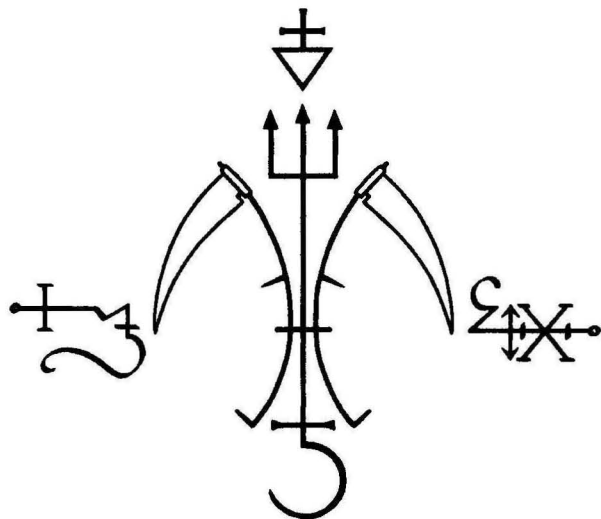
Take three steps back, turn around, and, without looking back, walk towards an exit (it must be a different gate than the one you entered the cemetery through). Throw three coins over your left shoulder before you step out through the threshold, as an offering to the restless dead and the three-headed guardian of the cemetery gates.

8. Return to the cemetery on the following Saturday night and, after the stroke of midnight, dig up the bottle from its grave. Once again, you must follow the same protocol as you would in the context of the buying of soil from the dead and pay with the traditional offerings, but instead of soil, you are buying back the tincture that now is fully charged with the powers of both Amiahzatan and those of the whole cemetery.

When you once again have given the seven coins, the libation offering, the candles and the cigar, take three steps back and leave the cemetery in the exact same way as before.

9. Filter the tincture, press the marc, remove all solid elements, and pour the pure tincture back into its own bottle. Save the pressed marc and dry it. These filtered elements can later be made into a powder and mixed with tobacco to be used as an evoking incense of Amiahzatan.

Wrap the bottle in a new, black, silken cloth on which the following symbols have been marked with white paint or embroidered with white silken thread:



Keep the tincture of Amiahzatan close to the altar of the Lord of Death and use three, seven or thirteen drops of it during the sorcerous rites that are to be conducted with the help of the powers of the tobacco and its mighty daemon, Amiahzatan. If a smaller cigar is to be dressed with the tincture, then not more than three drops should be needed. Let the drops fall in the palm of your left hand and intone the formula of Amiahzatan seven times for general magical workings, or thirteen times for the rituals of death and malediction. Ask Amiahzatan to grant his blessings and power to the work that you are going to use the tobacco for, and carefully roll the cigar back and forth in the palm of your hand, so that it becomes moistened by the powerful drops of the tincture.

Light the anointed cigar with the help of three matches held in your left hand, by drawing all three simultaneously on the striking surface of the match box. The tobacco burnt in the name of Amiahzatan with the purpose of channelling his dark powers should, according to tradition, always be given fire to by three matches/three flames. The three flames are symbolic reflections of the Threefold Chthonic Fire that crowns the Lord and Master of Amiahzatan himself, therefore, this is an important detail within these rites.

If loose tobacco is used instead of cigars, a similar method can be used for the anointing and blessing of the tobacco with the drops of Amiahzatan's tincture.

It is also important to remember that Amiahzatan must be called upon in the name of Qayin and, ideally, this is done in front of His altar. It is equally important to understand that all profane use of the sacred leaves of tobacco must be given up before one can work with its wrathful daemon. A person allied with Amiahzatan can only smoke tobacco within the context of magical workings and/or in connection to the sacrificial rites dedicated to the spirits that are nourished by its smoke. All disrespectful use of tobacco will generally incur Amiahzatan's terrible wrath, but he is known to be particularly harsh on those who have tasted his true powers and still fall back into their profane ways.

During the magical workings carried out with the help of tobacco smoke and the powers of Amiahzatan, you must focus on your will and feel its power contract and become intensified, as you inhale the smoke from the anointed cigar or pipe tobacco. The smoke that you inhale is to be imprinted with your will, your emotions, your thoughts and your visualization. Each inhalation of smoke must act as an accumulation and concentration of the tobacco's, Amiahzatan's, and your own magical power that, when exhaled, is forcefully discharged towards the target or the goal of the ritual.

Each inhalation can also be charged with a silent prayer, which is then delivered to the deity, through the agency of the smoke that you exhale. The inhalation of the smoke can also be likened to the alchemical process of Coagula, and the exhalation to the Solve. You give form to, and bind the power of your will to the inhaled smoke and aim, focus and discharge it, like a straight arrow, through its exhalation.

The smoke can, for example, be blown towards sympathetic links to that which you want to affect with the powers of the tobacco and its daemon, or, alternatively, the smoke can be visualized as blowing towards, and finding, the person or situation that the spell is meant to affect and manipulate.

For instance, during a cursing ritual, you can use an effigy that represents and is linked to your enemy. With each inhalation, the tobacco smoke is charged with all your hatred and will to punish or eliminate the target, and then forcefully blown over the effigy.

In certain traditional workings of baneful magic, seven long needles are dipped in the Tincture of Amiahzatan, and then used to pierce the lower half of a cigar, while you intensively focus on the strong hatred that is felt against the target of the curse. The negative energies, along with the will to cause pain and death are thus projected through the anointed needles into the cigar and Amiahzatan is called upon to carry out the curse. The cigar is lit with the usual three matches and, with each inhalation, the venomous currents are focused upon, given form to, and aimed at the target. The fiery and

accursed breath is then exhaled towards the target or over some sympathetic link or representation. Each exhalation is also followed by intense visualization during which the target is envisioned being afflicted by the poison that has been delivered to him/her by Amiahzatan. When enough of the cigar has been smoked that the needles which have been stuck into its lower end start to fall off, they are picked up and violently stabbed into the link or representation of the target, in order to fully deliver the curse.

For situations in which you need to control and dominate another person, you can use a cigar that has been dressed with Amiahzatan's tincture and charged with the will to control, rule and dominate. Light the cigar in the traditional fashion when you encounter the target of your spell and discreetly blow the smoke towards him/her. Within this context, the tobacco smoke acts as an amplifier of the powers of your own will, while adding to it the powers of both the tobacco and the daemon, Amiahzatan. Still, the smoke must also be charged with the help of concentration, visualization, formulae, words of power and other ritualized expressions of will.

In addition to the techniques already hinted at here, there are many other ways to evoke and manifest the powers of Amiahzatan himself. Another effective method is the use of the Smoke Vessel, which is actually just an additional bottle of Amiahzatan that acts as the focal point during rituals that have as their aim to manifest him within the form of tobacco smoke.

The following is a short instruction on how the Smoke Vessel of Amiahzatan can be employed in the context of his evocation:

Take a suitable, clear glass (see-through) bottle and on the front side of it, paint the sigil and conjuration circle of Amiahzatan. Cleanse and dedicate this bottle with the smoke of a cigar, in the same fashion that you did with the bottle of the Tincture of Amiahzatan. Use ash collected from cigars that have been given as offerings to Master Qayin to mark a triangle of manifestation on the floor, or some other suitable surface, like a black cloth or sheet of paper, in front of the altar.

Cleanse a red candle with the tincture of rue and carve into it the thirteen symbols found within the double circle of the Sigil of Amiahzatan, then place the inscribed candle on the apex of the ashen triangle. Cleanse two black candles in a similar fashion as the red candle, and inscribe upon each of them the formula of Amiahzatan. Place these two candles on the lower right and lower left points of the triangle.

Draw blood from the index finger of your left hand and, as you chant his formula, use a quill pen dipped in your own blood to draw the sigil and conjuring circle of Amiahzathan on a piece of cleansed parchment or paper. Roll the piece of parchment tightly into a small scroll and drop it inside the empty bottle. Place the marked bottle containing the blood-drawn sigil in the centre of the triangle and light the three candles around it. Light the lower right candle first, followed by the lower left candle, and finally light the upper red candle.

Consecrate and dress the cigar or loose tobacco that you are going to use with drops of the Tincture of Amiahzatan, while imprinting the etheric energies with your will and the purpose of the ritual that the tobacco is to be used for. Call upon Amiahzatan with the help of his formula, but also through invocations and prayers that, in the name of Qayin, ask for his manifestation. Proceed by lighting the tobacco with the usual three matches held in the left hand and, in the name of Qayin Messor, offer its smoke as a medium for manifestation and as an offering to Amiahzatan.

Mentally intone the formula of Amiahzatan in order to charge with power each inhalation of smoke, then blow the power-charged smoke of the cigar seven times towards the sigil marked upon the bottle. After the seventh exhalation of the formula embodied within the smoke, you will feel the presence of the daemon Amiahzatan, as his energies will start to manifest inside the ashen triangle of manifestation. Welcome him by exclaiming:

*Hail Amiahzatan,
Mighty Daemon of Tobacco and Fearsome Angel of Smoke!*

Lift up the bottle in your right hand and take seven additional puffs off the cigar you hold in your left hand. Charge each inhalation of smoke with the formula and the visualization of the central part of the Sigil of Amiahzatan, and direct each exhalation of the evoking smoke straight into the opening of the bottle. After the seventh exhalation, when the bottle is filled with smoke, quickly cap the bottle and return it to the centre of the triangle.

Focus both your body's and your mind's eyes on the smoke that wraps around itself and twists inside the closed bottle and vibrate the formula of Amiahzatan seven times. Direct the vibrations of the formula towards the bottle and see the smoke, in a subtle but apparent way, start to embody the daemon of the tobacco. Welcome him in the name of Qayin, explain the reasons for why you have evoked him, and tell him what it is that you want him to help you with.

After having communed with him, and hopefully established astral and mental contact with his manifested aspect, remove the cap from the bottle and behold the materialized essence of Amiahzatan slowly ascend through the opening of the bottle. Focus the power of your will, chant the formula, and clearly visualize the effects you want to cause through the powers of Amiahzatan.

Give praise to Amiahzatan and his Master, then extinguish the three candles in the same order of succession that you originally lit them. Re-cap the bottle and keep it, together with the candles and the bottle of the Tincture of Amiahzatan, for future workings.



CHAPTER 29

Rosarium Mortis - The Rosaries of Death

As we already have described, there are many different tools and talismans that can be used within our work in order to channel different aspects of the powers of the Skeleton Lord of Death. A very important addition to all the fetishes, talismans, symbols and sigils are the rosarium (rosaries) or beaded talismans of Qayin, which are immensely useful and act as multifaceted links to the different aspects of the Master. These different rosary talismans consists of specific amounts of coloured beads made of wood, bone, stone, ceramic or glass, which are strung on a length of waxed linen thread. The resulting beaded talismans are then consecrated and blessed by washing them in empowering baths that have been imbued with different elements connected to the aspect of the power that they are meant to act as a link to. These rites of ablution and consecration can be likened to the magical bath through which the central altar statue is ensouled with the essence of Master Qayin.

The consecrated and fully charged Rosarium Mortis (Rosaries of Death) are then employed in different ways within the sorcerous work. They are, for example, worn around the neck as talismans or placed around fetishes, magical tools or 'workings', in order to strengthen and focus the presence of the invoked or evoked powers of the Lord of Death.

The various colour combinations, the number of beads relative to the sequence in which they are strung, and the herbs, fluids, minerals, symbols and rituals used during their creation and consecration, all connect these talismans, in a very concrete way,

to whichever aspects and attributes of the Left-Handed Harvester they are intended to focus and channel.

Because the numbers 7 and 13 represent the most relevant aspects of Qayin, the beaded talismans are always based on different combinations of these two numbers, for instance, seven black beads followed by seven red beads, with the entire sequence repeated thirteen times; or thirteen black beads followed by thirteen white beads and that whole sequence repeated seven times.

Within the Qayinitic line, the most relevant colour combinations are red and black, black and white, and black and green. The black and red beads are used for talismans that have as their function to channel and strengthen the aspects of the Master that work outside the cemeteries, and are connected to the mysteries of the red and the black flame, representing the more fierce and fiery aspects of the Lord of Death. The black and white beads are used for the creation of links to, and the channelling of power from, the aspects of Qayin connected to graveyards, and the white bones and black shadows of the dead. The black and green beads are only used for rosaries that are meant to be linked to, and channel power from, the First Tiller, Qayin Messor, and are connected to the mysteries of the Emerald Flame of Gnosis.

The following are the nine primary forms of Rosarium Mortis used within the Qayinitic cult of death:

1. 13x7 black beads and 13x7 red beads (182 beads altogether). A rosarium that is used to strengthen the sorcery practiced with the aid of the Lord of Death, and contribute to the fortification of the spiritual links between the devotee and the transcendent essence of Qayin. It can be worn around the neck whenever one needs to surround one's Self with the shadow of the Master, in order to partake of both His black magical and protective powers.
2. 7x13 black beads and 7x13 red beads (182 beads altogether). A rosarium primarily used in order to magnify the portion of the energies of the Scythe-Bearer that have already been seated within

a statue, talisman or any other kind of magical fetish. It is often placed around the neck of the ensouled altar statue, in order to focus and strengthen its indwelling essence.

3. 13x7 black beads and 13 red beads (104 beads altogether) - One red bead is placed after each row of 7 black beads. A rosarium that is used in connection with the works of malediction, and which facilitates the channelling of the death-bringing powers of His bloody scythe. It can be worn as a bracelet around the left wrist during baneful rituals, placed in the form of a circle around workings, sigils and offerings associated with the summoning of the destructive powers of the Lord of Death, or hung around the neck of the altar statue in order to specifically call upon, awaken and focus His most baleful aspects.

4. 13x7 black beads and 13x7 white beads (182 beads altogether). A rosarium that is used to call upon the protection and power of Qayin Dominor Tumulus, and during any workings conducted inside cemeteries, as well as all other rituals of necromageia that channel power from the grave mounds and the shadows of the dead. It protects against the hungry dead and calls upon the protective shades of the Ancestral Bloodline.

5. 7x13 black beads and 7x13 white beads (182 beads altogether). A rosarium used in order to strengthen the powers that have been bought from the dead, from the chthonic spirits of the boneyard or from their Master. It can, for example, be placed around the neck of statues representing Qayin Dominor Tumulus or any other vessel/fetish that contains bones of the dead and/or soil from the grave.

6. 13x7 black beads and 13 white beads (104 beads altogether) - One white bead is placed after each row of 7 black beads. A rosarium used in connection with the workings of infernal necromancy and baneful necromageia, which has as its aim to hurt or kill the living with the powers of the dead. It can be worn as a bracelet around the left wrist during the summoning of the murderous shades, placed around fetishes containing the 'dark shadows' (sombbras oscuras),

or used to encircle the sympathetic links to the target of the malefica, whom the hungry dead are sent against.

7. 13x7 black beads and 13x7 green beads (182 beads altogether). A rosarium used during the invocations or evocations of the powers of Qayin Qatsiyr, in order to facilitate the channelling of His pitch-black and emerald-green fires. It is worn during all workings of green gnosis and herbal magic, and connects the wearer to the First Harvester and all the plant shades that serve as His familiars.

8. 7x13 black beads and 7x13 green beads (182 beads altogether). A rosarium used to strengthen the holy essence and presence of Qayin Messor within statues or other fetishes, such as the thorn-crowned skulls and anointed sickles in which His powers have been seated. For example, it can be placed in the form of a circle around the Falx Bellicum Sigil in order to further focus and amplify its powers, or positioned around the fetish-skulls that have been painted green with the blood of Qayin's favoured plants.

9. 13x7 black beads and 13 green beads (104 beads altogether) - One green bead is placed after each row of 7 black beads. A rosarium used during baneful rites that have as their aim to direct the powers of Qayin's most murderous plant allies and the poison dripping from His sickle to smite an enemy. It can be worn as a bracelet around the left wrist during all workings of Ars Veneficium, and is thus the talisman of the poisoner. This rosary can also be placed around sachets or powders that are to be charged with the venomous shadow of the Green Flame.

We will not give a detailed account for how these talismans are to be consecrated, as that information is reserved for those initiated into the inner mysteries of our Templum Falcis Cruentis. What can be disclosed in this book about the ablution and consecration of the Rosarium Mortis is that the empowering baths usually consist of at least six specific components that are added to a seventh element, which can be water or some other suitable solvent.

Fiery elements and herbs, such as sulphur, gunpowder, peppers

and blood, can be included amongst the components used for the consecration of the black and red rosaries. For the consecration of the black and white rosaries, elements connected to the realm of the dead, such as bone-meal, cemetery soil, certain flowers and roots, and strong rum are often used. For the washing of the black and green rosaries, plant parts, such as leaves, roots, bark, resins and seeds connected with the Cursed Garden, are usually employed into the hallowing bath.

When the rosary has been washed and fully consecrated, it is usually placed upon a sigil that corresponds to the power that it has been linked to, and left to air dry. This sigil is surrounded by a specific number of candles, all of the same colours as the beaded talisman. When the candles have burnt down, the rosarium will be ready for use. Depending on how often the rosary talisman is used, it can be suitable to re-consecrate it each seventh or thirteenth month, in order to keep it as powerful as possible.



The Sigil of Resurrection

The Sigil of Resurrection is a powerful linear spell received through the blessings of Master Qayin and the grace of the Mighty Dead. It is one of the many important tools utilized within the fetishistic cultivation of, and magical work with, the powers of the dead. This sigil represents the sorcerous acts of entry and emergence through the gate, as represented by the lid of the coffin, and is used to open up the road that leads from the kingdom of the breathless dead to the realm of the breathing.

Like all of the sigils and symbols used within the cult of the Left-Handed Harvester, the Sigil of Resurrection can be activated and utilized in many different ways. However, in contrast to the Gate of the Dead sigil, for example, which can only be used within the context of the Altar of the Dead, the Sigil of Resurrection's primary uses are connected with the marking and consecration of various receptacles and hollow fetishes, such as urns, vases, coffins, boxes, and any other types of ritual vessels that contain ashes, bones, grave soil, and/or other physical links to the shades with whom contact is sought.

The Sigil of Resurrection is most often used together with the Key Sigil of Necromancy and the insignia of Qayin Dominor Tumulus, as its essence is linked to the same sphere of necromantic sorcery that these two sigils are manifested through and established within.

The Sigil of Resurrection is often painted with the blood of a suitable animal sacrifice or with a red magical ink that has been blessed with the essences of seven different plants that possess the power to entice, arouse and call back the shades of the departed. During

certain workings of high necromancy, the sigil is also traced upon the ground, directly over the grave of the dead, with the help of a powder consisting primarily of barley meal, mixed with smaller amounts of wormwood and myrrh.

The sigil is also employed within the ritual creation of a 'Spirit Box' which is a tool used for the summoning, awakening and housing of a familiar shadow of the dead. The Sigil of Resurrection is marked upon the lid of the box with the aforementioned red ink, and the rest of the surfaces of the box are marked in a similar fashion with the relevant Key Sigil, the insignia of Qayin Dominor Tumulus, the name of the deceased, and other symbols connected to the realm of the dead. The whole box is then fumigated with the smoke of necromancy incense.

The ashes, bones and grave soil of the dead are placed within the box itself, together with different Saturnian herbs, roots and other plant parts that can strengthen the presence of the dead. A large piece of clear quartz crystal (to amplify and focus the energy currents channelled through the box), seven onyx stones, and any additional objects that bear the astral signature of the dead, such as a piece of jewelry or some other personal belonging that has been in close physical and auric proximity to the dead are also put inside the box.

Three round mirrors are glued to the inside of the lid of the Spirit Box, in order to reflect back and contain the power accumulated inside it, via the various objects and sympathetic links.

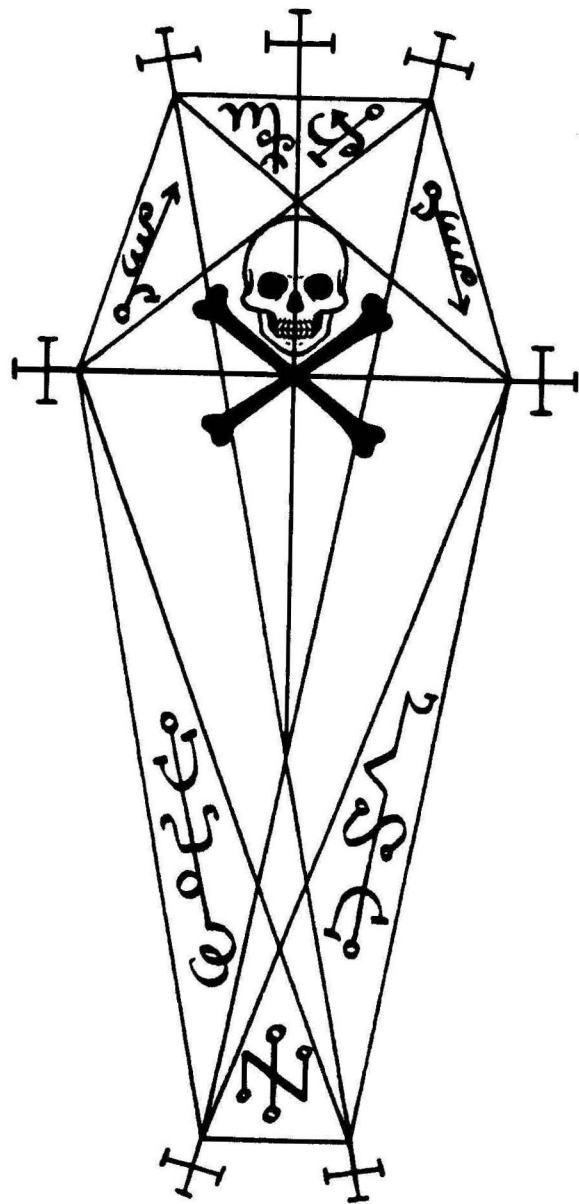
The box is then placed before the altar of the Lord of Death, and His hallowed statue is placed on top of its closed lid. With the help of the smoke of wormwood, myrrh and tobacco, together with other suitable offerings, including seven glasses filled with cool water and seven red candles placed and lit around the box, the shadow of the familiar dead is called upon and led to, and through, the Point of Sympathy that has been opened up for it through the magical structure of the Spirit Box and the powers of the sigilic spells and conjurations.

Thus, the shade of the dead becomes connected to the very foundation and astral structure of the Spirit Box and can be made to manifest in different ways, in order to communicate, impart knowledge, and lend its power to the workings of necromageia. When the shade has been fully seated within the box, its powers are activated by three knocks upon its lid. The Spirit Box must always be opened in the name of Qayin Dominor Tumulus.

The box is kept upon the Altar of the Dead, and its shade receives its offerings on Monday nights. As with the other venerated dead, the conjured shades are fed offerings of incense, candles, tobacco, liquor, sweets and unsalted food, all intended to strengthen and activate their power and make them ready for sorcerous work.

To bind a shade unto oneself in the above-mentioned fashion is very powerful, but it is also a potentially dangerous way of working with the dead, for if the owner of the Spirit Box lacks the ability and knowledge needed to handle, focus, strengthen and control the seated shade, he risks becoming vampirized by it.

The workings of the Spirit Box are but one example of the many different ways in which the Sigil of Resurrection can be used for the practice of magic. It is only through one's direct contact with the spiritual essence of the Lord of the Dead that true gnosis regarding the more hidden applications of the wordless spells and linear formulas of calling contained within it can be acquired. One method for gaining further insights into the mysteries of this sigil is, therefore, to contemplate its form in front of the altar of the Master. Through meditations, prayers and invocations, one can seek the illumination which is only bestowed upon the blessed, by the dark flames which crown the skull of the Lord of the Shadow of Death.



The Sigil of Resurrection



Qayin's Wand - The Sceptre of the Shadow of Death

According to tradition, the Lord of Death in His aspect as the Master of All Grave Mounds is known to manifest himself with a blackthorn wand held in one hand, instead of the bloody scythe or sickle, which are His more well-known tools and symbols. The blackthorn wand, as a symbolic representation of Qayin's dominion over the shades of the dead can, within this context, be compared to the sceptres and wands of certain other gods of death. It is with this 'Bellicum Wand' that our Master governs all the restless shades and orders the dead to rise up from their tombs.

The hallowed blackthorn/bellicum wand, which is believed to become directly linked to Qayin's own Sceptre of the Shadow of Death through the correct rites, is amongst the most coveted and important necromantic tools of magic used within the Qayinitic cult of death. This wand is used within all higher forms of infernal necromancy and possesses the power to awaken, summon and command the souls of the dead.

The wand also serves as a central fetish within the cult of Dominor Tumulus, and is deeply connected to the hidden mysteries of the black cross, the first grave, the skull and the crossed bones.

On an esoteric level, the wand of Qayin must also be understood as the 'Axis Mundi of Shadows' which connects the chthonic realms to the upper worlds. It serves as a ladder for both the descent of the living to the realm of the dead and the ascent of the dead to the world of the living.

In this text, we will give a detailed account of one of the traditional rites that is used in order to consecrate the wand of Dominor Tumulus. It must be noted that the rite itself can not be carried out until the license and the blessing to do so has been gained directly from Master Qayin himself. According to tradition and the pact between the Temple and the Left-Handed Harvester, the following ritual can only be performed after a minimum of three years of intensive work and contact with the Skeleton Lord of Death.

It is only after this required period of initiatory work that it is permissible for the devotee of Qayin to petition the Master for the license, guidance and protection that will be needed before the creation, consecration and correct use of the physical reflection of Qayin's own Bellicum Wand can become possible.

Only after permission to conduct this work has been gained, through both the dreaming and the awakened mind, will it then be possible for this ritual to cause the desired effect and successfully manifest in form another portion of the Master's transcendent power. To embark upon this thorny path of shadows without the blessing of the First Gravedigger will result in nothing but the digging of one's own grave...

The following elements will be needed for the creation and consecration of Qayin's Blackthorn Wand:

- * a suitable branch of the blackthorn tree, no shorter than the length of your own arm
- * 23 coins (13 for the daemon of the blackthorn, 7 for the grave, and 3 to pay for the exit from the cemetery)
- * 2 large cigars (1 for the daemon of the blackthorn, 1 for the main work in the cemetery)
- * box of matches
- * 2 bottles of beer (1 for the daemon of the blackthorn, 1 for the dead)
- * 13 candles (3 black candles for the daemon of the blackthorn, 1 black candle for the Lord of the Cemetery, 1 white candle and 1 black candle for the dead, and 7 black candles for the grave)

- * incense blend for the daemon of the blackthorn tree (consisting of equal parts of myrrh and patchouli)
- * black silken cloth to wrap the wand in
- * myrrh oil or patchouli oil (or essential oil of patchouli mixed with castor oil)
- * black ink
- * branding tool for the marking of the sigil upon the wand
- * a piece of white chalk (cleansed, blessed and marked with 7 X-crosses)
- * brazier with charcoals (plus extra charcoals)
- * incense blend for the main ritual conducted before the tombstone altar (consisting of 3 parts sandalwood, 3 parts myrrh, 3 parts wormwood, 2 parts yew, and 2 parts mandrake)
- * a black-and-white rosarium talisman of Dominor Tumulus (made of 182 beads: 7x13 black beads, and 7x13 white beads)
- * 1 bottle spring water
- * 7 onyx stones
- * 1 bottle sweet red wine
- * 300g barley meal
- * 300g corn kernels
- * 1 loaf unsalted bread (made of barley meal, wheat flour, wormwood, honey and milk)
- * 1 bottle fresh milk
- * 1 jar honey
- * 1 bottle fresh pig's blood
- * black piece of cloth (for removing the sigil marked on the tombstone)

o. Find a suitable blackthorn tree and, on a Saturday night when the moon is in its dark or fully black phase, harvest a branch of the correct shape and size. The daemon of the blackthorn is one of the most powerful familiars of Qayin within the gardens of this world, and the reaping of the branch must, therefore, be accompanied by the proper rites and sacrifices. The offerings that must be given as payment to the blackthorn and its spirit within this context are thirteen coins, tobacco (in the form of a cigar smoked in front of the tree, or as loose tobacco that is buried in the ground, close to its roots), a bottle of beer, three black candles, patchouli and myrrh

incense, and three drops of blood drawn from the index finger of your left hand.

You must use the blood to anoint the exact spot on the tree from which the branch was cut. Stomp your left foot three times as both a salutation and a calling to the daemon of the tree, and then use the pointed tip of the branch to mark a triangle upon the ground in front of the blackthorn. Place a black candle on each of the three points of the triangle and light them in the name of Qayin Qatsiyir, as a sacrifice to His faithful and lethal 'famulus of thorns'.

Burn the patchouli and myrrh in the middle of the triangle and place the thirteen coins in a circle around the burning incense. If loose tobacco is given as an offering, it must be buried at this point, just inside the apex point of the triangle which should be pointing towards the roots of the tree you have harvested from. If a cigar is used instead of loose tobacco, you must light it in the name of Amiahzatan and as an offering to the daemon of blackthorn, smoke half of it and blow each exhalation towards the tree. Place the remaining half of the cigar close to the burning incense inside the circle of coins, then open the bottle of beer. Pour half of it in the form of a widdershins circle around the triangle, then place the bottle inside the triangle, to the left of the incense.

In a silent prayer to the daemon of the blackthorn, ask him to accept your offerings, in the name of Qayin, as payment for the branch you have taken from the tree, and to bless your work by lending power to all of the rites that you will conduct in connection with your workings with the blackthorn wand.

Wrap the branch in the silken cloth, bow before the tree and the attending daemon, and give praise to Qayin Messor. Then, with your left foot first, take three steps back, turn around, and return home without looking back.

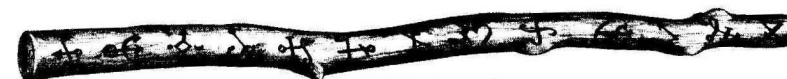
Remove the bark from the branch and save it for future workings. Use wax from the red altar candle to seal the tip of the branch that will become the handle end of the wand, and use wax from the black

altar candle to seal its pointing tip. This sealing serves to link the wand further to the powers of Qayin that are linked to the altar. It will also allow the wood to cure slowly, so that it becomes stronger in both form and essence. Place the blackthorn branch upon or under the altar of Qayin and fumigate it each night for at least one month with the smoke of the patchouli and myrrh that you burn as an offering to Master Qayin Dominor Tumulus.

After one or two months, when the branch has dried enough to be worked on further, you must remove the red and black wax that seals its tips and initiate the next step of the treatment of its wood.

For a period of one month, each Monday night after the offerings of Qayin have been given, you must fully anoint the wand with the holy oil of myrrh or patchouli, in order to fortify the wood and bless its indwelling spirit, which is linked to the great thorn famulus of Master Qayin. Alternatively, the essential oil of patchouli can be mixed with a carrier base of castor oil and used as the anointing oil. During the weekly anointing of the wand, you must invoke the powers of the Lord of All Grave Mounds, Qayin Dominor Tumulus, and ask Him to bless and empower the blackthorn wand that you seek to link to His Sceptre of Deathly Dominion.

On the Saturday night after the final anointing, the wand must be marked with the holy sigil that, through the power of sympathy, will link its form to the sorcerous might and spiritual essence of Qayin Dominor Tumulus. This marking must be done during the hour of the night when the influence of Saturn is the strongest. You must first write the thirteen parts of the Key Sigil of Necromancy vertically on the whole length of the wand with a suitable black ink. When the ink has fully dried in the smoke of myrrh incense, the written Key Sigil should be permanently branded into the wand with the help of the branding tool.



Qayin's Wand

Wrap the sigil-branded wand in its silken cloth and set it in front of the central fetish of the Master until the following Saturday.

1. On Saturday night just before midnight, take the wand and all of the other elements you will need for the ritual to a desolate cemetery. Stand before the gate of the cemetery, stomp your left foot three times upon the ground, and say:

I, NN, ask the Master of the Cemetery for permission to enter through the gate of the bone-acre!

I ask the Mighty Skeleton Spirit for the license to set foot on His land!

I ask my Master, Qayin Dominor Tumulus, for permission to step in through the gate of the kingdom of the dead!

Hail Qayin Dominor Tumulus!
Hail the Master of All Cemeteries!
Hail the King of Gûlgaltâ!

With your left foot leading, enter through the threshold of the gate and walk upon the coffin-road leading into the fields of the dead. Walk to the seventh grave that you see on the left side of the road, knock three times on its tombstone or cross with your left hand, intone the Formula of Calling seven times, and then place the black candle on the head side of the grave.

Ask Qayin Dominor Tumulus for His blessing and permission to work inside the cemetery. Explain to Him that you have come to consecrate the blackthorn wand with His chthonic fires, and that it is your will to link the wand to His Sceptre of the Shadows of Death. Light the candle with a match and gaze into its flame for about one minute.

During this period, you must open your mind for different subtle messages, signs and omens that you may receive from the Master. If all feels positive and the candle remains burning after one minute,

it will mean that you have been given the license to do the work. Bow before the flame, and exclaim, or whisper:

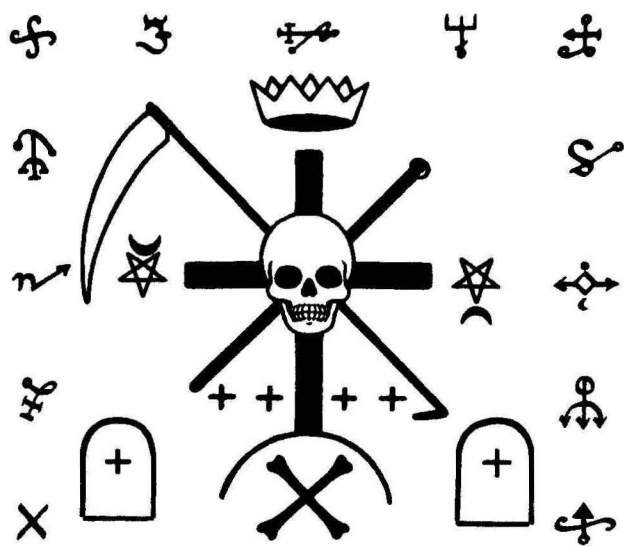
Hail the First Gravedigger!
Hail the Crowned Skeleton Lord!
Hail the King of the Mound!

Walk further into the cemetery and let the Master guide you to a fitting black tombstone which, during the ritual, will serve as your altar and the gate through which you will channel the chthonic currents.

2. Walk to the tombstone, knock three times upon it with your left hand, and ask the dead to grant you permission to work with its grave. In the name of the First Gravedigger, ask for the license to use its tombstone as your holy altar and the gate to the powers of Qayin Dominor Tumulus.

Place one black and one white candle in front of the tombstone and light them as offerings to the dead. Place seven coins in a circle around the two candles, then open the bottle of beer and use its contents to water the seven coins. Ask the dead to accept your libation offering and, in return, to bless your work and help you to open the gates of death and the dead.

Bow before the dead, then walk around the grave and stand facing the back of its tombstone. With the white chalk, trace the following sigil on the unmarked side of the black tombstone, while you chant the Formula of Calling seven times:



Place the seven black candles in front of the traced sigil, as close to the tombstone as possible, and light them one by one. You must chant the following invocation once for each candle as you light it, so that it has been chanted seven times when the seven flames burn before the sigil:

I call upon Qayin Dominor Tumulus!
I call upon the Master of All Burial Grounds!
I call upon the First Gravedigger!
I call upon the Lord of the Black Cross!
I call upon the Ruler of the Restless Dead!
I call upon the Sower of the Skull and Bones!
I call upon the Crowned King of Gûlgaltâ!

Light the charcoals and place the brazier on the ground, in front of the seven burning candles. Sprinkle some of the incense on the hot coals, and say:

Mighty Master, Qayin Dominor Tumulus, let now the smoke of your holy incense turn the key to the gate that I have marked upon the black tombstone, and bless me, NN, with the power of your presence!

Let the Mighty Dead, who cloak and enfold your skeletal body of crystallized Azoth, now be present and impart their powers to the rites that I conduct in your name!

Let your legions of death grant me their strength on this hallowed night, as I now, with the license and the blessings you have imparted upon me, set foot upon and walk the thorny path reserved only for your favoured ones!

Lord of Gûlgaltâ, O you who hold the Sceptre of the Shadows of Death, let your chthonic blaze scorch the earth and bestow the powers of the cold flame to my sacred rites of necrosophic sorcery!

3. Take out the blackthorn wand from its covering, hold it in your left hand, and knock with its tip three times upon the tombstone, and exclaim three times:

Salve Qayin Dominor Tumulus!

Place the black and white rosarium of the Master upon the ground in front of you, in such a way that it forms a circle that will attract and focus the currents with which you want to charge the Wand of Qayin. Open the bottle containing the spring water and pour out half of its contents in the form of an 'X' over the circle marked out by the rosarium. This 'X' represents the Crossroad of Death and creates a liminal point through which the powers that the wand is to be imbued with will be conjured.

Put aside the bottle of water and burn some more incense on the hot coals inside the brazier, then hold the wand vertically over the rising smoke. Fix your gaze upon the skull within the sigil that you have traced upon the tombstone, and say:

Master, this wand that I have prepared in your name and marked with the holy sigil that unlocks the gates of the dead, I now bring before you and I ask of you to let your Black Light shine upon it and singe it with your threefold chthonic flame!

Let the physical form of this wand become bound to the essence of the blackthorn wand that you hold in your own hand, and grant it the power to conjure forth and control the legions of the dead that are under your sole dominion!

In the same way as the smoke of your holy incense permeates this wand, I ask of you, O Lord of All Grave Mounds, to permeate and charge it with the infernal power that only you possess!

Let your hallowing touch make this wand into a key that shall open the gates to all your most enshrouded mysteries, and grant it the power to disclose the paths between the living and the dead!

I beseech you now, in the name of your own true Father, O you who are the spawn of the Great Serpent, to let your powers move up through the soil of the land of the dead, and consecrate this wand that I dedicate to the necromantic rites of your deathly mysteries!

Hail Qayin!

Drive the wand, tip first, into the ground at the centre of the 'X' that you had marked inside the rosary circle, in such a way that it remains upright, stuck in the cemetery soil. Contemplate for a moment the bridge to the dead underneath the soil that the wand in this vertical position constitutes, and see with your mind's eye how dark and shadowy forms begin to advance towards the root of the blackthorn wand, which has been firmly planted in the fertile soil of the bone-acre.

4. Go down on your right knee before the erected wand with your left foot firmly on the ground and, in the name of Amiahzatan, light the cigar with the help of three matches that you hold in your left hand. Take seven puffs off the cigar and with each exhale, blow the smoke towards the rosarium of Dominor Tumulus that encircles the wand, and, through wordless invocations carried forth by the breath of Amiahzatan, call upon the powers of Master Qayin. After the seventh exhalation of smoke, whisper three times:

I call upon the dark force that slumbers underneath the first grave mound!

I call upon the power of the white skull and black cross!

Take seven more puffs off the cigar, this time directing the smoke of each exhalation towards the wand itself, from its tip down to its root within the ground, as you simultaneously mentally summon the shadows of the dead that you are transferring the strengthening power of the tobacco smoke to, via the vertical bridge to the underworld created by the wand. After the seventh exhalation of smoke, whisper three times:

I call upon the Legions of the Mighty Dead!

I call upon the wraiths of the hollowed bones!

Take seven final inhalations from the cigar and, this time, direct each of the seven exhalations towards the wand, from its buried root up to its tip that points towards the black sky. See with your mind's eye the shadow-fire rise upwards through the blackthorn wand, as if enticed by the breath of Amiahzatan. With your inner sight, behold the tip of the wand becoming ignited by the ghostly, black and purple flames that have ascended through it, and whisper three times:

I call upon the Fires of the Chthonic Light!

*I call upon the Triple Flame of the Underworld,
which crowns the King of Death!*

Place the cigar on the ground, within the rosary circle in front of the wand, and say:

Hail Qayin Dominor Tumulus!

Hail the shadows of the Mighty Dead!

Hail the Black Flames of the Underworld!

5. Stand up and add more incense to the hot coals inside the brazier. Take out the seven onyx stones and hold each of them in the rising smoke of the incense, and chant the following formula

seven times (one time for each of the stones):

Zammazo-Emoth-Zaraqen-Baaltzelmoth!

Push each of the seven stones into the earth around the wand in such a way that they mark a circle inside the perimeter of the rosarium. For each stone that you sow within the holy soil of the boneyard, you must say:

In the name of the First Gravedigger, I now open wide the gate to the Kingdom of the Shadow of Death!

When the seventh stone has been sown into the land, open the bottle of wine. Face the wand, stomp three times with your left foot, and say:

*I call upon you who dwell within the bowels of the Black Earth!
I call upon you who traverse the Other Side of the mirror, beneath the Waters of Death!
I call upon you whose abode is behind the locked gates of the Underworld!*

In the name of Qayin, I evoke you and by this libation offering, drained from the veins of Abel, I bind you to this blackthorn wand, which is the physical reflection of the Sceptre of our Master!

Pour the red wine, widdershins, over the rosary circle and then on top of the raised wand, and see with your mind's eye how the wine runs over and through the wand and down into the open jaws of all the shadow deities that have gathered just below the surface of the cemetery soil. Focus the powers of your will, faith, imagination and Spirit towards the Key Sigil marked upon the wand, and see it glow as a result of the powers that are being drawn into and becoming linked with it.

6. Set aside the empty wine bottle and take out the barley meal. Pour it, in the form of a widdershins circle, over the seven onyx stones, and say:

I give this sacrifice unto the dark souls who serve my Master Qayin and bind them to this wand, in His name, so that it shall possess the power to awaken, summon and direct their fearsome powers!

Hail All the Blessed and the Cursed Dead!

Take out the kernels of corn and scatter them, with your left hand, over the buried onyx stones in a circular fashion in the same way as was done with the barley meal, and say:

I give this sacrifice to the Daemons of the Underworld and the Dwellers of the Grave Mounds and, by the Threefold Fire of the First Gravedigger, I bind them all to this wand, which shall become as a key to the Hidden Stations of the Black Cross!

Hail the Legions of Death!

Take out the loaf of bread, break it in half, and place one piece to the right side and the other to the left side of the wand inside the rosarium circle, and say:

I give this sacrifice to all the spirits, shades and chthonic daemons that serve my Master, the King of Gûlgaltâ, and in the name of the Fire-Crowned Qayin, I bind them all to this Sceptre of Death, so that it shall become the bridge between the Cunning amongst the Living and the Mighty amongst the Dead!

Hail the Immortal Powers of the Underworld!

7. Open the bottle of milk and pour its contents, in the form of a widdershins circle, over the rosarium, and say:

By the three-headed guardian of the dead and in the name of Qayin Baaltzelmoth, I seal the powers of those summoned and bind them to bless this Holy Wand of Death!

Repeat the exact same process with the honey and the pig's blood, and then burn more incense, lighting additional pieces of charcoal

for this purpose if needed. Sit down on the ground close to the rosarium circle, and place your hands to your sides, with your palms pushed down against the cemetery earth. Feel the ground pulsate because of the powers that you have summoned and, with your inner sight, see the chthonic forces, the shades of the dead, and the shadow-fires rise up inside the rosary circle and fully immerse the wand of Qayin and imbue it with their essence.

After some moments of contemplation of the manifested powers you must, by the force of your Will and Fiery Blood and through wordless invocations, call upon the Master Qayin Dominor Tumulus himself, as all of the summoned shades and daemons slowly melt into the one shape of the manifested and revealed aspect of the Lord of All Grave Mounds. Close your eyes and, with the Eye of Spirit, behold Master Qayin standing before you, placing His skeletal hands upon the tip of the blackthorn wand. In silent prayers, ask Him to fully imbue it with His power.

Let ecstatic communion with the Lord of the Black Cross commence and receive His blessings or curses. When you feel you are ready, give praise and thanks to the Master, and exclaim:

Hail Qayin Dominor Tumulus!
Hail the Mighty Skeleton Lord!
Hail the Commander of the Mighty Dead!
Hail the First Gravedigger!
Hail the Lord of the Shadow of Death!
Hail the Black Cross!
Hail the King of Gûlgaltâ!

Open your eyes and stand up. Walk towards the wand and grab it with your both hands. Feel the power that now courses within it as you pull it upwards, and exclaim:

Zammazo-Emoot-Zaraqen-Baaltzelmoth!

Meditate for a moment upon the powers that have consecrated and charged the Wand of Qayin, thus also becoming linked to yourself.

When ready, wrap the wand inside the black silken cloth and set it aside. Take out the black cleaning cloth, moisten it with the remaining contents of the water bottle, and use it to remove the sigil marked upon the tombstone, wiping it as clean as is possible, while you silently chant:

Hail Qayin Dominor Tumulus!
Hail the Lord of the Dead!
Hail King of All Cemeteries!

Fold the black cleaning cloth and place it inside the rosarium circle. Take up the enwrapped wand and bow to the seven flames, take three steps back, turn around and walk to the chosen exit. Just before you step out through the threshold of the cemetery gate, throw the three coins over your left shoulder, as a final offering to the dead and their guardian.



Table of Correspondences

The following is a short and basic table of correspondences that presents some of the most relevant associations linked to the Lord of Death and His spheres of influence within the Qayinitic line of sorcerous practice:

Days: Monday, Saturday

Hours: 00:00-03:00. Also hours of night governed by Saturn.

Planets: Saturn. Also crosses paths with both Luna and Mars.

Metals: Lead. Also copper, silver, gold, iron within some contexts.

Stones: Onyx, obsidian, jet. Also clear quartz crystal, ruby, emerald in secondary aspects.

Colours: Black. Also red, white, green in secondary aspects.

Totemic Animals: Raven, owl, black dog, pig, scorpion

Elements: Wind of Souls, Water of Death, Chthonic Fire

Cardinal Points: North, West

Trees: Blackthorn (*prunus spinosa*), Yew (*taxus baccata*), Cypress (*cupressus sempervirens*)



Flowers: Red carnation, red rose

Herbs/Plants/Resins/Roots/Seeds: Tobacco (*nicotiana tabacum*), Myrrh (*commiphora myrrha*), Rue (*ruta graveolens*), Patchouli (*pogostemon patchouly*), Wormwood (*artemisia absinthium*), Asafoetida (*ferula asafoetida*), Henbane (*Hyoscyamus niger*), Black Mustard Seeds (*sinapis niger*), Hemlock (*conium maculatum*), Black Poppy Seed (*papaver somniferum*), Black Pepper (*piper nigrum*), Chili Pepper (*capsicum annuum*), Bloodroot (*Sanguinaria canadensis*), Mandrake (*mandragora officinarum*), Monkshood (*aconitum napellus*), Skullcap (*scutellaria galericulata*), Thorn Apple (*datura stramonium*), Mullein (*verbascum*), Dodder (*cuscuta*), Poplar (*populus*), Poison Ivy (*toxicodendron radicans*), Black Hellebore (*helleborus niger*)

Oils: Castor oil, red palm oil, mineral/paraffin oil, oils extracted from animal or human fat

Numerical Links: 3, 7, 13, 182

Altar Candles: Black, red, half-black and half-red, half-black and half-white

Magical Weapons and Tools: Scythe, sword, sickle, trident, wand, drinking cup made out of a human calvaria, trumpet made out of a hollow human femur, bells

Symbols: Skull, crossed bones, mound, black tombstone, coffin, cemetery gate, key, skull candle, crown of thorns, the black cross

Associated Places of Power: Cemeteries, cemetery crossroads, coffin roads, wells, grave mounds, catacombs, caves, fields of harvest, forests, places of murder

Food Offerings: Raw pork chops, pig and/or lamb hearts (heavily seasoned with both red and black pepper), pig's blood, unsalted bread, chopped onion, black beans, corn, red palm oil

Libation Offerings: Rum, vodka, whiskey, absinthe, red wine, beer, black coffee, water

Salutation: The forearms are crossed over the chest, with the left forearm placed over the right, in the form of an 'X'. Both hands are clenched into closed fists and the forearms are raised up from the chest and held in front of the lower part of the head, thus symbolizing a skull with two crossed bones beneath it.

Formula of Calling: "Veni Qayin Messor, Mortifer et Occisor! Veni, veni Letifer, Dominor Tumulus et Falxifer! Veni, veni Qayin Coronatus! Veni, veni Qayin Rex Mortis! Veni Baaltzelmoth et Niantiel! Veni Qayin ben Samael!"

Qliphothic Formula: "Zammazo- Emoot- Zaraqen- Baaltzelmoth!"



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