

# Liber Halxifer

The Book of the Left-Handed Reaper



N.A.-A.218



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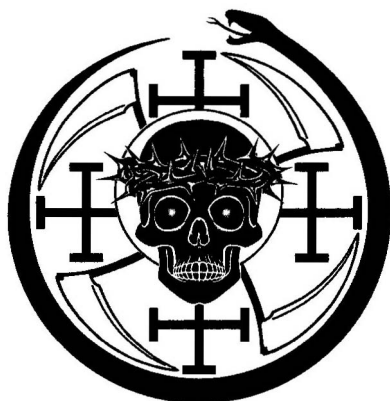
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## INTRODUCTION

# The Cult of Death

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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.



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PART  
I

# The Argentinean Cult of Señor la Muerte

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## CHAPTER 1

# The Origins of the Cult

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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





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.



## CHAPTER 2

Within the Argentinean cult, the holy days of Señor la Muerte are celebrated on Good Friday (the Friday before Easter), November 1<sup>st</sup> (All Saints Day), the 15<sup>th</sup> of August, and on each Friday the 13<sup>th</sup>. 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 15<sup>th</sup>, 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 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.



### CHAPTER 3

# 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."

## CHAPTER 4

# Altar Setup

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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





## CHAPTER 6

# Omens and Visions

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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.





## CHAPTER 7

# Payé Talismans and Statues

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In addition to the main altar statue, there is the important magical image in the form of a very small carved sculpture, often only 3-5cm in height, which 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 15-50 cm 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, which 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

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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 venerated saints of the church. The priest is then asked to bless the contents of the basket, which he believes is filled with the





## CHAPTER 9

# 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 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 same way as on the previous nights, with the only difference



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





## CHAPTER 10

# Protection Against Intruders and Thieves

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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



*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.





## CHAPTER 11

# 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.





## CHAPTER 12

# Deflection of the Evil Eye

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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.

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

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

*Now by my side, cast your shadow over me, and lend your power*

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

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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 of 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 out the baneful contents of the jar,



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)!*

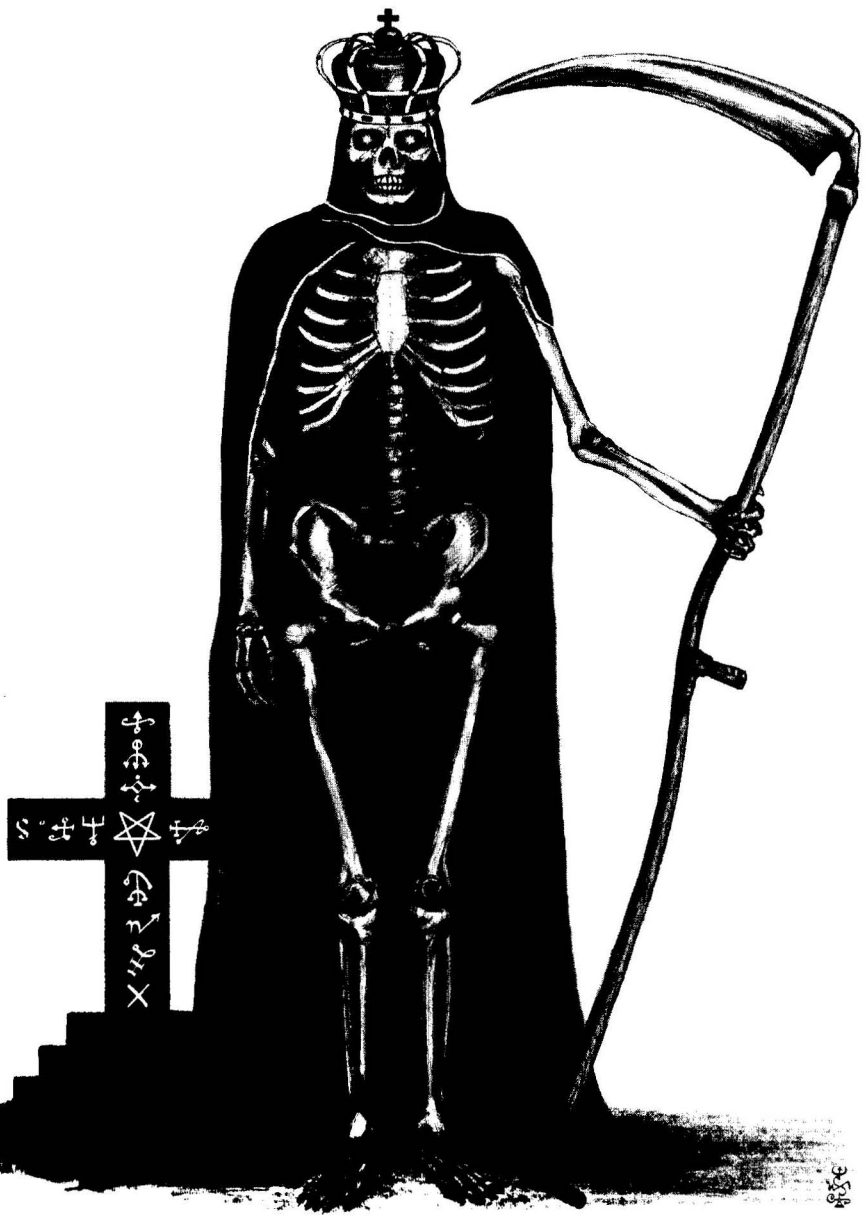
*In the name of Señor del Cementerio, I remove from you all happiness, love and success and instead bring to you, through the agency of this poisoned soil, misery, discord and poverty!*

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.



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## CHAPTER 14

# The Coffin of Death Spell

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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 black 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 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



*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.



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PART  
II

# The Qayinitic Tradition

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*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.*





## CHAPTER 15

# Pagan Roots and Esoteric Aspects

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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



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 'brujería' (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



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 the Earth and the First Killer of Man

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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 acosmic 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

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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 Gûlgaltâ).

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



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."









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## CHAPTER 17

# The Different Titles and Manifestations of the Lord of Death

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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 Qatsiyir – 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 Qatsiyar, 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 Qatsiyar), 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 sephirothic 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









CHAPTER 18

# The Formula of Calling and the Invocation of Qayin

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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 Gûlgaltâ!  
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!



## CHAPTER 19

# Ablution Ritual for the Consecration of Qayin's Altar Statue

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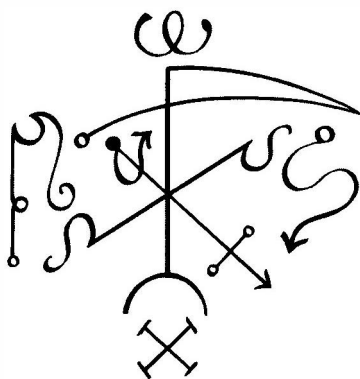
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The following is an esoteric ritual that is used within the hidden cult to sanctify and consecrate the altar statue of the Left-Handed Reaper. The statue should be made either out of wood (blackthorn, yew or cypress are preferred over the Palo Santo when it comes to the creation of the Payé talismans of the Qayinitic line) or metal (lead, copper 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 tablespoon of ground yew leaves
- ✧ 1 tablespoon of ground cypress 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 an 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.





*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, powdered yew leaves, powdered cypress 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:



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:









a circle around the statue and again close the lid of the tureen. These seven stones possess now an immense power and can be used in diverse ways within the sorcerous workings and can be used in order to concentrate the holy essence seated within the statue. 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.







## CHAPTER 20

# 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







## CHAPTER 21

# Sorcerous Insignia and Key Sigils of Death

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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, wands 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 'receiver' of power, this second sigil can be understood more as a 'transmitter' 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



### **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

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.

## Key Sigil No. 5

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.

## Key Sigil No. 6

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.

## Key Sigil No. 7

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



## CHAPTER 22

# Buying the Soil of the Dead

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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 death-acre.









*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 both the Dark and 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.

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





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## CHAPTER 23

# The Harvester of Death's Garden

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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 Qatsiyar. 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.







forth the shadow aspect (i.e. the Nightside Essence) of the plant parts that are to be used within sorcerous workings connected to the Master Qayin.

### *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.







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 'red harvests' or only 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 Venific Sickle Sigil marked upon the handle  
and the blade of a reaping hook*







## **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.

- 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 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



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.









## The Flame-Bearing Skull

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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 burn down completely, 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



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.

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.

## CHAPTER 26

# The Fetish-Pole of Deathly Shadows

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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





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),

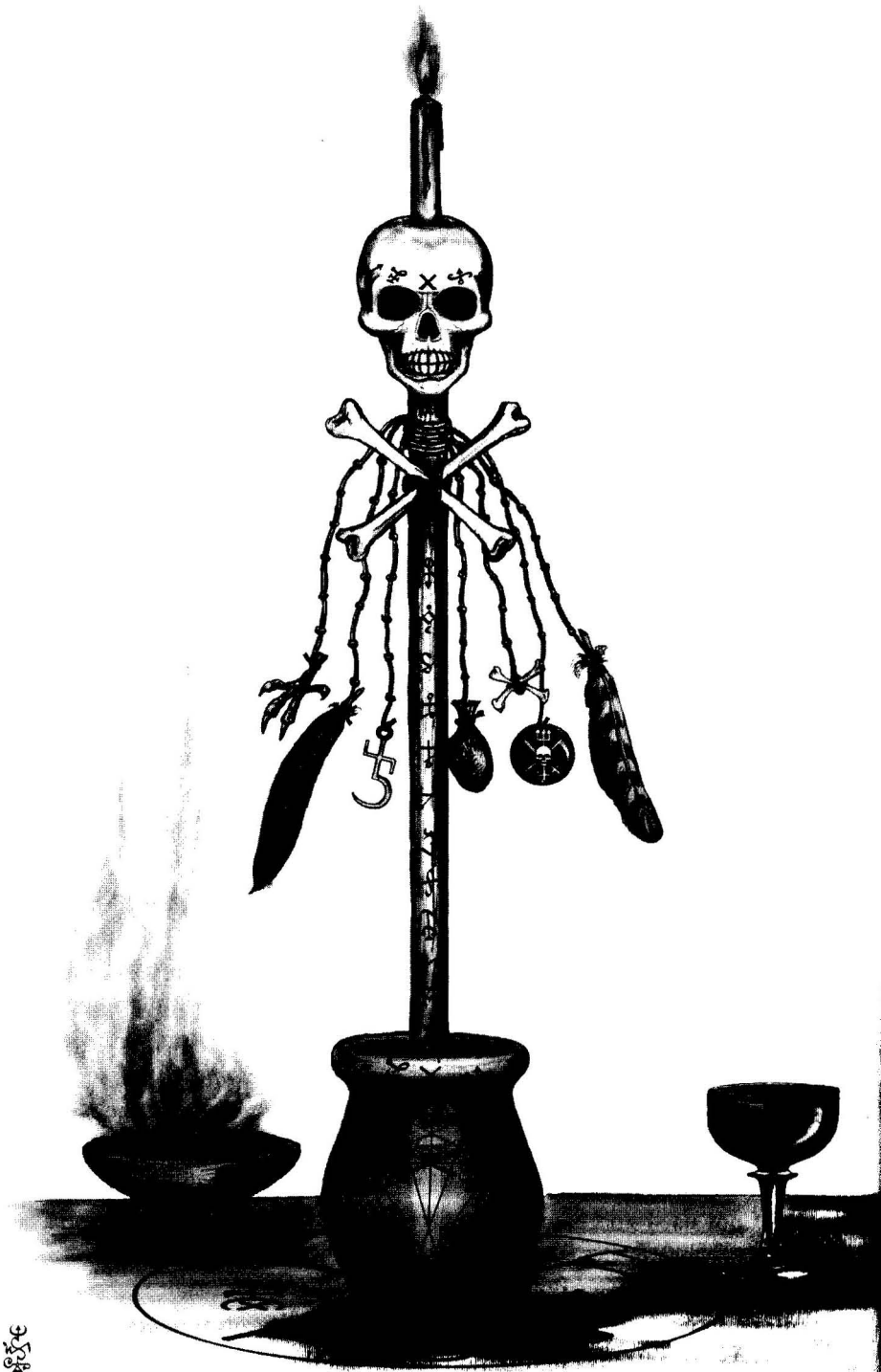


the libation offering (water), the smoke of the incense (air), and the flame of the skull (fire). The lighting of the candle on top of the pole signals the full opening of the vertical road to the spirits and the shades, which through the light of the candle and the smoke of the incense can then take 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.





## CHAPTER 27

# 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.



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:









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 31<sup>st</sup>, 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 31<sup>st</sup>, 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*

The first part of the document is a letter from the Secretary of the State to the Governor, dated the 10th of the month. It contains a report on the state of the treasury and the public accounts, and a list of the names of the persons who have been appointed to various offices in the State.

The second part of the document is a report from the Secretary of the State to the Governor, dated the 15th of the month. It contains a report on the state of the treasury and the public accounts, and a list of the names of the persons who have been appointed to various offices in the State.

## CHAPTER 28

# The Magic of Tobacco and the Tincture of Amiahzatan

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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



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



*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 holy tincture that, through his blessings, shall focus and strengthen all the magical powers of the sacred 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:



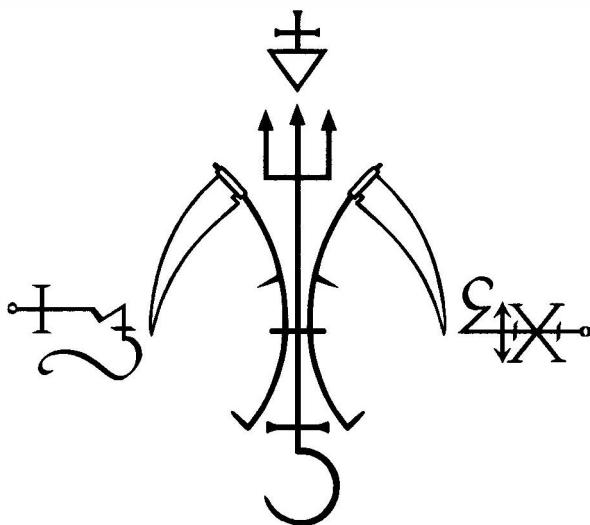


8. Return to the cemetery on the following Saturday night and, after the stroke of midnight, dig up the bottle from its grave. Once again, you must follow the same protocol as you would in the context of the buying of soil from the dead and pay with the traditional offerings, but instead of soil, you 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 matchbox. 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.









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 Rosary of Death

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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 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 consist 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 (Rosary 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,









## CHAPTER 30

# The Sigil of Resurrection

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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





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

## CHAPTER 31

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

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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.







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 mineral 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.





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 and 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 exhalation, 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:



seven times (one time for each of the stones):

*Zammazo Emoth Zaraqaen 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:







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.



## CHAPTER 32

# Table of Correspondences

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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, as presented within this First Book of Falxifer:

**Days:** Monday, Friday, Saturday

**Hours:** Generally the hours between 00:00-03:00 and more specifically the hour of Saturn during the night of Venus and the hour of Venus during the night of Saturn

**Planets:** Venus and Saturn; also crosses paths with both Luna and Mars

**Metals:** Copper, brass and lead, but also silver, iron and gold within some contexts

**Stones:** Emerald, heliotrope, green jade, chiastolite, onyx, obsidian, hematite, jet, clear quartz, ruby

**Colours:** Green, red and black, but also white within some contexts

**Totemic Animals:** Raven, owl, black dog, pig, stag, scorpion, snake

**Elements:** Soil of Graves, Water of Death, Wind of Souls, Chthonic Fire and the Black Light of Spirit

**Cardinal Points:** North, West



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 Emoth Zaraqaen Baaltzelmoth!"

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