

LIBER NIGRI SOLIS

An Æonic Astrochymical Grimoire of the Black Sun

edited by Victor Voronov



**THEION
PUBLISHING**

Theion Publishing
Germany, 2013

<http://www.theionpublishing.com>

© Victor Voronov, 2013.

Foreword: © Eva Kingsepp, PhD, 2013.

All Rights Reserved.

No parts of this publication may be reproduced or transmitted in any form or by any means, electronic or otherwise, without the written permission of the copyright owner.

Printed and bound in Germany

CONTENTS



<i>Foreword by Eva Kingsepp, PhD</i>	9
<i>Æonic Comments</i>	33
Unsealing	42
Opening: The Vision of the Eclipse	45
Nine Mysteries of the Æonic Ethos	54
The Mystery of the Sangreal	54
The Mystery of Land	55
The Mystery of Sovereignty	56
The Mystery of Service	56
The Mystery of Will	56
The Mystery of Nature	57
The Mystery of Polarity	57
The Mystery of Memory	58
The Mystery of Immortality	58
Darklight	60
Induction into the Mystery of the Black Sun	67
Inscent, Inscension, Inscidentalism	69
The Work	80

The Nine Thresholds and their Twin Gates:	
The 27 Initiatic Mysteries	86
The Threshold of Reflection	86
The Threshold of Instinct	90
The Threshold of Ingenuity	94
The Threshold of Transgression	97
The Threshold of Synthesis	106
The Threshold of Deviance	108
The Threshold of Analysis	114
The Threshold of Doubt	123
The Threshold of Clarity	129
The Twelve Rays of Power and their Crooked Paths of Shining Darkness	131
The Scarlet Ray of Ipseity	131
The Vermillion Ray of Volition	133
The Orange Ray of Opposition	134
The Golden Ray of Synergy	135
The Citrine Ray of Creation	137
The Chartreuse Ray of Dispersion	139
The Green Ray of Vitality	140
The Turquoise Ray of Corruption	142
The Azure Ray of Cognition	143
The Violet Ray of Obsession	145
The Indigo Ray of Form	146
The Mauve Ray of Matter	148
Mysteries of the Black Suns:	
A Sinister Astrochemical Approach (<i>by O.H.S.</i>)	149
The Heart of Singular Darkness	156
The Black Jewel of our Galaxy	159
The Black Suns of the Solar System	162

The Black Sun of the Sun	169
Conjunctio Magna Sinistra	172
Palingenesis Tenebri. Contra Solem Vulgarem, Pro Sole Nigro	175
Nigredo: The Discovery of the two Black Suns in the Vulgar Sun's Grave	178
Albedo: The Long Causeway Toward the Conjunction	182
Rubedo: The Pride of the Conqueror	187
The Signatures of the Black Sun (<i>by O. H. S.</i>)	192
On Devouring the Vulgar Sun	193
On Emanating Black Light	197
A Discourse on the Sinister Implications of Types and Cascades of Solar Eclipses (<i>by O. H. S.</i>)	202
On the Arcane Initiatic Significance of Solar Eclipses	209
On the 'Hidden' Planetary Eclipses of the Sun	211
On the Solar Cycles, Shadow Epidemics, Strife and the Plague (<i>by O. H. S.</i>)	214
Rites of the Black Sun	235
Transæonic Continuity	271
<i>Contributors & List of Illustrations</i>	283

FOREWORD



On a cold winter day in early 2006, I went to a very well received exhibition at the Neue Nationalgalerie in Berlin called “Melancholy. Genius and Madness in Art.” A striking paragraph in the official exhibition catalogue reminded readers that “melancholy is the awareness of the finiteness of human understanding in a world perceived as infinite. To this day, the desire to break through these barriers and to stride to new horizons is one of the essential definitions of art.” This particular theme does indeed seem to touch upon certain emotional strings within us. It evokes powerful feelings which, outside the ‘safe’ realm of art, are often not considered appropriate in contemporary Western society, as they tend to be associated with the appreciation of the irrational, the sublime, perhaps even the numinous; and thus are related to that which is *un-* to its character: unmodern, unintellectual, unwanted. What some visitors in the exhibition perceived as especially disturbing was a display of works by people suffering from severe mental illness, which in some cases connected to acts of gruesome violence. This was another side of that darkness which in the previous rooms could be experienced as delightful, and/or sublime. Still, such artworks – and others of similar kind – seem to exercise an uncanny attraction that transcends space and time, connecting us with people not only some hundred years ago, but thousands, and even further back, stretching all the way to the archaic past. We are spiritually kindred, as this strange bond of dark emotion shows us.

This grimoire will offer the reader sensations and experiences that are in many ways similar to the ones described. However, in this case the visit will be a much more demanding one, as here it is not a detached appreciation and contemplation that is required. So, before entering the

domains of entire otherness, an introduction to the Black Sun as a glyph and a cultural concept might be helpful. It would be impossible to cover all the aspects of its symbolism in different cultural settings, or its use in myth and in religious and occult practices through the ages, as that would result in a whole book of its own. In addition, I do not wish to create a cognitive framework that might color the reader's own digestion of the contents of this grimoire, for example by quoting explicitly what this or that occultist has said on the topic, or by making references to Qliphotic Kabbalah. Instead, I will examine some of the most significant meanings associated with the Black Sun in (mostly) European culture during the last two hundred years, as the legacy of this period has been formative for today's late (or post-) modern society. In this Book of the Black Sun the adept is recommended to relate the concept remembering to her/his own cultural roots. However, while this is being described as tremendously helpful for the magician, it is not insisted on as an essential necessity, especially also because not everyone's roots are easy to trace. There are Black Suns, Black Stars, Black/Dark Light, Black Flames and similar glyphs in traditions and cultures all over the world: Sufism, Kabbalah, Tantra, Taoism, and Zen, only to mention a few. The search for gnosis is universal.

This introduction is based on two fundamental questions: What is the Black Sun? And from where does it get its power, its potential as an esoteric symbol? As we will see, during the centuries the Black Sun has been widely connected not only to that which from our everyday point of view is considered extremely negative – madness, torture, devastation, destruction etc. – but also to the strangely beautiful and ultimately divine. This, supported by the presence of the prefix *un-*, suggests the point of departure to be that of the *unfamiliar* which is often also *uncanny*, that is, of *Otherness*. The cultural origins of Otherness can basically be divided into three categories:¹

1 Hall, Stuart, "The Spectacle of the Other," in S. Hall, ed., *Representation: Cultural Representations and Signifying Practices*. London: Sage, 1997.

■ **The linguistic**, as human language, and thus our conception of the world, is based on difference and oppositional pairs. Here is not there (or over there), I am not you (or he/she), black is not white, or red, or green, and so on. The relations are not contradictory in themselves, but they have values and symbolism attached to them. Thus, black is often conceived as the *opposite* of white, and to this are added culturally established associations: white with light, day, life, good, etc., and black with darkness, night, death, evil. What is especially interesting for us is the importance of *negation*: the dividing *not*. What is not ‘us’ or ‘we’, or that which is familiar and/or belongs to us, is *Other*, not-us. In *not* there is also a prohibition, and in some cases a taboo: *thou shalt not* (and if you do, you will be punished, or die, or some other terrible thing will happen to you). Which leads us to the category of

■ **The anthropological**, where Otherness can be equated with an anomaly, something (or someone) violating the ‘normal’ order of things by for example being in the ‘wrong’ place, doing ‘wrong’ things, or just defying classification. Anthropologist Mary Douglas famously calls it “matter out of place”: soil is OK when in the garden but when found on the kitchen table it is dirt, thus not acceptable. It goes without saying that what constitutes this acceptance, or normality, is dependent on a cultural agreement, and can as such be subject to change. However, there is a form of Otherness that is ontologically *in-between*, which makes it instinctively repulsive: this is, as Julia Kristeva has argued, the *abject*. It can be for example sticky substances (neither liquid nor solid), bodily fluids (is ‘me’ but outside my body) and the figure of the zombie, the vampire and the ghost, the undead. This lies close to the *uncanny*, which – as in Freud’s famous exploration of the topic – is both familiar and unfamiliar at the same time.

■ **The psychoanalytical** category, finally, is founded in how the infant’s first experience of being physically and spiritually separated from its mother causes Otherness to enter its world. Separation, loss, and trauma are, of course, concepts that not only belong to psychoanalysis, but are important parts of our experience of the world around us.

The Black Sun as a concept, both as a visual symbol and as an abstraction, is in its essence connected to all three of these basic forms of Otherness. They are often intertwined and influence each other, quite frequently in a way that adds a quality of, in Rudolf Otto's words, a *mysterium tremendum et fascinans*, a transcendent Otherness before which man trembles and is fascinated at the same time, both repelled and attracted.² Not surprisingly, the Black Sun has often been used without any attempts of definition – it is as its presence in itself invokes a mystery that lies beyond the describable. This also makes it rather difficult to write something like a history of the *idea* of the Black Sun, as the concept somehow seems to fulfill its function already by its appearance. We also need to keep in mind the difference between references to *the*, or *a*, Black Sun. However, it is possible to detect how this idea has been *used*, and from there draw some conclusions about its meaning in the different settings.



One distinctive feature of the (or a) Black Sun is its logical connection to *negativity*. It is *not* the ordinary, profane (or, as in this grimoire, “vulgar”) sun, but its counterpart, either in a direct binary opposition or symbolically, as an entirely *other* kind of sun. According to Ferdinand de Saussure's influential linguistics, the meaning of a sign is arbitrary, thus entirely culturally determined. And as the belief systems in a culture are constantly subject to at least potential revision and change over time, meanings change as well. However, logically a negation always remains a negation. As we usually think about our sun not merely as *a*, but *the* sun, the Black Sun is basically our sun's negative twin, or, so to speak, the *not-sun*. It can also be *a* not-sun, not necessarily connected to our sun. Both varieties carry a certain mysterious quality in themselves, but – and this is important – basically their potential comes from the use as a

2 Otto, Rudolf, *The Idea of the Holy* (orig. *Das Heilige — Über das Irrationale in der Idee des Göttlichen und sein Verhältnis zum Rationalen*), 1923 [1917].

metaphor for *something else*. And, as events, ideas and political and social movements are heavily influential on contemporary artistic and intellectual creativity, thus formative of the *Zeitgeist* of the epoch, what this ‘something else’ actually is depends on its context. Therefore it is quite necessary to adapt a phenomenological attitude when trying to analyze cultural symbols, as they are always embedded in layers of meaning that need to be examined and peeled off in order to reach the innermost essence.

The strikingly other nature of a solar eclipse seems to have fascinated mankind from archaic times on. The image of a Black Sun, a nocturnal sun or a dark star, is found in scriptures and myths from ancient Babylon, Egypt and other cultures, and formed an important part of various cults, especially those in which death and rebirth are central mysteries. Often linked to, or even identified as Saturn, this glyph has achieved an aura of the sinister, the chthonic and the underworld, as well as having been associated with the great teacher and with time. The related notions of Black Fire or a Dark Flame also seem to be perennial. From antiquity onwards the Black Sun in its different versions has been present among philosophers, mystics, and natural scientists in their contemplations on Nature and the Universe. Expounding her cosmology Hildegard of Bingen (1098–1179) talks about a dark fire (*ignis niger*) at the outer limits of the firmament. It is “ein Richterfeuer, beinahe ein Höllenfeuer,” a divine fire of judgement that has been interpreted as following ancient tradition rather than the theological idea of Purgatory. Notably, Hildegard also symbolizes the fall of Lucifer by a Black Star.³ In Albrecht Dürer’s famous engraving *Melencolia I* (1514), full with Saturnine and alchemical symbolism, the comet has in fact been interpreted as a Black Sun.⁴

3 Hildegard, *De Operatione Dei*; cit. in Gernot Böhme, Hartmut Böhme, *Feuer - Wasser - Erde - Luft: Eine Kulturgeschichte der Elemente*. München: C.H. Beck, 2004, p.215.

4 In *Mélancolie*, a poem celebrating German art, Théophile Gautier (1811–1872) describes Dürer’s engraving, curiously saying that the sea in the motif “reflects the rays of a great sun, all black” (“Réfléchit les rayons d’un soleil tout noir”). However, it is in fact not black at all, unless one chooses to interpret the dark area around it as a sun, with the comet as its bright center.

Ominous phenomena like comets and solar eclipses are not the only such celestial mysteries to stir the imagination during the ages. The idea of a dark, invisible star whose energies are secretly influencing our planet – or even the entire universe – is recurrent in the context of astronomical speculations during the centuries, influencing authors of fiction as well as philosophers and esotericists. This mysterious object has sometimes been thought of as an invisible twin to our sun, sometimes as independent.⁵ According to the ‘Solar Theory’ presented in Mme Blavatsky’s *The Secret Doctrine* (1888) our sun is only a reflection of the *real* sun behind it: a hidden sun which is the self-generating source of the “life-fluid,” the “vital electricity that feeds the whole system.”⁶ The theme has attracted philosophers, mystics and artists from time immemorial, all of them driven by a desire to explore that which is beyond, the ultimate source of everything. In Plato’s famous Allegory of the Cave the highest, most fundamental reality is constituted by the transcendent Ideas, the sun metaphorically being their origin. Plato also uses the metaphor of the sun as the source of not only physical but also intellectual illumination, a theme taken up by Augustine, who saw divine illumination as glimpses of eternal truth made intelligible to the human mind. Already in Plato we find ideas related to the Black Sun through the concept of temporal blindness, of being blinded by the light before one can begin to see and understand things as they really are. Blindness is not only darkness, but is also – as shown by Michel Foucault in his classical study *History of Madness* (1961) – traditionally associated with the night side of reality, the dreamworld, the irrational, mistakes, delirium... insanity. In his view, insanity is finally *nothing*, as it conjoins everything into something negative, without meaning: sight and blindness, hallucination and language, day and night, and so on. However, this *nothing* manifests itself, in signs, words, gestures – it is “meaningless disorder,” chaos; but within such a person’s experience this is, in fact, not an unsound or alienated but

5 See, for example, Tuzet, H el ene, “L’Image du Soleil Noir”, pp. 479–502 in *Revue des sciences humaines*, no 88 (octobre–d ecembre) 1957.

6 Part I, Chapter IX, in Blavatsky, Helena Petrovna, *The Secret Doctrine*, 1888.

a *blinded* reason: it is “night in shining daylight.”⁷ Although Foucault does not present darkness, chaos and nothingness as something in itself worthy of exploration, he does suggest poetry, literature and art dealing with these topics as ways to gather knowledge about this world: A realm which is perhaps explored and expressed at its most grandiose by the Romantics and the closely related Idealist *Naturphilosophie* of the 18th and 19th centuries. Goethe, Novalis, Schelling, Blake – all of them use if not the Black Sun itself, at least very similar concepts in their quest for the Origin of all being, the primordial *Urgrund*.

The worldview of the early Romantics, especially as expressed in the philosophy of F. W. J. von Schelling (1775–1854), is largely inspired by the mystical theology of Jacob Böhme as well as the rationalist ideas of Baruch Spinoza. Schelling identifies God, the supreme Creator and Ruler, not as separate from His creation, but One with Nature itself. In this unity – including the Divine Essence – there is necessarily also duality, as everything is dependent on opposition and the tension in contradiction. In order to have being, there must first be *nothing* in which *something* can be created and in contrast to which being can be conceived as such. This implies *freedom* as a necessary condition for creation, and also that limitation and negation must be a stronger force than openness and affirmation. Otherwise there would not be a creative force, as in order for creation to take place the opposing state of negativity must be fought and conquered. This primordial force, *die Urkraft*, is the essence of the Highest, the Divine Essence: the Will. And the essence of the Will is Love:

There could be no affirming will without the negating will. The affirming will is the will of love, but on its own love does not attain being. Being (existence) is individuality and isolation. But love is the nothingness of individuality: it does not seek its own. For this reason, although love in itself is what-is, it cannot *be* (or exist as) this on its own. ... Just as a being of beings could not *be*

7 Foucault, Michel, *Histoire de la folie à l'âge classique*, 1961. Swedish ed. *Vansinnets historia under den klassiska epoken*, Stockholm: Bokförlaget Aldus/Bonniers, 1973, pp.120–125.

(exist) without a force that opposes love, it likewise could not be the being of beings without a will that resists negation. ... This force is the white heat of purity, intensified to a fiery glare by the pull of nature. It is unapproachable, unbearable to all created things, an eternal wrath that tolerates nothing, fatally contracting but for the resistance of love.⁸

Here are interesting connections to the much later writings of Ludwig Klages and his concept of Cosmogonic Eros, love being closely related to passion, but not promiscuity.⁹ However, Schelling also seeks that which is above the Highest, the ground in which Creation can take place. This is the primordial, immovable Will that wills nothing:

Just as the will that wills nothing is Highest in man, so too in God himself – this very will is above God. ... We thus recognize the will that wills nothing as the expressing, the I of the eternal, unbeginning divinity itself, which can say of itself: I am the alpha and the omega, the beginning and the end.

So before we can enter onto the long dark way of the [various] times, we must endeavor to recognize that which in all time is above time.¹⁰

Schelling and his contemporaries in the Romantic current shared the idea that in order for life to rejuvenate and to uphold Being as such there needs to be a continuous movement back and forth from the primordial source of first coming into existence. As man is part of Nature this is also true for all human beings: we all carry the potential to transgress the boundaries of Time (for time, as we usually conceive it, is in fact not separating us from either the past or the future) and go back to that

8 Schelling, F. W. J., *The Ages of the World*, in Žižek, Slavoj/F. W. J. Schelling, *The Abyss of Freedom/Ages of the World*, Ann Arbor: The University of Michigan Press, 1997 [1813], pp. 170–171.

9 Klages, Ludwig, *Vom Kosmogonischen Eros*, München: Georg Müller, 1922.

10 Op. cit. 135.

archaic Before, in order to reattach to the *Urkraft* and regain primordial Knowledge. The Will, that Faustian desire, is a desire for Wholeness, Illumination, a search for the Original source of Being – we may also call it the Holy Grail – and simultaneously a quest for individual Freedom. This is not an easy task. It has been said that “only an exceptional individual can embark on such an exploration, or ‘Odyssey of the Spirit,’ as Schelling liked to call it.”¹¹ This individual must be able to free his higher self from his subordinate self, or to posit himself out of himself, in order to allow for “an ever higher, free, inner contact” to take place, “according to the different gradations of spiritual productions.” In this endeavor Nature might be of assistance, in that it can offer a demon, a genius, as a companion who can mediate between the Eternal and its being.¹²

It is not difficult to see the parallels to another romantic quest, namely that for the Holy Grail, and to the elect Knights guarding the Grail castle in Wolfram von Eschenbach’s (c.1170–c.1220) *Parzifal*. There is not room enough here to go further into this highly interesting topic, but there are some themes that especially deserve to be mentioned. In von Eschenbach’s version of the Grail legend, the skin of Feyrefiz, Parzifal’s elder half-brother born in the Orient as the son of the Moorish queen Belacane, is curiously a blend of dark and light, like a magpie. When the two brothers together reach the Grail castle, Feyrefiz, being a heathen, cannot see the Grail. However, after having been baptized he is able to perceive it. In his analysis of the Grail legend, Julius Evola interprets this not as a reference to the Christian baptism but “rather to a real enlightenment, the water having here more or less the same meaning of the ‘divine water’ or of Hermeticism’s ‘philosophical water.’”¹³ He renounces the idea of the Grail as something essentially Christian, instead regarding the legend as a Hyperborean mystery, in which the seat of the Grail is “an initiatory centre that retains the legacy of the

11 Cardew, Alan, *The Archaic: The Past in the Present*. London: Routledge, 2011, p. 129.

12 Schelling, p. 163.

13 Evola, Julius, *The Mystery of the Grail: Initiation and Magic in the Quest for the Spirit*. Rochester, Vermont: Inner Traditions, 1997, p. 105.

primordial tradition, according to the undivided unity of the two dignities, namely, the regal and the priestly.” And as we know, it is extremely difficult both to find the Grail castle and to reach it. There are continuous tests, and, in Evolas’s words, “those who have experience in such matters know very well that similar adventures may also end in sickness, derangement, or death.”¹⁴ Evola’s connection of the Grail to Hyperborea becomes especially interesting in the context of the Black Sun, for example when compared to the Iranian Sufi tradition, in which the concepts of Black Light and the Black Flame, as well as Green Light, are central themes in spiritual ascent. Here the mystic Orient is not the geographical one, but the spiritual, which is the heavenly pole of the North. And the light of the North, the ‘Midnight Sun,’ the blaze of aurora borealis, is the threshold of the beyond. As Henry Corbin puts it, the reaching of the pole “implies a break with the collective, a reunion with the transcendent ‘dimension’ which puts each individual person on guard against the attractions of the collective, that is to say against every impulse to make what is spiritual a social matter.”¹⁵

In this light, I would suggest that the inherent elitism and references to Tradition in *Liber Nigri Solis* are closer to a more open, inclusive attitude than to the rather limited, exclusive model forwarded by Evola. Purity, strength, courage: these are not virtues held only by some ‘elect’ (and certainly not only by white, heterosexual males). They are necessary for the Quest, but as they are intrinsically part of the primordial Essence, they are also part of everyone. The individual just has to know that (s)he wants to follow this path, and to resist that part of the will wanting to avoid everything strenuous and demanding. In fact, the concept of Tradition may be interpreted in different ways. Several of the Romantics – as well as the later Theosophists – based much of their thinking on secularism and what Joscelyn Godwin has called “the Theosophical Enlightenment.” This was an attempt to revive what is experienced as

14 Op. cit. 106–107.

15 Corbin, Henry, *The Man of Light in Iranian Sufism*. New Lebanon, New York: Omega Publications, 1994 [1971], p. 10.

valuable in traditional Christian society in a secular setting, in which the foundation is not provided by religion but by science, logic and mathematics.¹⁶ In Novalis' words,

The world must be romanticised. This yields again its original meaning. Romanticizing is nothing else than a qualitative potentization. In this operation the lower self becomes identified with a better self. Just as we, ourselves, are a potential series of this kind. This operation is still entirely unknown. By giving the common a higher meaning, the everyday a mysterious semblance, the known the dignity of the unknown, the finite the appearance of the infinite, I romanticize it – For what is higher, unknown, mystical, infinite, one uses the inverse operation – in this manner it becomes logarithmicized. It receives a common expression.¹⁷

In essence, the operation of moving backwards and inwards into oneself, which is also backwards in Time, in order to find the essential, the core of Being, echoes much of the later methodology of the phenomenologists for example, but also late 20th century poststructuralist thinkers such as Derrida and Foucault. Slavoj Žižek, an avid admirer of Schelling's who combines him with a Lacanian psychoanalytical perspective, shows how Schelling's ideas are in fact forerunners of today's postmodern deconstruction of logocentrism. This means, in short, that Schelling goes beyond language and words – beyond the Biblical *Logos*, the Word of God that was supposedly the original act of creation – in order to find a primordial, pre-symbolic *Urgrund*, something that is Not-God and thereby made God's first act – the utterance of the *Logos* – possible.¹⁸ The main thing is that the idea of a negation opens up total Unity for a space of freedom in which something new can come into existence; in fact, rather

16 Godwin, Joscelyn, *The Theosophical Enlightenment*. Albany, NY: State University of New York Press, 1994.

17 Novalis, *Notes for a Romantic Encyclopædia*, tr. Wood, p. xvi. Cited in Cardew, p. 122.

18 Schelling, p. 135.

like the concept of *Tzimtzum* in Lurianic Kabbalah used for explaining the original process of creation. In mythical language this primordial flash of the first Being can be seen as the Well of Life. One fundamental idea in this current was that new life is found in the most archaic, in that which is in part primordial unconsciousness. And this can only be sought and found in Nature, and in myths that recount the mysteries of life, death, and Creation.

The familiar tropes of entering darkness, descending the abyss, or plunging into the underworld, and the preoccupation with ancient myths, dreams, and mystical contemplation, are not necessarily just meaningless expressions of the irrational mind going astray from enlightened, critical thinking. There is certainly a lot of well justified criticism concerning the often undisputed role of myths and archetypes as expressions of a pure, archaic mode of thought (Eliade for example has been accused of mythologizing myth itself, thereby not questioning the basis for his theorizing). But as Žižek convincingly has shown, this is not the only way of interpreting Schelling's philosophy. And (while this is not said by Žižek), if we follow Schelling's model and the discourse in this grimoire, the supposedly 'irrational' current of thinking would in today's society be fed by great amounts of power directly derived from the experience of oppression. Although partly veiled in mystical language and obscurity it is exactly through *Liber Nigri Solis'* powerfully defying nature that some readers may summon and utilize the counterforce necessary to ignite a process of great spiritual creativity. Bringing together elements from different traditions dealing with the Black Sun in its different guises, this grimoire forms a coherent and unique whole that through its constant emphasis on the antinomian taps into an abundant source of social energy.



The Black Sun becomes popular as a trope in poetry and prose during the 19th century. It has often been used as a metaphor for melancholy, sadness, loss, despair and destruction, themes already prevalent in early Romanticism. However, most of their use of dark symbolism is of a different kind than in many of their successors: while the early Romantics shared a worldview that has been characterized as “Natural Supernaturalism,”¹⁹ several of the later authors use the same tropes mainly for their dramatic effect.²⁰ As we will see, sometimes there seems to be an ambivalence that offers possibilities for different interpretations, according to the reader’s own preferences.

The early Romantics were mostly Germans and British, followed by the French a generation later. Among the latter, the most famous Black Sun is found in the writings of Gérard de Nerval (1808–1855), who was, as it happens, extremely interested in occult spirituality.²¹ Nerval was a friend of German poet Heinrich Heine (1797–1856), who for a long time lived in Paris and saw himself as a mediator between German and French culture. Heine depicts the Black Sun, veiled in mystery, in his poem *Der Schiffbrüchige* (1826):

*Es lebt ein Weib im Norden,
Ein schönes Weib, königlich schön.
Die schlanke Zypressengestalt
Umschließt ein lüstern weißes Gewand;*

19 See Abrams, M.H., *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. New York, London: W.W.Norton & co, 1973.

20 See for example the comparison of Russian poets Osip Mandelstam (1891–1938) and Vjačeslav Ivanov (1866–1949) concerning their use of the Black Sun, in Terras, Victor, “The Black Sun: Orphic Imagery in the Poetry of Osip Mandelstam,” pp. 45–60 in *The Slavic and East European Journal*, Vol. 45, No. 1, spring, 2001.

21 On Nerval’s Black Sun, incl. sources of inspiration, see Tuzet, pp. 483–489.

*Die dunkle Lockenfülle,
 Wie eine selige Nacht,
 Von dem flechtengekrönten Haupt sich ergießend,
 Ringelt sich träumerisch süß
 Um das süße, blasse Antlitz;
 Und aus dem süßen, blassen Antlitz,
 Groß und gewaltig, strahlt ein Auge,
 Wie eine schwarze Sonne.²²*

The poem ends with desolation: everything – love, passion, inspiration – is lost, all hope is gone, and the shipwrecked man lies with his face in the wet sand. The depiction of the Black Sun as an eye, and the beloved, mysterious woman of the North as an almost divine muse, certainly opens up for fruitful associations. There are also striking similarities with the mysterious ‘lunar woman’ in Baudelaire’s much later “Le Désir de Peindre” (1869), whom he compares to a Black Sun and associates with the Thessalian witches.²³ But as we will see this positive combination of the Black Sun and Woman (and Love) as the divine source of creative energy is not without contradiction. When the Black Sun occurs in Nerval’s writings, most famously in *El Desdichado* (1854) and *Aurélia* (1855), it is not as a symbol of heavy esoteric significance. Rather, it signifies a fundamental

22 There lives a woman in the North,
 A beautiful woman, royally beautiful.
 Her slender, cypress-like form
 Is swathed in a light, white raiment.
 Her locks, in their dusky fullness,
 Like a blessed night,
 Streaming from her braid-crowned head,
 Curl softly as a dream
 Around the sweet, pale face;
 And from the sweet pale face
 Large and powerful beams an eye,
 Like a black sun.

[Translated by Emma Lazarus. In: *Poems and Ballads of Heinrich Heine*. New York: R. Worthington, 1881.]

23 Baudelaire, Charles, “Le Désir de Peindre,” in *Le Spleen de Paris*, 1869.

loss to its character equivalent to losing life itself.²⁴ It is worth noticing that although *El Desdichado* includes the Black Sun in an Orphic context, in *Aurélia* it is introduced in the apocalyptically inspired scene in which the story's main character is contemplating suicide. Orphic is here to be interpreted not as an expression of ancient Orphic religion *per se*, but as a perennial myth. In this respect, Nerval is following a long tradition of poets, writers and scientists who all use the myth of Orpheus to express their thoughts about "change, process, organisms, and life."²⁵

As Elizabeth Sewell puts it,

Among Orphic minds we seem to have a genuine family descent. ... The Orphic line never dies out. It is identified by the appearance of Orpheus, varied and adapted according to the particular historical circumstances to which genius of this kind is highly sensitive. It seems possible that it is to be found operating always at the point of its century's particular need.²⁶

As we will see, it is reasonable both to think in terms of such a tradition and of its continuous adaption to contemporary society. In fact, the Black Sun in Nerval's texts has been interpreted as a signifier of the spiritual desolation following the disenchantment inherent in modern materialistic society,²⁷ a rather abstract reading that nevertheless fits well into the larger context of Black Sun symbolism. Despite Nerval's metaphysical inclinations, mental illness and profound interest in mythology, religion, and the occult, I would argue that the loss signified by the Black Sun here basically consists solely of negativity. Despite the apocalyptic setting when it occurs in *Aurélia*, it does not quite possess the quality of a

24 Cf Kristeva, Julia, *Black Sun: Depression and Melancholia*. New York: Columbia University Press, 1989.

25 Sewell, Elizabeth, *The Orphic Voice: Poetry and Natural History*. New York, Evanston, San Francisco, London: Harper Torchbooks, 1960, p. 47.

26 Op cit. 172.

27 McCalla, Arthur, "'Eternal Sun'/'Black Sun': Illuminism and Disenchanted Romanticism," pp. 3-19 in *Aries* 7, 2007, p. 16.

mysterium tremendum that would render it transcendental in a metaphysically interesting way. What is lost can turn up somewhere else, just as new forms not only follow on destruction, but are more or less dependent on it. In this view negation is not so scary after all. It is, in fact, rather positive, and implies that it is possible to turn what is presently bad to something good in the future. This idea is the root of all reform movements, religious as well as political and social, and so the positive energy inherent in the urge to overcome negativity provides much of their force. Here are obvious parallels to Schelling's thoughts about the opposing powers at the beginning of Creation.

But negativity can also be fascinating, which is especially visible in fantasies about decadence, disasters and dystopias. In fact, an early science fiction account of the Black Sun as an ominous harbinger of coming destruction is found in Mary Shelley's 1826 novel *The Last Man*, in which a global pestilence and following disasters eventually wipe out mankind, save for one man. From our perspective, there is a funny coincidence: the novel, published in the same year as Heine's *Der Schiffbrüchige*, ends with the main character of the story, Verney, facing a fate not exactly the same, but still strangely similar to that of Heine's tragic protagonist. Hope, happiness, love, all is gone; he decides to embark in an abandoned boat and sail away on the ocean. "Thus around the shores of deserted earth, while the sun is high, and the moon waxes or wanes, angels, the spirits of the dead, and the ever-open eye of the Supreme, will behold the tiny bark, freighted with Verney—the LAST MAN."

Another kind of negativity, where the Black Sun is explicitly connected to Evil, is found in Nerval's contemporary Victor Hugo (1802–1885) – the perhaps most famous of the French Romantic authors. The Black Sun is recurrent in his writings, frequently in the image of Saturn, but also as itself. Interestingly enough, Hugo makes correspondences between Saturn, the Black Sun, and the Spider as a symbol of Evil. There are obvious connections to frightful feminine powers through the shape-shifting of Satan, from shining star to Spider, to a specter called Isis-Lilith, back

to Spider, and the star, hailed as Lucifer.²⁸ Although there is certainly a lot of metaphysical imagery in Hugo's writings – and he is also said to have been interested in the occult practices of his time, such as spiritualism and table-turning – he also explicitly refuses the thought of a universal Nothingness behind negation:

All roads are blocked to a philosophy which reduces everything to the word 'no.' To 'no' there is only one answer and that is 'yes.' Nihilism has no substance. There is no such thing as nothingness, and zero does not exist. Everything is something. Nothing is nothing. Man lives more by affirmation than by bread.²⁹

So, although Hugo otherwise occupies himself quite extensively with melancholy, death, darkness and the like – his famous last words were “I see black light” – he seems to shudder before the thought of passing the borders of logical reasoning. And he is certainly not alone. However, for those following the Orphic path this is an absolute necessity. In philosopher Martin Heidegger's (1889–1976) famous essay “What is metaphysics?” (1929) he – like Schelling – goes beyond mere negativity in his search for the core of absolute Being. Nothingness, he states, is not emptiness, or void, or lack of existence, as in *not-being*. Nothingness must be *beyond* negation, that which makes negation in itself possible. And as such, it is – simply put – the ‘counterpart’ of that beyond being, that which makes being in itself possible. (Which leads him to the final, unanswered question: “Why is there something rather than nothing?”) In a similar way it is possible to discern a Black Sun on a more transcendental level: the original source and condition for all the negative feelings and associations, like Schelling's *Urgrund*.

28 Tuzet, pp. 489–493.

29 Hugo, Victor, *Les Misérables*, 1862, pt.2, bk.7, ch. 6. Translation at <http://plato.stanford.edu/entries/nothingness/#WhyTheSomRatThaNot>, accessed 25 Jan, 2013.



We have now entered that perspective on Otherness, in which the Black Sun is a stellar or otherwise celestial aberration as compared to our ordinary bringer of daylight: a black sun, a black hole – in short, an *un-sun*, something ‘abnormal.’ This is, not surprisingly, closely related to the notion of Evil. Typically, most people tend to prefer identifying themselves and that which is considered to be ‘normal’ with Good, and so Evil is usually associated with the deviant. Certainly, the Otherness of the Black Sun largely depends on the deeply founded associations with darkness and the unknown with that which is frightening or even Evil, and thus with something that should be avoided. This fear adds to the social energy of the symbol, especially as it can be associated with fears within ourselves. The connection between the Black Sun, Evil, Woman and the Spider is interesting, as it not only illustrates deeply rooted cultural norms about gender relations but also some of the gender-related anxieties expressed during the second part of the 19th century, the time of Hugo (and Flaubert, who also used this metaphor³⁰).

Women as being closer to Nature than men, Nature as basically chaotic and symbolically dark, and (white, heterosexual, Christian) Man as the proponent of true culture and civilization; these ‘facts’ about the world have long been deeply rooted in Western cultural tradition. With the profound changes taking place through industrialization, urbanization, secularization, early women’s rights movements, and so on, these values were being challenged. In fact, it was in spiritual movements such as Spiritualism and Theosophy that women were on a large scale able to partake and even hold positions on equal conditions. Also, due to the perceived close relation between woman and Nature, women were considered to be better suited than men to become channels of the spiritual world. However, this was not necessarily seen as something positive in the rest of society. Especially the dangers of uncontrolled female

30 Vinken, Barbara & Fröhlicher, Paul, *Le Flaubert Réel*. Tübingen: Niemeyer, 2009, pp. 55–56.

sexuality was of much concern during the last turbulent half of the 19th century, as illustrated in for example Franz von Stuck's painting "Die Sünde" (1893). A couple of decades later, this fear was successfully exploited by silent film actress and femme fatale Theda Bara (and, of course, her film company). Her name was claimed to be an anagram of "Arab death," and the combination of Oriental exotism, mysticism and death became iconic in Bara's public image as popular culture's first "Vamp," short for Vampire. The relations between the Black Sun and the Feminine are indeed very interesting, and provide rich ground for further exploration. Dark Goddesses of fertility and of the underworld, Black Madonnas, Kali and Tantric rites, the alchemical wedding, Woman and the Grail – a whole book could be written on this topic alone.

Another vast topic connected to the Black Sun is that of alchemy, and of Jungian psychoanalytic alchemy, in the latter associated with depression, trauma, and integration of the Shadow – often symbolized as the integration of *Anima* and *Animus*, the female and male aspects – into a wholeness of the psyche. As Jungian analyst Stanton Marlan says, concerning the peril when light loses touch with the principle of darkness, "on the cultural level we all too often have become lost in our spiritual, Apollonian, patriarchal, male perspective. Our roots in European languages and a Cartesian worldview have led to a personal and cultural elitism that have fuelled charges of racism and colonialism."³¹ The following lengthy quote from Marlan's book illustrates the basic idea behind the alchemical image of the Black Sun that can also be used in Jungian psychotherapy:

The whiteness that the alchemists speak of is not a whiteness separate from blackness. On the contrary, to understand the "renewal" that "follows" the nigredo, one must go beyond simple dichotomies and see into the complexity of the blackness itself. ... In alchemy, light and dark and male and female are joined together in the idea of the chemical marriage, and from the

³¹ Marlan, Stanton, *The Black Sun: The Alchemy and Art of Darkness*. College Station: Texas A&M University Press, 2005, p.15.

marriage (of light and dark) the *filius philosophorum* emerges, and a new light is born: “They embrace and the new light is begotten of them, which is like no other light in the whole world.” This light is a central mystery of alchemy.

Jung traces the idea of the filius – the child of the marriage of opposites – to the archetypal image of the Primordial Man of Light, a vision of the Self that is both light and dark, male and female.³²

Jung found parallels to the Man of Light in Indian as well as Iranian Sufi tradition, in the kabbalistic *Zohar*, and in the writings of Paracelsus. Of course, the concept of passing through a critical stage of absolute darkness before being ‘reborn’ is characteristic of the ritual process more generally, and has historically been adapted to the individual/microcosmic as well as the collective/macrocosmic level. The Black Sun grimoire refers to a *cliochymical nigredo*, and a historical alchemy, something that does not necessarily have to be interpreted eschatologically. However, coherence and creation of new forms as well as dispersion and destruction are continuous processes acknowledged in several traditions. But what is a “distorted and parasitic” cultural form, as opposed to “useful, archetypal”? The key – and this, I would say, is imperative – lies in not getting blinded by the mundane light.



Symbols are in themselves neither Good, nor Evil. The meaning of a symbol is, like that of a sign, culturally established. However, especially religious symbols tend to keep their popular significance, basically because they have been widely used during centuries. There are also visual forms that in themselves invoke associations to certain concepts, such as the swastika as a symbol of the Sun. Needless to say, the positive significance of the swastika has in the western world been totally reversed since

³² Op. cit, p. 99.

the days of Nazi Germany and the Holocaust, and it is now often even said to be an evil symbol in itself. This is of course not only ignorant, but also arrogant, and yet another token of Western ethnocentrism.

The swastika as a graphic symbol of the Sun (or Pole star³³) is of course interesting as compared to the Black Sun. Throughout history the latter has been depicted (especially in alchemy) most often as a blackened sun, sometimes carrying the corona of solar eclipses. Today this glyph is increasingly challenged by another: the sun wheel with twelve crooked rays, or Sig-runes, of the Wewelsburg Castle in Westphalia, Germany. The castle was the spiritual center of Heinrich Himmler's SS during the Third Reich, and this striking floor mosaic in the North tower is nowadays supposed to carry esoteric meanings connected to the presumed occult teachings of the SS. In Germany it is used among right-wing groups as a visual substitute for the forbidden *Hakenkreuz* (the Nazi swastika). But the *Schwarze Sonne* of the Wewelsburg is today becoming increasingly popularized in mainstream popular culture, especially spawning from the US. We find it almost every time when 'Nazi occultism' is a topic: in speculative popular history, sensationalistic cryptohistory, conspiracy theories, web chat rooms, movies, computer games... I will not go further into this, as the field is truly vast and in most cases historically thoroughly inaccurate. Suffice to say that this particular Black Sun, despite all the writings and all the more or less credible 'documentary' films on the History Channel, was *not* an esoteric symbol used by the Nazis. It was not even known as a 'Black Sun,' until post-war popular culture turned it into one.³⁴

33 See Godwin, Joscelyn, *Arktos: The Polar Myth in Science, Symbolism, and Nazi Survival*. Kempton, Illinois: Adventures Unlimited Press, 1996.

34 Goodrick-Clarke, Nicholas, *Black sun: Aryan cults, esoteric Nazism, and the politics of identity*. New York; London: New York University Press, 2002; Siepe, Daniela, "Die Rolle der Wewelsburg in der phantastischen Literatur, in *Esoterik und Rechtsextremismus nach 1945*," pp.488-512 in Schulte, Jan-Erik, ed., *Die SS, Himmler und die Wewelsburg*. Paderborn, München, Wien, Zürich: Ferdinand Schöningh, 2009; Sünner, Rüdiger, *Schwarze Sonne. Entfesselung und Mißbrauch der Mythen in Nationalsozialismus und rechter Esoterik*. Klein Jasedow: Drachen Verlag, 2003 [1999]. For a runic analysis of the glyph and an interview with Gabriele Winkler-Dechend, Wiligut's former secretary, in which she dismisses the idea of a Black Sun in the

However, this is certainly not without importance for those who today wish to use the Black Sun in a spiritual context. The popular associations with Nazism significantly add to the Otherness of it, underlining its previous cultural connotations to death, destruction and Evil. This also adds to the dimensions of taboo, 'holy fear,' already prevalent in much cultural imagery of the Black Sun. The result is that there is an immense amount of social energy invested in the symbol: if one chooses to use it for spiritual purposes, the whole legacy of cultural meanings associated with it is there as well and must be dealt with. In this respect it is quite fascinating to consider the use of the Black Sun in alchemy and in Jung's psychoanalytical philosophy as a symbol for *nigredo*. As already indicated, Jung describes this stage in the process of development as "difficult and strewn with obstacles; the alchemical opus is dangerous. Right at the beginning you meet the 'dragon,' the chthonic spirit, the 'devil' or, as the alchemists called it, the 'blackness,' the nigredo, and this encounter produces suffering."³⁵ Already in this short quote from Jung there are obviously several interesting concepts. The fact that the repulsive Other is something that most people do not wish to encounter or deal with, but in fact need to if they are to develop as individuals, is very important. This also has to do with why 'we' tend to seek security in the collective, as hiding in the group we are not as vulnerable as when alone. However, as it has been expressed in the context of Sufism, the reaching of a 'superconsciousness' cannot be a collective phenomenon: "[it] is always something that opens up at the end of a struggle in which the protagonist is the spiritual individuality."³⁶

And so we are back in the Traditionalist ethos, with the elite, the elect:

Wewelsburg as "nebulous" ("ziemlich eigenartig, um nicht zu sagen 'nebulös'") see Lange, Hans-Jürgen, *Das Licht der Schwarzen Sonne: Himmlers Rasputin und seiner Erben*, Wietze/Hornbostel: Versandantiquariat Hans-Jürgen Lange, 2010, pp. 290–291.

35 In *C. G. Jung Speaking: Interviews and Encounters*, cited in Marlan, Stanton, *The Black Sun: The Alchemy and Art of Darkness*. College Station: Texas A & M University Press, 2005.

36 Corbin, p. 99.

the 'chosen few.' The question is, then: chosen by whom? This can, of course, be interpreted according to taste; a higher entity? 'Destiny' perhaps? From our perspective it is rather the individual who chooses her/himself, who - in Heidegger's expression - uses her/his capacity to listen to the 'call in silence,' which is 'the call of authentic being within.' And the ability to do so is *a priori* inherent in all and every one of us. However, especially when considering the associations connecting the Black Sun with melancholia and depression, it is also clear that this Gnostic endeavour is not always voluntary, at least not in the beginning. The first steps on the 'heroic path' might not be so glorious after all, just as the story of *Parzifal* shows us. But for those who choose to listen to the call that takes one out of oneself, the Fool of the Tarot opens up the gates to the primordial underworld, where one's only guide is the dark, sublime luminescence of the Black Sun.

*Eva Kingsepp, PhD
Stockholm University*

*Open are all the ways beyond the circumference of the point
Open are all the ways within its center
Between them shines the dark radiance of the blackest light
Illuminating with blackest radiance the shining darkness
Open are all the centers within its ways
Beyond are all the points which open the way to its circumference*

ÆONIC COMMENTS



A BRIEF CONSIDERATION of the practice and methodology of æonics in magic is helpful in introducing this work. As an esoteric arena, the concept now known as æonics has developed through multiple phases of manifestation, as has the word ‘æon’ itself. The complexities and nuances of this development reflect in the experiences of magicians themselves in the context of practical æonic magic. This art depends for its effectiveness on the extent to which the operator can align with, but avoid being swept up in, psycho-historical currents and processes.

The term ‘æon’ is a Latin transliteration from the Greek *aion*. While its Homeric usage indicated the human lifespan, for Hesiod it was the ‘generation.’ Later, it came to signify a period of time and thus an ‘age’ in all its senses. These developments can be interpreted in a variety of ways. Gnostic cosmology reflects a range of phases of æonic development ontologically, but not necessarily temporally, linear. The concept of the *Zeitgeist* signifies the spiritual principle of a particular age or epoch. In contemporary æonic magic, the idea of the æon refers to the specific times or eras of various religious, historical, and magical cosmologies. All of these interpretations are relevant to the Black Sun as a sign or symbol of the ending of the world age: the wolf devours the sun at Ragnarök, the sun shines black in the Apocalypse, or the sky darkens at the Crucifixion. Such events have been interpreted both literally and metaphorically as eclipses. A ‘black sun’ with nine rays shining over the Crucifixion can be seen strikingly illustrated in the Jean Cocteau mural in the French

church near Leicester Square, London. Earlier images of the Black Sun have been depicted in alchemical manuscripts, representing a critical phase in the alchemical process analogous to the moment of crucifixion.

One important historical influence on the development of the concept of æons as phases in a cycle of time is likely to be Zurvanism, named for a Persian god of time in whom were apparently syncretized traditional Indo-Iranian beliefs, Chaldaean cosmology, and post-Zoroastrian theology. Original Zoroastrian theology proposed a tripartite scheme of ages which progressed from spiritual and material perfection, through a corrupted time characterized by a mixture of good and evil, to a perfected age after a final moral renovation. This type of linear, morally dualist, eschatologically millennialist cosmology remains familiar to all monotheist systems, having been passed into the West by means of apocalyptic Judaism. Many other æonic cosmologies, whether as linear as Thelema or as cyclically oriented as Theosophy or Traditionalism, equally suggest some manner of progress or regress. Various ideas of progress reflected in æonic cosmologies have developed in theological and philosophical contexts: from Joachim of Fiore and his proposed “Age of the Holy Spirit” predicted to follow the ages of the Father and the Son (a concept which influenced Rosicrucianism), to Hegel’s dialectic, and continuing to Marx’s dialectical materialism. Archaic ideas of regress were referenced in Plato’s philosophical allusion to Hesiod’s four metallic “races” of man as well as in the Platonic recension of the Fall of Atlantis, which was to become the most repeated myth of a glorious but vanished elder civilization.

The Black Sun, effectively represents the catastrophic change, inversion, or reversal which any system seems to undergo at the moment of potential transition into the changeless, immortal, enduring chaotic order of being behind and beyond the relative fluctuations of space and time. It is an apt symbol for the singular point of gnosis, the sole and unique focus of consciousness, which alone initiates, regulates, orders, and reorders the emanations of the ages, whatever cosmology is employed.

Each æon is characterized by a certain quality, a spirit of the age, which perpetually pervades the consciousness of that *time* and so also colors its perceptions of all times that went before and will come after. To be free of one's own æon is to see these filters for what they are, and to see past them all is to know the timeless unchanging reality hidden behind them.

The particularities of various æonic models and arrangements are of less concern than the recognition that their ever-shifting kaleidoscopic patterns are the decorative signifiers of unremitting chaos. The gnosis of this chaos has led some to signify it as the *Pan-daimon-æon*, as if its totality could be conceived as a whole and rendered immanently spiritual, perhaps even immediately unmediated. Some then propose to release this æon into the void in ultimate fulfillment of all post-Marxist utopian fantasies of absolutely pluralistic, immanent eschatological liberation. Others propose the equally utopian converse – union as a single pan-æonic commodity, repackaged for eternal consumption. Yet, in being the confluence of all-times, the madness of chaos permits either or both but negates their truth through the principle of its being neither the one, nor the other. Thus, the post-æonic, post-chaotic impasse: the brink of nihilism, when *all* images, æons, and models of reality have not only been revealed as mediating screens upon a radiant emptiness but also fully fathomed in their immediate potentiality.

With the eschaton immanentized – the apocalypse present and accounted for already in the proclamation of the 'end of history' – nihilism itself becomes an æonic word whose emptiness is mere redundancy. The totality of meaninglessness fetishized by the active nihilist, and adopted as a new meaning by the passive nihilist, offers the occultist – *nothing* – by definition. A gnosis of eternal chaotic becoming – a gnosis of all power purely of and for itself – cannot help but cascade into this formless blindness. It is an occultation of this undefined, limitless brilliance, a restriction of it, which focuses it to a point, opening it as an eye which can witness its own absolute ipseity: its self-hood.

This Gnosis of the Black Sun signifies not only a 'new æon' but also a new *order* of the ages: while the æonic current of the Black Sun surely shines its shadow over each age within a given æonic cycle, its focus and

inception, its greatest glory, is persisting as a darkly resplendent fetter binding together whole chains of ages, like the serpent who encircles the lion-headed god Ahriman, Prince of Shining Darkness and 'Lord of the Eclipse,' who embodies the supreme æon, holding the Key of the Abyss. This gnostic key opens the gateway to the abysses beyond history where the magician can gain a clear view of the cycle of ages before plunging once more into the current of becoming. From a linear perspective, this current appears as a spiraling repetition of psycho-historic patterns moving along a track of increasing sophistication and technological progress, simultaneously moving farther and farther away from its gnostic center until it finally achieves, in its nihilistic ecstasy, the void of chaos.

These cascading æonic waves in the abyssal psycho-historic ocean form patterns described in various traditional cosmologies: proceeding from some Golden Age of seemingly undying awareness, bliss, and nobility, dwindling through degenerating ages of increasing impurity, and ultimately dissolving into post-modern murk as the original cultural forms are lost and replaced with a confused diversity aiming to achieve final union with chaos.

In its progressive degeneration, the æonic cycle appears as a monumental *cliochymical* nigredo (if astrochymistry is astrological alchemy, then cliochymy is *cliological*, that is, *historical* alchemy): a graduated mortification of the 'vulgar sun' of a particular civilization which, when finally eclipsed at the ending of its world-age, signals the possibility of transfiguration into an absolute, total singularity of consciousness – at least for those who are able to dis-identify from the profane outer forms while retaining awareness of formless, occult essence. With this awareness maintaining itself in activity, and cohered around some central axis, a cycle of ages begins anew; with such awareness precisely focused in deep contemplation, the æon collapses into its own singular point, like a star becoming a black hole: total destruction opening the way into another reality.

Such a 'black sun' necessarily exists independent of the current of time in which it has manifested or will manifest. Behind whatever cultural forms and æonic symbols take the role of the 'vulgar' or 'profane' sun, which when glorified in some æonic imperium is the 'Sol Invictus'

and when profaned by universal, moralistic humanism becomes the depersonalized Aten sun-disk, the Black Sun persists. It remains as an occult potentiality representing the possibility of surviving the death of the age as well as the possibility of escaping final stagnation through a spectacular, catastrophic collapse.

Æonic patterns and harmonies remain in sympathy with the esoteric correspondences between microcosm and macrocosm already suggested. Our own approach endeavours to combine traditional insights into æonics with psycho-historic approaches that consider the evolution and development of the *Zeitgeist* of various ages of cultural manifestation: a cliochemical gnosis of history. The work of philosopher of history Oswald Spengler has often been cited as an example of uninitiated insight into these types of patterns. However, it is significant that although Spengler achieved great success in defining the possibility of concurrent æonic cycles varying between one culture and another, his deterministic model equates cultures with living organisms to a literal extent. This model is therefore unable to account for various phenomena relevant to the partial survival of an imperial culture during and beyond its 'time of troubles,' that phase of downfall and chaos in which the influence of the Black Sun is particularly significant and potent. While the later philosopher of history Arnold Toynbee examined these flaws in the Spenglerian thesis at considerable length, his own solution (being the acceptance of church Christianity as a multi-cultural, global antidote to the potentially destructive influence of cultural distortion) seems to be both an unacceptable compromise with cultural distortion as well as a disingenuous attempt to clandestinely promote globalization as a sort of parasitic, substitute imperium: the immortality not of the divine or daimonic, but rather of the zombie.

The concept of cultural distortion is critical in the practice of æonic magic. Whether or not one accepts Spengler's premise that cultures are to be analogized as living organisms, or Toynbee's proposal that they are more like inorganic forms which nevertheless operate according to their own predictable laws of change, it remains the case that every culture is founded upon certain basic common forms: ethnic (racial), ethical

(ideological), linguistic, and material. All of these forms may potentially act as vehicles for the expression, development, and unfolding of archetypal magical powers and insights, ultimately - hopefully - resolving into a unique embodiment of absolutely singular consciousness, achieving timeless, acausal endurance. Magicians might and do use these cultural forms for a variety of purposes, but the best are those which exalt both their own consciousness and that of their culture in a symbiotic fashion, perhaps even producing new cultures affiliated to or originated by the previous culture. Such would be the ideal case in which an unbroken chain of traditional initiation persisted throughout an entire cycle of æons and then began another. In the chaos of historical reality, however, such persistence varies between ultra-rare and completely unattested, perhaps being forgotten in the dim mists of pre-history, although cases have been made for such continuity within Tibetan civilization or other Asiatic cultures.

From the perspective of an æonic theory of magic, it is particularly disastrous when a scenario manifests in which archetypal forms are themselves anti-cultural: when the culture itself is in a condition of terminal decadence, or when archetypes signifying chaos, discord, dispersion, and dissolution become more central and prevalent than those which maintain cultural cohesion and coherence. It is also disastrous when the archetypes originate from a distorted, parasitic relationship between the representatives of a given culture (usually a sick, malformed, or mostly vanquished one) and a host society.

Examples of the relevance of cultural distortion to æonic development are diverse and historically evident: Much of post-Vedic Indian society exhibited a deterministic fatalism, presumably resulting from the combination of archaic Indo-European conceptions of a transcendent spirit with the religion of the local pantheistic Dravidian culture after the Indo-European migration. The development of Hebrew monotheism was possibly influenced by an earlier short-lived monotheism which the Egyptian pharaoh Akhenaton instituted during his brief reign, perhaps due to his childhood exposure to Indo-European Hittite religious forms. Zoroastrian moral dualism evolved as a consequence of hyper-racialist

Indo-Europeans developing paranoid cosmologies after encountering indigenous Iranians of a similar ethnic but very different cultural composition. This dualism, along with its monotheistic inclination, was adopted by Babylonian exilic Jews after the Zoroastrian Persians overthrew the Babylonians, ultimately transforming Judaism into a transmitter of transcendental monotheism. Additionally, and perhaps most spectacularly, the genesis of what we know as ‘Western’ civilization began in a paradoxical syncretism of post-imperial Romanism with that most proletarian of Semitic religions, Christianity.

While not all culturally distorted forms promote the extreme moral dualism characterizing many of the foregoing examples, none tend to encourage a heroic magical path exalting individual consciousness. Most demonize it. The sign of the Black Sun, source and igniter of the black fires of self-refinement and self-awareness, tends to be an object of fear or terror in such creeds. Zoroastrianism describes Ahriman, its Devil, as the ‘Lord of the Eclipse’; medieval and Renaissance Christian astrology brand the eclipse as an ill omen to be avoided or averted at all costs. The Eddas seem to associate the darkening of the sun with the resurgence of chaotic, demonic forces and the death of the gods, yet this appears to have been regarded as a natural rather than moral process, and it can be interpreted that the Eddic god of sorcery himself, Odin, finds a way to survive the ‘Twilight of the Gods’ through his son Baldr. The notion of utilizing the putrefactive, poisonous nigredo of the Black Sun in order to further one’s own heroic evolution seems to pertain to various antinomian models of initiation, such as the consumption of poison and its conversion to elixir in sinister tantra – but it should also be noted that such concepts seem to be most significant in scenarios where cultural distortion has already occurred, such as in post-Vedic India. For example, there is no prominent reference to antinomian transmutation in the Vedas, nor is there demonization of natural phenomena. The original Vedic gods, particularly Varuna, are figures of awe and terror as well as joy and wonder.

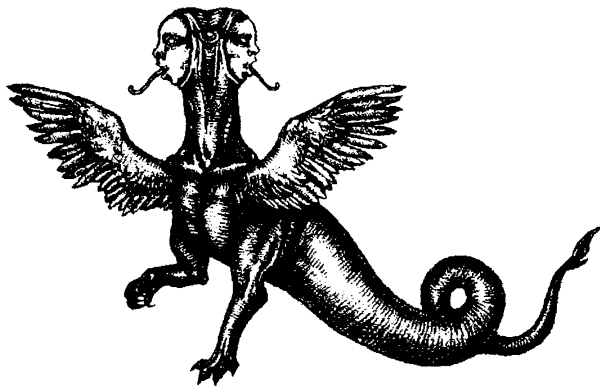
The relevance of the concept of cultural distortion to æonics is that magical forms and formulae dependent upon culturally distorted transmissions will tend to be comparatively weakened, or even become

destructive, in proportion to the degree of distortion present in them. In order to sustain themselves, these forms ultimately parasitize the magicians who utilize them, since such forms require external sources of acausal power, being themselves unable to independently generate that power as self-sufficient sources of archetypal meaning. Since the only way to avoid becoming parasitized under these conditions would be to engage in similar predatory practices oneself, such magicians would inevitably find themselves having to act contrary to the furtherance of æonic development – the unfoldment and evolution of consciousness through psycho-historic, cultural forms – in order to survive. This model neither proposes nor projects any moral dimension onto these processes. Instead, it has direct relevance to the work of the individual magician.

An attempt to evaluate the worthiness of magical forms by their apparent predominance, or even their pragmatic effectiveness, in practical magic is – due to such phenomena as cultural distortion – extremely unlikely to be an effective means of determining which archetypal forms are most likely to aid the magician in the accomplishment of his or her own Great Work: the exaltation of his or her own consciousness into a condition of independent, self-maintaining singularity, the only alternative to eventual annihilation when the eye of the Black Sun opens upon the end of some cycle of æons. This does not mean that there is any particular, pre-determined reason why a given culture, or any of the magicians in it, ought to achieve this singularity. It does not appear that æonically valid magical forms are actually any more effective or potent in the short term. In a sufficiently distorted cultural setting, overt adherence to such æonic methods may appear to be altruistic, or even suicidal, in the immediate context. Ideally, however, the æonic practices of maintaining and empowering useful, archetypal cultural forms, opposing and destroying distorted and parasitic ones, and creating novel forms where the opportunity and conditions are ripe, both empowers the magician *and* acts to establish continuity of culture in contrast to cultural distortion. Simultaneously, it also secures continuity of consciousness.

Only the individual magician can be the judge of the extent to which his or her own immediate personal goals ought to be risked in the

Quest for the ultimate achievement of the Great Work, but a subversion of Pascal's Wager is quite relevant here: if even the greatest temporal magical successes eventually end in death, there is nothing to be lost by utilizing those methods most likely to circumvent final destruction. This is the logic of entering the nigredo: it might destroy you, but failing to enter it will definitely result in ultimate magical failure regardless of how much temporal power one might accrue. The same is true of each phase transition in the magical work of the individual, from nigredo to albedo to rubedo, and ultimately to the very inversion of consciousness which consumes all objective, time-bound glory and converts it into the solitary, individual immortality of the internal Black Sun of consciousness.



UNSEALING



SINCE THE ANTICLIMAX of the profane millennium, with its dismal lack of Messiahs and absence of apocalypse, in which the Chosen People did not even get their long-awaited third rematch at Megiddo, nor even their second against undying Khem, much less gain a final military victory, the end of the age has continued to exert its irresistible æonic fascination upon the multitudes, Old age and New. Even occultists and esotericists have been known to pursue the siren charms of the Last Times, though not even the profane predictions of computer crash at the end of the last century were rewarded with the anticipated catastrophe. The Mesoamerican calendars with their exotic and ambiguous predictions of transition, and origins disturbingly proximate in geography to the heartland of the present mockery of a world-empire, have given a brief lease extension to the present age's millennial enthusiasms. Yet all good postmodernists know that the New Age is already forever at hand, for history is dead. If it rises again, it will once more be Yahweh, the Lord of profane history in his snow white raiment as the Son of Man, his hair like burnished wool, his tongue a sword, and his countenance aflame. Or so his sheep hope and pray. Few expect to meet his Opposer, with a fire in his gaze burning black, and even fewer have seen it already, blazing in the eyes of lion-headed Deus Aremanius, desolate Nergal who devours worshippers and exalts the sovereign conquerors alone.

Those who would open the eye of Shiva, or prepare for his waking, would do well to consider that other black sign of the End, that emblem

of the ending of the world-age, for which this text is named. In the decades rushing toward the millennial non-event, various occult orders and esoteric fraternities quietly referenced it as a source of occult power, or a sign of the adversary. Some opposed it, others feared it, a few tapped into it, and most ignored it. So it remains, although the symbol seems to be arising with increasing, and even disturbing, frequency, giving the lie to those who deny all æonic momentum within profane history simply because the mundane calendar has long failed to correspond to the sinister alignments and correspondences of the heavens.

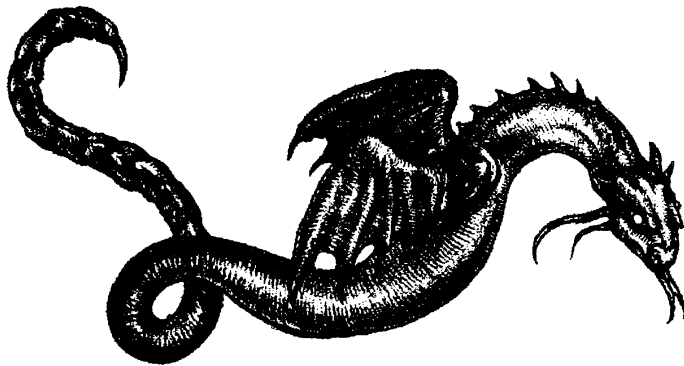
And sinister they are. When the Black Sun shines, it shines over desolation, illuminating ruin, disaster, war, pestilence, genocide, and holocaust. The cosmic order has never been merciful or compassionate to the many, even as it exalts the few. So it has been, and so it will be, unless and until only the few remain. If they did, it would still not be progress, though when the Golden Age returns, the knowledge and power of its transhumans will be immeasurably greater than any before them. Yet, the Black Sun will remain unchanged, the Black Light will still pervade the cosmos, and the wheel of ages will still grind almost every human, god, culture, society, and empire into cosmic dust.

Even so, as the most elect of sages might wake through the night of Brahma, watching the octarine dawn of the new order of ages, so might an empire, or its elite, outlast its 'Time of Troubles,' or even outlive its own æon's demise and collapse. Those who do so become the ultimate predators, capable of adapting to all transition, ultimately achieving the great symbiosis of consciousness beyond organic and inorganic decay. Those who try and fail leave behind as their shells the ultimate parasites, the great counter-initiators. Yet, as each star and each celestial body has its secret Black Sun, so does every empire, even the most abortive. So each æon too has its Black Sun, around which coils the dragon's path against time, and which itself resides in immortal, singular, self-generating splendor. Having achieved sufficient mass, such an æon or such an empire, or the élite who ride it, might achieve the ultimate glory of inversion, and become an undying initiatory power.

So long as its axis remains oriented toward the polar point beyond

decay, the empire of the Black Sun remains, waiting in the Bright Darkness of radiant shadows, until the moment the vulgar sun and its profane light are occulted, or the moment between ages when the celestial alignments are right. Occasionally, its Black Light is glimpsed between moments of transition or refracted through the adamantine body of its æonic or magical avatars. Sometimes, it kindles its Black Flame and burns away a corrupt and dying æon. Other times, this Black Fire fuels a transfiguration into immortal, undying eternity, and the imperial æon lasts thousands of years.

No one who looks on it ever forgets it, but not all see it clearly. Of those who do, none are able to turn away, and not all endure it
– but a few always can.



OPENING:
THE VISION OF THE ECLIPSE



AMIDST THE SEAS OF CHAOS and possibility, the techniques of abyssal navigation are as contingent as they are diverse. Even the never-setting pole star eventually wanders from its station. Eternally it returns, but never remains fixed. Ultimately it is known as just another one among many, its title a divine convenience, its monotheistic glory merely temporal. Even orientation to the absolute, spiritual, transcendent North proves its own incompleteness, for when achieved, it is but one of twin poles, and from that Northern point there is nowhere to go but down. Yet with its own occult regularity, obscure cycles whose patterns unfold as sinuous bands of shadow across the globe, the dragon's path coils relentlessly out of the deep, striking into the very center of our own nearest star to reveal its shining blackness crowned with luminous glory. Immanently transcendent, evanescence manifest, ephemeral in time yet emblematic of the endless Radiant Darkness which provides the only conceivable embodiment of eternal, singular consciousness, it is precise in its exact alignment of forms: the eye of God looking simultaneously out and in on its self-emanation.

At this moment of supreme transfiguration in which every eye is transfixed by that Great I, an all-encircling sunset proclaims a singular, intrusive moment of apparent disruption of the natural order, a compressed catastrophe which nevertheless demonstrates the subtler law of the imperturbably regular Saros cycles of solar eclipse.

THE ETERNAL RETURN of the Myth of Eternal Return

Since the conflation of the beginning of history with the beginning of time, prophets and priests have awaited, or proclaimed, the end of both. The heralds of the postmodern 'post-æon' gleefully exult in the demise of history. Having broken down the prison walls which once protected against the timeless void, some wander out into the desolation to enjoy their freedom and liberation, and others feast themselves indulgently on the once rare delicacies of the formerly forbidden secret lore of tradition, or even the cultural corpses and carcasses littering the bloody floor of the shattered black iron prison. All alike proclaim with joy the global Qiyamat of truthlessness, having assassinated Reason, and at last repose in delighted intoxication, free to imbibe the diverse opiates of the relative and fornicate with at least seventy-two perpetually virgin multi-cultural novelties, endlessly renewed in ceaselessly inventive combinations of informational harlotry, the digital angels of the Shem ha-Mephorash made flesh.

Those not jacked into the information system or jacked out into the desolate neo-tribal wastelands of the post-æonic void might find themselves looking up: is there a vantage from which the carnage might be aptly surveyed, and the victory of the last man over his archontic adversary properly feted? The strategically minded of the post-Hashishin might likewise consider that although the 'Shah of truth' is dead, his agents have not been entirely put to rout. For everywhere the cabals and satrapies of the vanquished æons, corrupt or power-drunk as they may have been, remain, sometimes bloated on the last remains of their own decadence - and sometimes not, for the most fanatical adherents of cause and creed just might, driven to martyrdom, take a few hapless revolutionaries with them in the fatalistic glory of blind conviction. But none see the invisible sun gloating over the wreckage and blazing with a beatific malignance over the wasteland. Unless, in their zealous Quest for the hidden pole of power around which the tempest of chaos revolves and only from which it can be controlled, the æonic assassins look within

and find it shining black, burning with a malefic benevolence inside the world's inferno.

This book is for those who behold the Black Sun's light, for those who have beheld it, and those who will behold it, for all are the same: those who would behold it. It is both a choice and a destiny, an *amor fati* that loves Necessity so much as to love her to death. This necrotic copulation subverts the instincts which normally divert consciousness entirely toward self-preservation, instead diverting the Self, through mortification, toward consciousness. It is only then that the conscious choice for continuity and survival can be made; in willing and choosing one's destiny, it is no longer a question of submission to Fate. Such an act is as much a revolt or transgression against the Self as against the Other, who might well also be sacrificed and slain: the sacrifice of self to self does not preclude the sacrifice of anyone who gets in the way – even Fate. This is our Opus Magnum.

But what Self or Other remains in the nihilistic abyss against which to revolt? Nihilism itself, an answer to relativism as seductively and toxically easy as a whore disdaining both the modern pathogens and the modern artifices against them, offers the blinding pleasures of the unmediated life of nature at the cost of – life. Pay now in frustration or pay later in pain. Its warning reminds of the flesh and returns to the body. The conception of its wholeness remains the basis of sensation; even the postmodern still has a memory of what it has dismembered. What has been dismembered can be re-membered, if only according to a myth: the myth of the body considered as a whole. For who is to say what that mythic body was originally, when its very memories depend upon the continuity of an awareness seemingly bound into its shifting time? Odin, having slain Ymir, can re-order it as a whole world, but only based on principles mysterious even to him – principles remembered in the chthonic well, reflections of an abstraction reified.

The myth of return must be eternal – for it and it alone resurges when no time remains and when the whole world has ended. And if the myth of return is eternal, time must have returned to it before.

Infinitely, endlessly, eternally, through endless, beginningless time.

Who sees it gazes out through the eye of a Black Sun, a world of light eclipsed with a world of shade.

A momentary interposition, an alignment of interlocking wheels in the cosmic machine, an interruption in the glamorous gears of nature's clock signifies not only the eternal moment of recurrent return - but also the recurrence of catastrophe: revelation, apocalypse that brings us a step forward towards the *materia finita* - the Black Flame reconstructed. An insight into the shining voids behind the world, but only in myth, only as myth. The occultation only reveals by concealing.

So it is with the occult. Especially in text.

This occult text throws a veil of Black Light over the White Darkness of an age already ended, a page already and always blank. Hiding it with a lie, it might reveal a hidden beauty in the twisting forms of flesh which dance as an eternally recurring myth masquerading as a half-remembered history. But only if it conceals the truth of eternal variation: the one truth of chaos.

Everything is false, but nothing is forbidden. Not even this myth.

It is not a myth of lost truth, for the truth can be found ever-present in the worthless nothingness of a world stripped naked of fantasy. It is not a myth of meaning, a mirage in the desert wastes, a dust whose watery seeming chokes rather than nourishes.

Nor is it a myth of doubt, for the faithlessness of Science remains unscathed, pristine in its eternal changefulness, disdainful even of the cannibalism of the Logos by its myriad brood of hungry verbal offspring. It needs no Reason to pursue its technical glories, and if deprived of Promethean ambition, can make due with Titanic lusts.

It is a myth of power: a power leaking out around and through all the walls, locks, bars, doors, and gates of a matrix which it contrived only to trap and breed its own sustenance and fashion new bodily forms for itself; a power which contrives the destruction and sacrifice of its own belief and its own beliefs; a power so mighty that its own life and death are not even its phases, but only the shadows of its own eternal cycling.

It birthed the Sun of Truth, and all the Sons of the Sun, from Zarathushtra to Akhenaten to Jesus to Arthur to Molay to Kennedy, and it devoured them as surely as Saturn, who arises not only renewed and rejuvenated but also enhanced and evolved in the Golden Age, returning from the cave wherein he waits for a banquet feast greater than any before it. Immortal Zeus lives forever but fears Prometheus. Undying Saturn was always undead, so could not fear Zeus, but bred him.

So it is with the occult power behind all that is and can be. It breeds its own conquest and nourishes those who would overcome it, so that it can overcome itself anew – as and through this myth, it can survive itself eternally.

Those who take it for the Devil overly fear life and death, and those who take it as a God are too blind to fear either.

Those who fear nothing else may have wisdom – but that is not power, yet, and if those who submit to its power achieve freedom in so doing, so does a slave who in revolting against his master, is slain.

Some, in revolting, become masters – embodiments of the power:
Those who already are.

THE BLACK SUN'S POWER

Wide awake, free even of one's own cosmos, the bonds of causality shattered to release the acausal, chaotic flux, the magician dwells as a bi-polar eye, the spinal axis an irminsul around which worlds revolve, a spherical body of Black Light becomes an infinitely dense point of attraction and an infinitely extensive multiverse of numberless similar multiverses: an unbounded expanse of possibility and potentiality. The realization of this reality has been called Azrvan: the conjunction of limitless lust and



unlimited time to produce unending self-satiety through distinct communion with uncountable forms of self-otherness.

As this is always already and forever the living reality, only the necessary forgetfulness of the flesh, its divine ignorance and demiurgical censors, the gods of sleep, the twin lords of perverseness and unconsciousness, conspire to keep it capable of self-overcoming and self-opposition. This is the thankless task of the negatively existent shades of realities not only unborn and unmanifest but never to be born and never to be manifest, fortunately for them. Incarnate, their would-be avatars nevertheless infest all worlds as the profligate and prodigious children of the parasite-god: an anti-race, the verminous forms of which are the microcosmic shells cast off excrementally in the blind, unreflective placental spasms of the nameless arch-parent of the gods of sleep, the noisome ancestor of the half-remembered anthropoid first one and its parasitic twin. These hideous eaters, generally secure in their unwitting hosts, burrow disgustingly, in constant, neurotic pain, toward the inane center of chaos, mercifully freed from their hapless and witless half-existence when they encounter the purifying Dark Radiance.

Suddenly immolating these putrefying horrors, this moment of divine destruction opens the gateway of fully waking consciousness through which the Black Light might shine, illuminating any wholesome form fortunate or holy enough to catch sight of it. This moment of power permanently and irrevocably aligns such an elect being to the radiant glory of the shining otherworld, permeated with the Darklight: the dualities of night and day give way to a polar eternity. This being's entire existence is radically re-oriented away from the obsessive, consuming central one to the shocking, liberating alienation of outermost, uttermost, ultimate Thule.

For some, that moment alone is enough to manifest the Instantaneous Way. For them, all these words are shadows cast by the Black Light, decorating with Radiant Darkness a world of base forms more like a puppet show, or perhaps an infinite holograph filling the void, fashioned of the Shining Darkness itself. For others, the encrustation of dross is too great, the inertia of sleep too overwhelming. Yet, eventually wholly

permeated with that Radiant Darkness, they too will behold its patterns as inherent, runic arcana graven into the backside of the mind and awaken with joy, singing songs of mystery into the sorrowless vastness of the night. Happiest are those who fashion potent dreams to remember as they gaze into these depths.

If you still think you are awake as you read this,
you are having a lucid dream.
Wake up.

The Black Sun rises.

KNOWLEDGE

The Black Sun is a fitting symbol for the inconceivable glory of consciousness when revealed as a singularity, one sole and unique I manifest in flesh. It is like the individual person, self-hidden, the absolute re-veiled in contingent flesh amongst the legions of multiplicity.

The motion out of stillness, stagnation, stasis toward this ultimate singularity of consciousness is the very definition of *ek-stasis*, which contains its own irony. While in the Southern language of its origin, *ekstasis* is to go out of stasis, the 'ek' of the archaic North signifies the *I-as-Self*, the focus of Ipseity, and thus the axis-pole around whose *stasis* all revolves.

Direct, experiential knowledge of these realizations is the Gnosis of the Black Sun. To experience this with continuity throughout the contingent transformations and cycles of being and time, as the eternal return comes around again, is to partake of its ecstasy.

The remembrance and recollection of this *ecstatic* action, this joyous indulgence in transition, in doing and undoing, in change and contingency, without attachment or volition, without inertial, grasping desire,

is the gnosis of its ecstasy - and the certain knowledge of the absolute center of all being and the ultimate circumference which must always remain its corollary and counterpart, its perpetual mystery, is the Ecstatic Gnosis of the Black Sun.



NINE MYSTERIES OF THE ÆONIC ETHOS



WHOOEVER CONTEMPLATES AND UNDERSTANDS these nine secrets shall become free from decadence, and the cup of decay and forgetful sorrow shall pass him by: for they are the Nine Gates unto the kingdom undying, the restoration of a wisdom lost with the sinking, collapse, or dispersion of the great empires and majestic cultures that have gone before. To pass through these doors is to be restored to the memory of balance and the harmony of identity and to embody in oneself both the renewal of tradition and the novelty of reborn belief. Seek to know the meaning of these runes – and grasp freedom from death.

THE MYSTERY OF THE SANGREAL

Knowledge of the mystery of Sangreal opens the way into the further mysteries of the Æonic Ethos. It is the river which nourishes all carnal manifestations of its reality made flesh. To drink fully from this fountain is to imbibe the gnosis of all mysteries at once in a singular moment of baptism into the wisdom of the Æonic Ethos – yet each river of blood must also be traversed and each portion of the mystery consumed distinctly and completely as a portion of the banquet. Even so, each course

is fed and rendered flavorful by the all-encompassing mystery which is the blood, for it both is and yet contains the Luciferian Grail.

For each communicant, the flavor of the blood and the holy meal of the Grail may be subtly different, yet ultimately the blood is of one essence and all are drinking from the same fountain and eating at the same table. For each, however, in proportion to his worthiness and loyalty to the Grail, and in accordance with his nature, the Grail both reveals itself differently and expresses itself in kind. Thus, to be worthy of the Grail one must be possessed of, and abide in, the greatest honor, deliberately choosing to undertake the Quest and become worthy of it, as well as be chosen by Destiny as among its scions. It therefore cannot be certain until the outward revelation of the mystery, who may become the bearer of the Grail's secret and a keeper of its sacred covenant. Never mistake that in being of inestimable worth to all, the Grail is always the same in its infinite variation.

THE MYSTERY OF LAND

Among the transformations of the Grail is its transfiguration into the dish or platter, an atavism of the ever-bountiful cauldron of ancient lore. While the supreme enigma of the Grail-as-platter is its use to bear the head of the sacrifice, that image pertains more to the final mystery of the Æonic Ethos; the mystery of land is instead embodied by the ever-flowing Cup of plenty which never runs dry – but which is nevertheless the same chalice that contains the sacred blood. In the Grail, the sacrality of the land is mingled with the sacrality of the blood in such a manner that the two become indistinguishable, yet even so, it is the blood which comes to contain the sacral power of the land. It is by this means that the Grail renders itself ever-bountiful: the land is nourished by the blood, and the blood is further empowered by the land. Thus, to understand this mystery of the Æonic Ethos is to know the means by which the union with sovereignty effects investiture with the right of sacral rule.

THE MYSTERY OF SOVEREIGNTY

The mastery endowed by the total embrace of the Æonic Ethos is itself only one of its mysteries, and the inclusion of the ruler within its embrace rather than on a throne above or beyond it is itself the totality of the mystery of the sovereign. The ruler becomes an embodiment of the wisdom of the Æonic Ethos by means of the Quest itself: in the willingness to experience and pursue all the transformations of the Grail and know all the mysteries of the Æonic Ethos, one becomes this mystery. The mystery of the sovereign is that all who are such, are such innately, being scions of the Holy Blood to whatever degree. Thus they are equally masters in the Æonic Ethos, having mastered that which is impure and unholy, yet they are still bound to the Cup and the primal mystery of its blood – for without the blood, there is neither mystery nor mastery.

THE MYSTERY OF SERVICE

Without the blood, even the mystery of service would not be, for it is to the blood of the Grail that the true knight owes his servitude – and thus the knight, even though he may himself become sovereign, is bound to serve the will of the Grail, for the true knight who wishes to gain knowledge of the Æonic Ethos and understanding of its mysteries has only to ask: whom does the Grail serve? For if even the Grail serves, the mystery of the blood surely embraces both the sovereign and the knight, and this is why both equally and alike partake of the mysteries, each according to his nature.

THE MYSTERY OF WILL

The mystery of the will is of its origin, direction, and destiny: the Grail-quester comes to know his own will as an element indispensable to the Quest itself. The classic ‘Will to Power’ becomes either sustenance on

the Quest or one more hindrance to be overcome, depending upon the character and insight of the one-who-wills. To understand the mystery of the will as independent of morality is to know why it is a mystery distinct from those of the sovereign and the knight; pure intent devoid of dominance and submission may partake of both without shame or fear.

THE MYSTERY OF NATURE

If the mystery of the will provides meaning and direction to the Quest, the mystery of nature is the shape of the land in which it is pursued, the field of battle, the game-board of the ultimate enigma, either the wasteland or the restored Grail kingdom. Its transformations are the transformations of the Grail, the cycles and the 'matter' of which it is formed, yet always it is the blood which nourishes and sustains it. Moreover, it is also the mystery of the origins and 'nature' of the blood itself; like the alchemical dragon returning to consume itself, so is the cycle of nature a self-begetting and self-devouring process of endless repetition and transmutation, the Grail Quest being one of transfiguration with it and beyond it – for once again, nature does not encompass the mysteries, but rather, the ultimate mystery is that which itself encompasses nature.

THE MYSTERY OF POLARITY

The process of opposition, the flashing forth of binary contrasts as the black and white squares on the chessboard, the pairing off of adversaries in the battles of the Grail Quest, illuminates the forms and structures of nature and provides the necessary conflict for the will to exert and express itself. The mystery of polarity is that of pairing: the beheading sword with the platter that bears the sacred head of the mystery, the Spear of Destiny that pierces the sacral king and wounds him – yet heals when united with the Cup. Once more it is the blood that binds all polarities into union twain-as-one; the same blood that the Spear

draws out pours from its tip into the Cup; the same blood pours out of the Cup into the open mouth, the open wound; the same blood shed by the Sword drips from the wound into the Cup; the same blood is poured out into the land as the blood of the sacrifice. Yet even within the blood - polarity remains.

THE MYSTERY OF MEMORY

The knowledge of how the king came to be wounded and how the land came to be laid waste is one of the principal objects of the Grail Quest, but such knowledge will always seem an otherness even to the one questing after the Grail, since it is buried in the very atavisms which can only resurge through the blood. Thus it is the blood that heals the very wound which reveals it, but only when its totality is remembered. Yet with each resurgence, something distinct from all other mysteries of the Ethos comes to be, and in this manner, the transformations of the Grail proceed to advance the will of nature.

THE MYSTERY OF IMMORTALITY

The ultimate transformation of the Grail is into the Philosopher's Stone which, when properly compounded, forments the Elixir of Life, yet as all Nine Mysteries of the Æonic Ethos are one mystery of the blood - the blood is the Life! This Stone is said to be the *Lapis Exilis*, the Stone of Exile fallen from the crown of the Morning Star, the sacred gift of the Son of the Morning, the Light-bringer, when he was cast down, the very seed of knowledge and of Life. Thus the power of the Grail is such that through it even the Dead are restored, and the sacred head of the master itself might be made to speak forth the mysteries of the Æonic Ethos and utter its secrets for all to heed. Yet, as is so with all true esoteric mysteries, the Nine Mysteries of the Æonic Ethos cannot be profaned: their very purity and simplicity veils them from those unworthy of initiation who

will serve the Grail only unwittingly. To these, the secret head is but the skull rendering mute testimony to the will of Life figured as destruction. On its forehead it bears the mark of Life-in-Death and Death-in-Life, the same mark placed upon all those who undertake the lonely Quest for the Grail, and who have overcome themselves and achieved the supreme, final victory even over their own Otherness.

*Each one went forth alone
and entered the forest where he found it to be the darkest.*



DARKLIGHT



THOSE WHO REVERE ALL-DISSOLVING UNITY and seek the 'truth' have and will have neither. Their reliance on the conceivable, derived as it is from the visible, blinds them. They are staring at a sun which will immolate them. It is not even the One. Nothing imaginable is or ever could be. This alone is absolute. This Absolute, like Bataille's 'night,' is "also a sun..." an "absence of myth...also a myth: the coldest, the purest, the only true myth."

The multiplicity of its images only serves to verify its sublimity. A singularity too pure to be confined and defiled by conceptual constraints, the twin self-oppositions of radiant, bright, or Shining Darkness and dark light both veil it in contrary and equally impossible non-dualities. Yet, too all-pervading to remain a paradox or an abstraction, the Absolute burns its way into every context, and all combinations and correspondences can be referred to it. Even in the visible sun, it finds its contrary in that unconquered light which, pristine, rules over all the profane in a victory of dualistic consciousness, only itself to be consumed and devoured by the very darkness of the Absolute which is, inescapably, the ground of the most profane: Kali arising to eat the world, Fenrir consuming the age, and Satan ascending in totalitarian splendor nourished by anarchic, chthonic blood-tides.

The Darklight is not an invisible radiance beyond the spectrum of awareness or consciousness. It is not transcendent. It is certainly not 'spiritual.' It is also not the ground of being, not the Absolute, and not the

all-pervading awareness of it. It is not consciousness, since consciousness can become aware of it. It is not found 'within' all that is or even behind it. Even to say that it 'is' limits its significance, and it is neither the brimming but supernal Pleroma nor the pointless void. Rather, it is between them and between everything: it is the reason which these things can be distinguished, differentiated, conceived and perceived. It illuminates the Forms. If it were pronounceable, it would be the Logos. But it is not. It is also not inconceivable, but it can be expressed only through willed, conscious action and apprehended only through gnosis. Those who can see it are, to those who cannot, like a waking person is to a comatose cow. "Those who have eyes to see, let them see." Good News - to the Elect.

Its four evangelists are the Dark Radiance and the Dark Trinity which it emanates: Radiant Darkness, Bright Darkness, and Shining Darkness. The Dark Radiance is effective power, a frigid heat to the absolutely cold Darklight, 'te' to its 'Tao.' It would seem to be magic, were it not more substantial than the ether. It would seem to be the mystical ultimate, were it not too abstract to be anything but useful. It cannot be said to be 'real' in the way anything else is, since there is nothing to which it can be compared, except the Darklight, which already neither exists nor does not exist. If the Darklight is seen by the illuminate, the Dark Radiance is felt. It courses from within to without, and from that which is without, it burns its way in. But the Darklight simply remains, unmoved. The most direct way to see the Darklight is to suddenly and at once look simultaneously within, through, at, past, and around something - without seeing it. The most complex and most difficult way is to look for the Darklight constantly and consciously, examining everything in order to determine if it might, in some way, be concealed. To apprehend the Dark Radiance, the initiate must see without looking, feel without touching. Those who develop the organ with which to sense it can always do so, if they remain awake and aware, especially when entranced, even by sleep or by the spectacle. But even a god cannot do this indefinitely. Those who can know the Dark Radiance but not its light are dangerous, more to others than themselves, but this makes them vulnerable. Those who can only see the Darklight are nothing but mystics - and nothing less.

The Dark Trinity might be found in the shadows cast by the Logos-light, the substance of the abyss of reason, but it is likewise in the original, primal, darkness from which the Darklight shines, emanating the Dark Trinity through the Dark Radiance. The combinations and permutations of this Fivefold Unmanifest conspire to form the components of manifest reality, in all their variety. If the Dark Radiance is like a freezing heat, a penetrating power, the Radiant Darkness, its complement, is a soothing cold that calms the occult senses – or numbs them. Were it only material, the Radiant Darkness would be the basest matter, the stuff of unconsciousness and sleep. But, being radiant, it cannot be only material. The physical forces are aspects of it, along with the speculated ‘dark’ energy and other material mysteries awaiting further exploration.

The Radiant Darkness can be physically and meta-physically sensed as a real power. Bright Darkness, by contrast, manifests as an abstracted potentiality, the ‘light’ of the world of negative existence, the inversion of reality and possibility. This is the positive darkness understood in some schools of occult thought as having a reality and existence independent of the light. In the inverse realm of darkness which it permeates, it functions as manifest light does, and drives out the ‘darkness’ of its realm – which is light – with its own brightness. Of the Fivefold Unmanifest powers, it is the most likely to seem familiarly evil and embodies the conceptual devil of a *privatio boni*, which nevertheless seems to be an assault on the good cosmos.

The Shining Darkness is akin to its two siblings, but unlike them, produces the light. As such, it is the aspect of the Unmanifest that is closest to manifestation. Those who perceive darkness as a creative expanse, like the night sky or the boundless womb, apprehend the Shining Darkness. The closest physical manifestations of these occultically sensed realities are the obscure natural phenomena seeming to combine properties of light and darkness. As mentioned, the conceptualized forces of dark energy and other sinister radiations correspond to Dark Radiance, while the Darklight shines beneath and behind even the longest, lowest, and slowest manifestations and is glimpsed in moments of in-betweenness and abyssal transition. The light of the Shining

Darkness is best expressed in the phenomenon of the Northern Lights, perhaps illuminating those most archaic shamans and sorcerers of ultimate, twilit Thule. It analogizes the intuitively perceived bi-polar non-duality pervading both nature and consciousness, themselves twin poles of the manifest Absolute.

The Bright and Radiant Darknesses can be most clearly seen by the profane in the rare moment of full solar eclipse, the latter at the climax of totality in the total eclipse and the former in its less awesome but still astonishing counterpart, the annular eclipse. The symbolism of each is striking. The sun in total eclipse seemingly becomes a well of darkness that nevertheless spills over with a radiance that pervades all it beholds, the pupil of an eye with an iris like no other shade of blue, as vast as the sky, neither night, nor day, nor twilight. In the annular eclipse, the sun itself becomes a blazing eye. Suddenly bright with its own darkness, it fills the world with a strange and baleful light appropriate to another world where day is night, night is day, and twilight is a magical, silvered vision that somehow pervades both.

With the Fivefold Unmanifest variously orienting itself as an upright or inverse star, or a fourfold crossroads in which the Darklight shines from the center, all of these symbolic visions can be conceived of in the three realms of the terrestrial, supernal, and infernal. Within the terrestrial realm, the fourfold cross spins either with or against time, forming the familiar and pervasive sunwheel design. The boundary between celestial and terrestrial reality, the night sky, shows the counter-clockwise wheel in the never-setting, immortal circumpolar stars. Ironically, this makes the clockwise sunwheel a sign both of the collective human, mesocosmic order of time (the shadow of the sun's course) and of the defiance of nature's macrocosm by an individual human microcosm. The twin rebellions implied by this duality hint at a key technique of antinomian self-immortalization and æonic sorcery, but every practical technique implied by this theory can be reversed by exchanging north for south: no conceptual dualism can persist in ever-balanced nature. Those who do not understand this are doomed either to self-destruction or self-sacrifice, the twin anti-works of suicide and martyrdom, the legacies of the

strategies of the Zoroastrian Magi. Still and fixed, the cross signifies that which is common to both the terrestrial world, which itself shines with an infernal light from its center, and the union of black, white, and visible Suns as the ultimate Sol Invictus. This implies not only the Five-fold Unmanifest concentrated in a single point within, but also the whole range of primal and elementary powers bursting forth from it in a glorious blaze of terrestrial light.

How, amidst this ecstasy of sublime contradictions, is the consciousness then to recognize and orient itself? It seeks that only by which it can ever see itself – that which has no opposite, except itself, the guide of the Great Work: The Black Light, the perfect, pristine purity which can be absorbed by all that is – except that which, pure as itself, refines itself into its own point of Black Light. Only that consciousness which knows this can itself be known. The Black Flame shines with this light, burning and consuming the profane in order to refine it into consciousness: that which is all and only Black Flame, self-producing, self-generating, self-subsistent, and able to illuminate all it beholds with its own Black Light – the fabled, dreaded, and ever-sought Black Sun.

The Black Sun as the ultimate singularity necessarily manifests in a limitless diversity of possible forms, for what form could confine the consciousness which knows itself to be none of them? This is the hope of the occultist, the goal of the Work: to become that One which is like no other One; the opposite of that One which is like all Otherness. All the familiar signs and forms of the Black Sun are its blinds: shining veils, curtains of light. The fylfot as the Black Sun signifies its terrestrial course, its shadows and manifestations whether as unconquered hero or terrible eclipse. Its significance as a stellar sign has already been described.

With eight rays, the Black Sun shines as the conjunction of the manifest and unmanifest Absolutes. Some have mistaken this conjoined in-betweenness as Chaos, but the awe with which this ‘I’ beholds itself does not make it that chaotic monad, however loud and long it proclaims that “There is No God but I.” Rather, it forms the extent of the world-spanning Demiurge as spinner of the webs of Wyrð: God as the spider, which itself – the offspring of consciousness, child of chaos – can

be ridden by the Sovereign Singularity, that which comes into being as the Sole and Unique One. Such is itself signified by the various configurations of the Nine Gates or Nine Angles and the paths between them, leading to the final Arcanum which is everywhere located but nowhere found.

With ten rays, the Black Sun pours forth the manifest chaos which surrounds and permeates the All: the Fivefold Unmanifest negated by their own equally negatively existent contraries, and so become manifest.

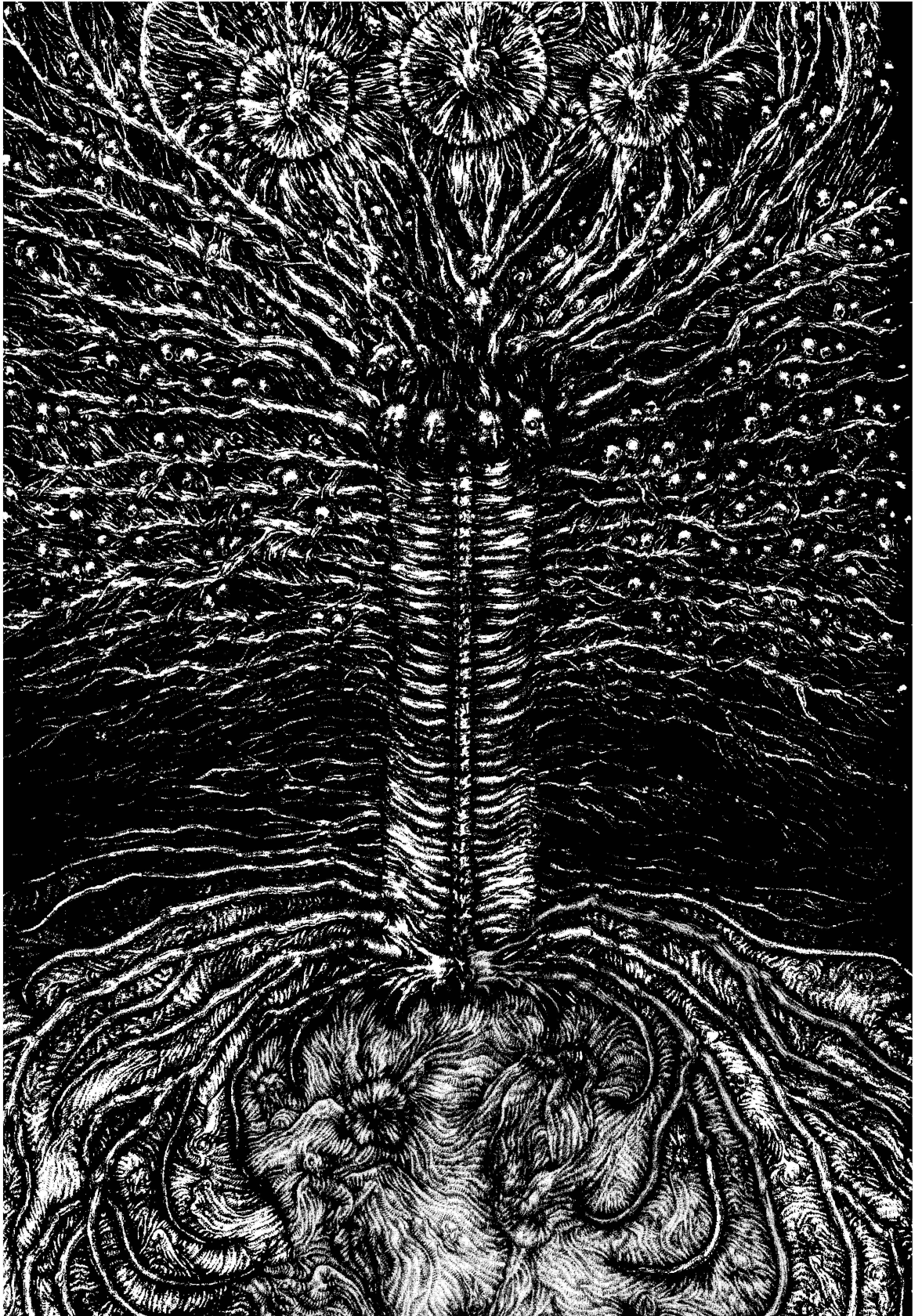
Its twelve-rayed form at the Center of the World spins against the natural order, setting the mesocosmic æon in opposition to the cycles of time. Those who, in mastering its rays, successfully invert its momentum become enduring forces of nature, achieving immortal victory over themselves and the cosmos.

The Black Sun heralds not just catastrophe but also transition. When the dreamer opens one eye, both worlds come to be seen in-between the manifestations of waking and sleeping alike. But when the other eye also looks out on the waking realm the dream must end. Thus, the one-eyed All-High reigns over the worlds eternal – but the Ender still has both his eyes.

Ragnarök has come and gone, and where the darkly veiled, half-blind Raven God once sat enthroned in shade, now a one-eyed Hawk broods on his pinnacle of illuminated, pyramidal power. Secured he is for a time by the war of all against all – but in the shadows of the already crumbling edifice, an empire that is not its own, eaten from within by the parasitic worms bred in the excrement of fallen imperiums ruined by dualism, nourished on the corpses they propagated, stalks the Dark One again, the Lord of Horsemen, Distorter of Truth, Dissembler – Who Loves Not The Light.

Both his eyes are open.





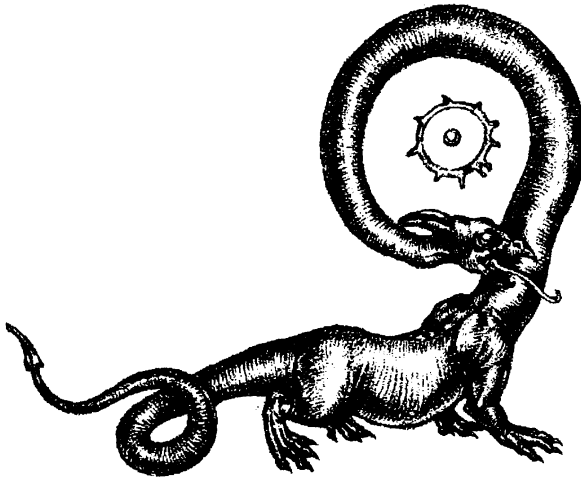
INDUCTION INTO THE MYSTERY OF THE BLACK SUN



GNOSIS IS THE DEATH of faith and the birth of power. ‘Pistis’ Sophia, named for the ‘faith’ which gives birth to the Demiurge of blind inertia, is redeemed from her fallen state by a sinister Savior whose word baptizes her world in the purifying black fires of the nigredo, a dark prince whose Imperial Peace, *Pax Romana Nova*, is wrought by a killing sword. At his Revelation, a Black Sun shines over the ending of the world-age, burning away the corruption of a half-living empire of parasites, feeding with its Black Light the inviolable, untarnished seeds of its new organic successor which nourish themselves amid its ashes. So nourished, they grow into an Infernal Tree of Undeath, with its branches stretching to the outermost hells and its roots coiling into the deepest, innermost recesses of Paradise. It brings forth the Ahrimanic fruit of backward knowledge which opens the eye of the singular onto the polar twins of divine evil and diabolical good. The Infernal Tree’s living terrestrial counterpart, already known to the Elect, is restored and renewed. Their twins, flourishing in the other world, offer the Fruits of Life and Unlife to those who take Heaven by storm and still have the nerve to fall back down and seize the Earth by force. The great Tree of Life is all that remains of the spine of the Slain God whose remnants nourish primal creation; the unliving, ethereal twin of the Slain God persists as the entire body of the pan-cosmic sacrifice whose ethereal form still waits as

an all-pervading semi-conscious awareness. It is a pervasive if alien sentience, its embrace seducing those who dream of final union. Its waking nightmare is the abominable perversity and ignorance that is conceived as Apep, Ialtabaoth, Noznoroc.

Those who would seek to look on these things before their time must scry within through a single eye, having torn out the other I and cast it into the Deep, where it might gaze out on the eternal mysteries. There they might catch sight of the Enemy God once again, before his time is unfolded, and following the dragon's backward way to atavistically reverse the degenerate course of time, slay and dismember him before he arises from his hoary age-long sleep.



INSCENT, INSCENSION, AND INSCENDENTALISM



THE CONDITIONING of incarnate awareness is not only dualistic but also spatial. With consciousness understanding and expressing itself to itself in an abstracted analog of the flesh, all concepts ‘conceived’ in its apparently mental womb have their correlates in sensory reality: thus, the classic spiritual ascent and descent into the underworld, traceable all the way from the most primordial shamanisms to present chemognostic colloquialisms of ‘getting high’ or falling into a ‘k-hole.’ Such experiences correspond well to archaic cosmologies and cosmogonies; while these world-conceptions vary considerably from culture to culture, all seem to share the common theme that they somehow align to the sensory experience of their creators and perceivers. All seem to be equally concerned with direction and space, some more coherently, in rational terms, than others. Interested magicians can pursue their own experiential research into these maps and their associated territories (and even, perhaps, into the Territory Itself) far more effectively than these brief notes, but only after extensive personal research will certain obvious patterns be understood. Here we aim to save the psychonaut valuable space-time in the life-span.

The first significant disparity likely to be noticed by the scholar or explorer of cosmology in the exploration of mythic maps is the variance between the location of the land of the Dead in the underworld and the

location of the land of the Dead in the west, where the vulgar sun dies to be regenerated into a new entity of a new cycle. However, close examination of these traditions tends to reveal a significant distinction between the generic descent of all of the Dead and the more privileged passage to a particular land in the west often associated with some lost paradise or immortal realm. Obviously, great variation and differentiation might also exist between traditions or within the underworld in the same tradition – but it is worth noting that within the mythic traditions of cosmology, nothing is arbitrary, no matter how obscure or insignificant the difference may seem. It is this intended literalism, so difficult for the modern mind to comprehend with its own competing material and scientific literalism, that allowed for the easy syncretism and development of the ancient traditions under the influence of one another.

The usual assumption is that the obscure meanings or subjective interpretations of the ancient myths allowed them to easily meld and morph into one another without regard to consistency. On the contrary, it is rather that the distinct particularity of each description that allowed it to be compared to and contrasted with alternative magical accounts. Institutionalized religious traditions would often strive to revise these descriptions to enforce acceptable consistency, but true dogmatism in cosmology is a comparatively recent development. Were the ancient magical and esoteric world-pictures thought to be completely aesthetic and subjective, no proper syncretism would have been possible because no shared elements would have appeared to be sufficiently significant to act as points of comparison. Those elements of ancient life which were recognized (by magicians) to be subjective or arbitrary, such as cultural imageries, decorations, and general aesthetics, tended not to syncretise. Rather, they tended to meander about the ancient world along trade routes or from setting to setting, popularity and utility determining which styles won out, sometimes to the detriment of the popularity of other styles.

A classic example of this would be a totally Romanized foreigner in the Empire who, despite having thrown over the aesthetics of his or her original culture almost entirely in favour of togas, baths, and so

forth, nevertheless takes special effort to maintain specific dedication to original indigenous gods, translated into Roman or Hellenistic cultural terms only to an aesthetic extent. Thus, various directions and locations could all be retained with more or less specific attributions intact in a cosmology that has become increasingly complex rather than aesthetically simplified by syncretism. The extreme complexity of the scientific cosmology utilized by modern and contemporary people stands as an excellent example of the tendency for world-pictures to become more elaborate, rather than more simple, over time. This suggests that elements of scientific progress, if not philosophical progress, are bound into the elaboration of models and maps that increasingly attempt to account for more and more specific and particular possible configurations of reality.

Parallel to the directional symbolism of various lands and realms, whether upper, lower, or extreme on some point of the compass, are conceptions of a non-local or extra-dimensional other-world. Sometimes it is also reached by going in a particular direction, even when it is obviously not actually understood to be found there. Usually, no matter how many realms or sub-realms are supposed to be located within it, the otherworld, dreamland, or spirit world is understood to be one alternate domain. This is chiefly significant to the practicing magician as a concept important in distinguishing between the specific directional/spatial models being considered here. Such an otherworld might well have its own models or series of models but seems to derive from extremely archaic animistic world conceptions in which the mystical characteristics that begin to develop in shamanism do not apply. In this sense, the modern magician would be most advised to use such a concept in a way similar to its original function – it distinguished the magical reality from the profane one. This function allowed primitive animistic societies to develop technology and remain functional in rational terms despite the apparently bizarre notions that often defined their culturally idiosyncratic magical paradigms.

Thus, the modern magician can understand all magical cosmology as applying to ‘the otherworld,’ generically conceived. This avoids the otherwise continual problem of having to account for why apparently

irrational and inapplicable notions about planets, stars, worlds, directions, and so forth, are being used to explain apparently real effects despite their apparent contradiction to the actual laws and functions of the physical universe. This paradigmatic choice also has the odd effect of making otherworld-based magical systems seem in one way more advanced and accurate and in another way more subjectivist and primitive. Magical systems positing only a generic otherworld will seem to have not much to say about the magical landscape in any coherent and predictable way, which leaves room for exploration but also for confusion; at the same time, they leave more room for scientific and materialistic study. Contrarily, magical systems describing complex cosmologies of various alternate planes, realms, and worlds will seem increasingly unworkable unless the conception of an otherworld is applied. The relevance to the specific application of obscure ideas like a 'black sun' should be obvious.

Aside from directional disputes about the dead, or complex variations of distribution in which some of the deceased go one way and others go another, or arguments about where exactly paradise is to be found, the student of cosmology will also encounter the influence of ethical and moral dualism in mythic realities. This often becomes apparent in the centralization of places of imprisonment, torment, punishment, or destruction, once the athanors of chymical transfiguration wherein ancestors were ennobled, later rendered into Dante-esque circles of retribution by profane, vulgar moralists. Fortunately, the same techniques for dealing with moral dualism (ignoring it or subverting it) that work in practical magic also work in cosmology, and so a great deal of time does not have to be spent considering these distortions in detail. It may be useful to mention, however, that when conceptions of esoteric time such as 'æonics' are included in cosmology, the magician can consider different spatial realms to be under different influences, or to be situated with different significances of relationship, in different æons.

Another disparity, subsequent to the introduction of such dualism into cosmology, occurs when certain belief structures (notably Gnosticism) introduce the idea that 'this world' is a sort of hell or Tartarean prison already. Aside from the mythological implications of such an

idea, it has the spatial implication that 'descent' is a meaningless concept, since there is nowhere toward further to fall. Considering that the Gnostics were well aware of the more standard Hellenistic, Semitic, and 'Magian' world models, and were also known for deliberate subversion of dogmatic ideas, was this an intentional variation designed to reinforce their assertion that this world was an erroneous, disastrous, and flawed creation? If so, the idea that their concept could not be syncretistically compatible with competing systems would represent a serious failure of magical imagination. It should be recalled that the Gnostic model was chiefly designed to be used by the Gnostics, who in the main tended to hold that those who had the gnosis were the saved elect. This suggests that the cosmology may have been intended to mean that this world was hell for the saved. Certainly, it was still populated by other unsaved 'races' of humans, as well as animals. Many Gnostic sects seem to have believed in reincarnation. As a comparison, the shamanic Tibetan culture, when it accepted Buddhism, adopted the idea that various other realms which were lower or higher than the human nevertheless could seem to coexist, particularly the animal and ghostly realms. In this sense, the 'Gnostic descent' would be the deliberate involvement of the divine spark further and further into lower reaches of matter. A similar idea can be found in modern occultisms like Theosophy and Anthroposophy, which tend to hold that spirit has already materialized itself as far as possible - with the exception of various 'evil' magicians and sorcerers who might descend even further. Such concepts also put the idea of the fallen angels or the deliberate descent of savior figures into 'this world' into a slightly different context.

These introductory notes on comparative concepts of ascent and descent allow an abstract analysis of such ideas as well as a consideration of how they may be relevant to the idea of a 'black sun,' including some of its mundane astrological manifestations. Ascent and descent may be best understood as context-independent terms describing experientially, phenomenologically, and empirically, certain esoteric, occult, mystical, shamanic, or magical experiences involving some kind of transition or conveyance to or through different realms spatially conceived. This

effectively means that, wherever one is ascending or descending, the magical process is basically the same, whatever techniques are being used. Only consistent experimentation could bear this out for the practitioner, but the point being made here is that even if the imageries and cultural overlays are subjective or relative to the situation of practice, the actual experience is not. Some systems also seem to conceive of ascension as a type of goal or condition to be achieved, such as by a heroic or savior figure; the idea of 'descension' is less common but may signify something like 'The Fall,' such as of the angels or the Devil. Magicians heavily involved in mystically focused cosmological adventures might take such ideas on board, but the dualistic implication of a preference in this regard, and the incompatibility of such notions with a gnosis of something like a 'black sun' which defies dualism, should be obvious. Finally, transcendence as a particularly mystical goal permeates some systems that propose a way beyond the distinctions and confines of the cosmology itself. Such an idea is perhaps best contrasted to immanence, which proposes that only direct, incarnate experience of the cosmos can be 'real.'

Both of these ideas characterize apparently opposite and equally dualistic attitudes toward esotericism, which are found as much along the 'Left Hand Path' as the 'Right,' the former in radically liberationist or indulgent antinomianisms, respectively, and the latter in escapist or pantheist systems of mysticism, also respectively. Both of these 'beyonds' appear to have the striking disadvantage that they are each other's opposites, making the dubious reward of an infinite regress the far more likely outcome of attempting them. Neither one particularly proposes any kind of non-dual realization as their consequence, and even if that was not the case, the practitioner would be hard pressed to define how either one might reasonably be thought to differ from its contrary. Hence, while it is clear that any of these experiences in cosmological journeying may be available to the dedicated psychonaut, their value is far less obvious.

Outside of the joys of exploration, the idea that any of these varying otherworldly states of consciousness or even existence can have any kind of enduring and satisfying quality seems to be easily refuted by obser-

vation of the satisfactions and frustrations of this world, which seem to oscillate endlessly and never really provide any permanent succour for the wanderings of desire.

This leaves the psychonaut who craves stability and continuity bound to consider other more obscure or arcane options of magical and mystical practice. Continuing with the themes of directionality: if up, down, and all the choices 'around' don't really lead anywhere, where is the magician supposed to go? The only remaining alternatives would seem to be 'in' and 'out.' At first glance, both look extraordinarily unappealing. 'Out' would seem to be redundant - if the magician is already 'inside' the cosmos, how is it possible to get 'out' except by following one of the numerous routes already rationally refuted? Contrarily, 'in' seems even more redundant - where is there to go 'in' to, when the magician's 'occult bodies' are only analogs of consciousness trying to locate itself in an apparently nonphysical and nonspatial realm conceived of as directional merely to self-orient? The question can be resolved by considering that the otherworld should be regarded as parallel to the material one, and understandable as a subjective analog to the objective reality in which the magician physically moves about. It is therefore useless to assume from the outset that if only the magician could get 'into' the subjective world, or 'out' of the normal profane one, everything would be fine. The magician's 'occult bodies' are already independent of the physical cosmos - it is their orientation within their own reality which is the issue being considered here.

The solution is that due to the non-physical but still spatial nature of this magical reality, the magician's consciousness can actually proceed infinitely in both directions, inward and outward. Thus, infinitely outward along the various directions described, which are already out of the personal realm into the shared or impersonal spiritual realm (or physical realm, should the magician take real 'outer space' as an analogy), and infinitely inward into the personal, inverse equivalent of these vast spiritual otherworlds through which the magician's occult bodies can project themselves. Thus, the magician can be thought of as containing the whole macrocosmic reality within the microcosm. The physical body

itself is the microcosm of the physical universe, occultically sensed and perceived by a consciousness that subjectively seems to be 'inside' of it, and the 'occult bodies' whether etheric, astral, causal, or so forth, are taken together as microcosms of the otherworld. This simple re-orientation of perspective should offer a disoriented occultist a whole new and more rational context for dealing with various otherworld journeys, out-of-body experiences, projections, and even standard chakra meditations. Similarly, concerns about post-mortem existence and continuity can be more rationally approached when a meta-cosmology such as this is rationally applied to the welter of mythological propaganda surrounding the issue of mortality.

In this sense, 'exscent' and 'inscent' describe two contrary modes of occult motion, unified and counterbalanced when the Great Work reaches its Royal Red and Purple. The former includes the achievement of various realms and territories of both the otherworld and the physical world; already its possibilities are limitless, and the profane already unknowingly practice exscent into the void in their headlong rush into the gaping maw of unconsciousness awaiting them at death. This is especially so in the postmodern æon in which even the predictable coherence of descent into hell is disrupted by the baleful intrusions of freedom into the daily lives and minds of the unwitting masses. Inscent is exclusive to the mystic or occultist who has achieved some apprehension of the inner worlds of the microcosm, and it describes the enfolding or infolding, rather than unfolding, of the consciousness into itself. Its 'enfolding' is the increasing complication and diversification of the inner realms according both to the arrangement of the macrocosm (in self-exploration) and to the will of the practitioner (in self-modification); its 'infolding' is its further collapse and concentration on, and into, itself. Adherents of a 'Right Hand Path' of union between the Self and Other will always see this practice as 'Left Hand Path.' However, its variation between separation of the Self from the Other, or from aspects of itself, and maintenance of an enduring condition of non-union, seem to vary from practitioner to practitioner and situation to situation. To achieve permanent inscension is not merely to attain some kind of subjective self-immortalization

or relative salvation, emancipation, or liberation. Rather, it is to have established completely self-referential continuity of consciousness as its own objective and independent reality. Similarly, while exscension might indicate transition out of 'this world,' it would seem to indicate either transition into a different world or no world, but the 'exscendentalist' still cannot really escape from the Self. The inscendentalist, by contrast, has found the only way out: the way in. The irony of the process of inversion that the inscendentalist follows in practice, however, is that the way 'in' will actually have to look like a way out of reality. This way 'in' may even appear indistinguishable from some exscendentalist path, since the cosmological map of the otherworld will certainly appear the same in both the macrocosm and the microcosm. The direction of the inscendentalist, however, may seem to be reversed from the perspective of a Right Hand Path counterpart, especially a 'Right Hand Path inscendentalism' promoting union of the Self with some greater or 'inner' self. These particular traditions appear to be quite effective, particularly for therapeutic functions. Like any medicinal poison, however, they can be quite hazardous to a healthy person and perniciously induce dispersion and self-discontinuity. At best, such traditions are disassociative and may lead to a detached omniscience similar to that cultivated by dualistic yoga traditions. They hold no value for the practicing magician, however.

All of these observations, seemingly dualistic themselves in their judgement of various methods and traditions, also require that some thought be given to the possibility of whether a choice really has to be made between 'Left Hand' and 'Right Hand' paths. As implied above, it depends on the definition chosen. In terms of Right Hand Path dualism, the choice is inescapable because one is either with it or against it. This means that, from the perspective of those traditions, anyone not seeking union or self-dissolution actually is a Left Hand Path magician. From the perspective of some Left Hand Path traditions, which define the Left Hand Path simply as any path of 'non-union,' the situation is similar. The process of separation is either a particular version of the Left Hand Path or a stage along it. The Right Hand Path is synonymous in these views with delusion, suicide, and self-destruction. Only those paths of

non-union which define the Left Hand Path itself as 'separation' and the Right Hand Path as 'union' seem to offer a less dualistic alternative, but such paths of non-union are harmful as well as deceptive for anyone already in a state of union with the apparently objective cosmos. The magician is therefore warned against blithely accepting claims of a 'third' or 'neutral' way. On the other hand, as much as paths of 'union' posit a real and attainable goal (rightly or wrongly), so too should paths of separation. 'Left Hand Paths' that express an eternal and irreconcilable opposition between a separation that must be constantly widened in-between the magician and some soul-eating unity are blinds or worse – the clever propaganda of Hell. Fortunately for inscendental infernalists, the propaganda of Hell is in fact so effective that occasionally telling the truth does not serve to weaken the Lie, and the majority of Left Hand Path dualists will serve their Satanic purpose whether they happen to read this book or not. The few who understand will be all the more dangerous for it. They will attain their internal Rebis – the unity of absolute separation, the conjunction of two concealed Black Suns.

The relation of the Black Sun to incension is the most simple conception in this account. In the physical macrocosm, only a 'black hole,' the apparent consequence of a sun which has achieved so much mass as to incend, collapsing in upon itself, provides a material equivalent to the astonishing otherworldly process of incension. The black hole has become a singular point, a 'singularity,' in which both time and space have collapsed in such a fashion that it consumes everything it encounters, sucking everything into its own inner world, releasing only very select and obscure (one might say 'occult') information. In order to actually become a black hole, a star has to have gone through a particular process in its life-cycle whereby sufficient mass has been achieved, allowing its collapse to the point of singularity rather than some other less glorious fate. Only a magnificent star can become a black hole. The numerous esoteric traditions proposing the transfiguration of the practitioner into a 'star' find, in this example, their proper perspective, as does the 'inversion' of their methods in order to achieve a well-timed incension. Thus,

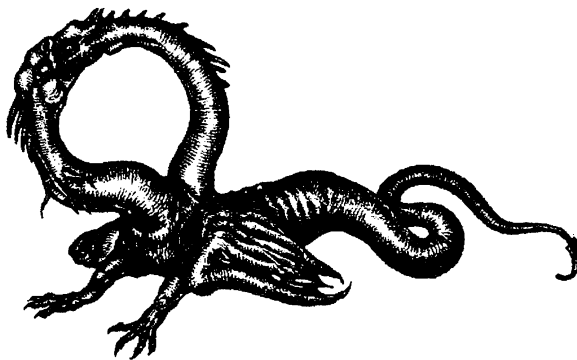
the inscendentalist can make use of a variety of apparently unrelated techniques all in pursuit of, and preparation for, the penultimate phase of the Great Work.

What of the ultimate phase? The cosmos in which we find ourselves can be conceived as residing 'within,' or existing as an unfolding of, its own singularity, though numberless such singularities also seem to exist inside of it. For a singularity, the Magnum Opus of self-transfiguration accomplished, the proliferation of more of its kind can only be a 'Great Play.' In becoming One distinct from all others, all of its microcosmic offspring must be forms of itself: otherwise, it would not be One, but Many. Yet it must still be distinct from them as well - otherwise, it would not be singular, the Sole and Unique One. Only in play can this suspension of belief and disbelief between microcosm and macrocosm be achieved: the sovereign throws its veil of *Maya* over the worlds it rules, its work of disentangling itself from and achieving mastery of the *Maya* having been accomplished.

In this sense, there is no monad but outermost chaos; the innermost singularity, the dancing black star, is chaos within.

Inside of all singularities is only the monad: chaos. Outside of this singularity is nothing but the void of chaos, in which nothing is to be found but chaos.

The Riddle of the Great Work: What is in-between the void and chaos?
The Riddle of the Great Play: What is its opposite?



THE WORK



THE QUEST of the occultist presupposes that something is hidden. The occultist may or may not know, or think that he or she does know, what it is – but seeks it nonetheless. All will have encountered those who insist that the path is the goal, the journey is the destination, and similar platitudes. Most of those have never gotten anywhere. The rest either do not realize that their revelation only acts as a further veil, or do not care. Those who have gotten anywhere always have their own purposes, since they are still going somewhere. Those who have gotten far enough may indeed find the search satisfying in itself, or discover that the more they find, the more they wish to find – but the occultist will also find that this process, in principle, is no different from that which pertains to learning a skill, playing a game, or seducing a lover. What, if anything, makes the pursuit of the occult so distinct, so alluring, and sometimes so seemingly sinister?

‘Occultism’ is a totalizing *Weltanschauung*, and is therefore unlike pursuits that can be ‘put into perspective’ by being placed somewhere between the background and foreground of life. The occultist, in seeking to see the whole picture, wishes to take himself out of it, even if only to replace himself in a novel relationship to the environment that he has just otherwise abandoned. Thus, it is not only that certain aspects of the complete vision are obscure to the occultist, but also that the vision itself remains obscure – not least because the occultist himself has to be accounted for within it. There is a polar duality between these two

contexts, each equally real. One corresponds to the apparently subjective experience of the occultist and yet appears to be the objective world. The other is the objective reality of the third person observer – subjectively conceived. This is sufficient to allow for the manifestation of the bi-polar cognitive processing correlated with consciousness. Inverting this consciousness, so that it becomes equally conscious of itself, requires an ability to provoke and cope with the total reversal not only of values but also of basic perceptual habits. These are ingrained for reasons of biological survival and also spontaneously associated with the emergence of consciousness itself.

The ‘Great Work’ offers the opportunity to translate this relentless survival imperative of life into an eternal consciousness independent of life. The sole principle objection to this possibility that does not rely on some sort of moralism is the theoretical position of materialism. This view misses its mark since it relies on the ability to conceive of its contrary in a fashion that experientially demonstrates the priority and necessity of ‘conception’ as a reality. An analogy for the materialistic assertion would be the logical but manifestly false claims that either humans are not sentient, since they are animals and sentience is not required to explain any animal behaviour, or that humans cannot be animals, being sentient, and that therefore their behavior cannot be explained as derived from animal causes. That these sorts of conclusions seem absurd when applied by a human introspectively, but can seem reasonable to some people when applied externally to the cosmos as a whole, draws attention to an interesting imbalance in many psyches. No one seriously supposes that people cannot be sentient simply because there is no particular substance that is known to be ‘thought,’ yet it has been proposed that the faculty of sentience can depend on substance which cannot be shown in any way to compose it. The relevance of all this to a ‘black sun’ is that the conception of a ‘spiritual’ or ‘invisible’ sun, in being an occult source of ‘hidden light,’ relates more to materialism taken in reverse – the source must be something generating that which can be analogized as ‘spiritual’ substance, although not matter. This is merely higher order materialism. A ‘black sun,’ by contrast, is neither solely the matter normally known,

nor some kind of ghostly opposite, but rather an inverted complement of matter with the same function as sentience. It proceeds obliquely toward the center by involution rather than evolution – its manifest processes a retrograde spiral of atavistic resurgence eternally mutating the carriers of the Black Light it radiates with each inevitable return. The blood is its medium. Life is its host.

The ceaseless refinement and empowerment of the organism with increasing concentration of this Black Light eventually catalyzes transfiguration into totally novel forms. 'With strange æons even death may die' and the ultimate evolution, via implosion, of configurations of consciousness capable of 'surviving' the destruction of their hosts and forms signifies an inverse transcendence – an 'inscendence' – of consciousness. This inversion is utterly unlike the disembodied, bloodless escapism generally characterizing the so-called spiritual Quest. With the realization of all apparent dualism as merely polarity, the consciousness which has no opposite becomes free to either seek extinction of itself in the void, or endless reification of itself in increasingly complex forms. That the consciousness cannot normally establish complete continuity of itself in a single form should be obvious to anyone who pays attention to it, and this holds a clue to the nature of death. The immortal undead gods of Khem had multiple Akhs, Bas and Kas, after all.

Those in whom the Black Light has become self-generating can be thought of as keepers of the Black Flame. Having found it ignited within, its care and feeding occupies much of the Work. Eventually, it refines its keeper to such an extent that what is left of him or her identifies as much with it as with the former 'self.' It is then that the transfiguration of the individual consciousness into its own Black Sun can begin. This process is a living myth totally unlike the crypto-dualist 'hero's journey' beloved of the classic 'monomyth,' but similarly it has very little to do with the neurotic, twisted 'anti-hero' obsessions of sub-cultural rebellion. In contrast to the 'mystic Quest,' it does not solely focus on the permutations and perfections of subjective awareness and apparently individual consciousness. The devotion that it may involve is more akin to the devotion of an artist to his Work than the devotion of an artist to his Muse,

even if that Muse were himself. Its fanaticism is much like that of the 'cause,' save that the Work knows no cause except itself, and if there could be a faithless religion, an idiosyncratic science, this would be it. The essentialist, transcendentalist mysticisms of the occult pursue the 'aim of religion' by the 'method of science.' The materialist dogmas, which often shackle the intellectual world, practice the 'method of religion' in their particular scientific aims. This immediate and immanent Work aims at magic by the methods of art. Those who accomplish it, and come to embody the full totality of the magical art, further refine themselves by aiming alone at the 'sole art' through the methods that they have internalized and ceaselessly cultivated – perhaps for æons. But such a process could not be the subject or content of a written work of art, and only those already refined enough to perceive it could know if it were its Substance.

The aim of magic, then, obliquely symbolized by the various attainments of the Great Work and 'Royal Art' is not merely the generic occult power which is its siddhic side-effect. Nor is it solely mastery of the special occult sciences which derive therefrom. Rather, this aim should be conceived as the establishment of an individual, single consciousness capable of fully comprehending everything else as distinct from it and interacting with it unhindered. This latter characteristic distinguishes real magicians from the increasingly ubiquitous 'Left Hand Path' mystics who form a particular type of detritus in post-modern æons. Sensibly spurning the crypto-religious and quasi-devotional relativism that makes a consuming truth out of every crapulous idea, these crypto-transcendentalists instead idolize an abstraction of themselves in an escapist parody of our 'inscension.' This unfortunate process is demeaning to honest solipsism and results in a fixation of insight drastically reducing power, possibility, and potential. It forms Black Brothers afraid or unable to leave their Towers of Silence lest the forces of Life consume them. These substandard vampires can only parasitize the blood and they remain at the mercy of the vulgar sun, their undeath or unlife not yet able to consume and include both poles of power. They persist as the pallid shadows of that most deceitful and baleful dualism between magical

consciousness and its profane counterpart. The irony that the dualist priests took the name of Magi continues to have its perverse revenge on a world too pragmatic to believe their particular Lie.

The increasingly unhindered interactions of the refined singularity with its context and setting form the main content of the Work. This burning core recombines itself with every possible configuration of experience until the totality is achieved: a black catharism combining self-demonization and self-diabolization – the simultaneous sacrifice, consumption, destruction, and replacement of the Demiurge. Lucifer falls, Satan is risen: the prince has come again.

An ‘anti-myth’ in its particularist literalism, the Great Work frees the magician from bondage to the archetypes that he has processed, recombined, and reconfigured according to his own sovereign will. This is not the fulfillment of divine realities endlessly expressing themselves on or through the screen of *Maya*, or a circle dance of complementary opposites constantly enjoying each other through the infinitely masked bodies which are at once their emanations, avatars, and worshippers. This is the total revolt against and overthrow of this blind, pointless, and purposeless ecstatic exertion in favour of the individual will. The sovereign is the one who writes its own myth, plays whatever roles it chooses, and delegates the rest.

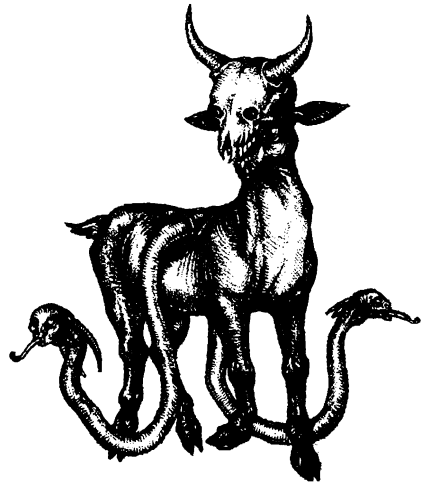
It is not a symbol of anything, does not exist for anything, and has absolutely no purpose except the endless and eternal exaltation of and enjoyment of itself: it has become the Sole and Unique One.

This is not to say that the achievement of sovereignty is not heroic, but rather to say that the sovereign has not only the power but indeed has achieved the divine authority to discern and determine what is heroic – and what shall be known as heroic. The ‘final occultation’ of this Sovereign Singularity is the distribution of Itself through numberless but equally distinct particular singularities with their own eternal names, forms, and functions. As the Black Sun reveals itself through the coincidental occultations of the vulgar sun or other potent obscurities known to a sinister astrologer, so the Sovereign Singularity is known through the defiance characterizing all those who indulge in the sorcery of per-

petual revolt: apostates to Nature, heretics to Science, blasphemers of Religion, transgressors of Myth, revealers of the Mysteries – conquerors of Art, exalters of the Self, glorifiers of Consciousness, incarnations of Victory, embodiments of Triumph.

THE ILLUMINATING GNOSIS OF THE BLACK SUN

At the Center of the World burns a Black Sun radiating twelve Rays of Power. Each forms a Crooked Path of Shining Darkness in-between the twin gates opening into the Nine Thresholds which, geometrically arrayed, constitute the Nine Angles of sinister lore. In opening even a single one of these Nine Gates of Hell, portals to the eternally averse kingdom infernal, the initiate gains access to that brimming *Ginnungagap* whose endless ‘in-betweenness concepts’ generate the primal arcana of all sorcery. Within this bright abyss await the Nine Gates of the Black Sun itself, each of which offers direct gnosis, unmediated and immanent, of the source of all magic. The way to the Black Sun forms the sole path of inscent previously described, the collapse into the ultimate singularity. From it explode the limitless paths of exscent into the flesh, an instantaneous emanation of carnal power. From this point around which all revolves and from which all derives, the illuminate may then fare forth throughout all Nine Worlds and their shadows, seeking to become adept in the twenty-four ways which partake of the bright and dark tangents of the Rays of Power. Ultimately the adept seeks to master both the world and that greater and more noble adversary: the Self.



THE NINE THRESHOLDS AND THEIR TWIN GATES: THE 27 INITIATIC MYSTERIES



BETWEEN THE WORDS of this text resonates the silence of the Absolute, permeating and punctuating the Angle-spells and the twenty-six vibratory glyphs of their language. The secret forms behind their profane embodiments can only be discerned through personal entry into their mysteries: by number, letter, sound, sign, stance, and posture, their power is revealed and concealed. Each initiate alone must decipher and encipher this trans-rational code, transgressive of nature, but nevertheless retain enough reference to the social, natural, and cosmic order that spells be understood in the context of the æon in which one resides, that they might manifest fully in the flesh.

THE THRESHOLD OF REFLECTION

Like a mirror reflecting the Black Sun's light and the images it illuminates, ouroborous-bound and single yet by its nature a sign of duality, this argent threshold might shimmer with stars or with shadows depending on the aesthetic of the seer. It is that ambiguous boundary where divination becomes enchantment and Self becomes Other. Many traditions have conceived of a veil of illusions separating the objective and subjective realities, obscuring the absolute while simultaneously providing a screen of manifestation. Within, this Threshold has the labyrinthine quality of a

distorting and bewildering Quest for the gnosis through a hall of mirrors. The Twelve Rays crisscross it strangely and twist about one another at oblique angles. Not only characterized by the weird dreams of seekers into realms exclusively accessible oneirically, this is also a threshold of fully lucid, waking madness of the sort sorcerers sometimes covet, yet justifiably fear. Part of its function is to allow for the intrusive manifestation of visions in the flesh, which grants a dangerous power of misdirection to both the novice and master of deception and mirage. Much akin to the mind of the child enhanced by the complexity and ambition of maturity, the techniques of navigating this Threshold could be organized into the various trans-rational (but hopefully not irrational) logics of the myth, the fairy-tale, and the epic.

The Pearl Gate of the Infernal Palace

Fashioned of the substance of myth, the Pearl Gate opens through the manifold cosmological structures in which the conceptual otherworld is arranged. Its abyssal mansions are numberless, and all the Paths and Rays coursing through this particular abyss can be understood to have their own particular Infernal Realm. The experience of opening and passing through this gate is characterized by the literalization of these conceptual models, with all the revelation, wonder, and disorientation such an experience might imply. Passing through the Pearl Gate is an induction into an infernal insanity, a magical madness whose final consequence must be either a totality re-orienting the magician's self and the world, or an incomplete birth into a particularly demented half-life.

The Pearl Key

Having mapped out the way to this Gate in a consuming study and internalization of the maps of a mythic cosmological landscape, the would-be initiate sets forth on a Quest to find it in the manifest, or himself create it. He becomes like an infernal oyster filtering the necessary minerals out of profane substance from which the Key to the Abyss can be fashioned, all experience internalized into the creative darkness. This requires the

establishment of an enduring and resonant affinity with its reality, cultivated through the constant emulation of its characteristics in the habitual, daily, profane, personal, and magical lives of the aspirant. The aim is to eventually make world and life experience as close as possible to that of the realm which the practitioner conceives of crossing into. When the moment arrives to make this abyssal transition, the student conceives a rite of self-initiation which is designed to open the Gate. Many of the ritual and ceremonial practices of various traditions are constructed along these lines. The initiate might seek them for inspiration, but the mark of this particular initiation is that the abyssal transition is wholly personal, unless the aspirant has found his or her way to a tradition specifically dedicated to the Black Sun. Even then, the initiatory modes and contents will by nature differ vastly from initiate to initiate. The whole point of the Black Sun is its singularity: universalist, uniform initiation is for the vulgar sun and its profane worshippers and devotees.

The attitude that the aspirant takes in this Quest must be one of single-minded aesthetic dedication to the joy of the Work for its own sake. The sense of it is akin to that of the escapist, totally obsessed hobbyist, or expert game-player. The stance of the totally focused and specialized occultist is ultimately appropriate – but it is understanding and characterizing that stance which is difficult in a profane context, hence these examples. The aspirant will particularly find, however, that dedication to escapisms, consuming hobbies, and other belief traps will be extremely disruptive to the process. Often, this type of situation may result in a confrontational initiatory choice: it is somewhat difficult to imagine, read, and write wonderful adventures, and also live them. An adept can do each in turn, and a master can do both at once. The practitioner's own experience must become a living testimony to the difference between magical books and books about magic.

In attempting to open the Pearl Gate, nothing should be purposefully left to chance, since Chance in its power will take what synchronous opportunities it is unavoidably afforded. Everything in the initiate's experience – the people he or she associates with, style of communication, place of residence and work, as well as simple aesthetic choices of lifestyle

such as food and drink, musical tastes, and so forth, must be tailored specifically and then eventually adopted as spontaneously habitual and pleasantly voluntary. The ritual itself might be a swift and sudden process, the opening of the 'instantaneous way to the infernal sabbat,' as some call it, or itself a gradual, multi-phasic operation of self-alchemy. Either way, its result is the same: the imaginal realm becomes a living reality in the flesh.

The Silver Gate of the Dark Radiance

The eclipse, alchemically veiled as the 'union of the Sun and Moon,' forms an eye which, reflected in the 'I,' symbolizes the inversion and internalization of outer nigredo into perpetual inward albedo: the perfection of the Self. This Gate opens into the private inner realms of personal imagination, the idiosyncratic and boundlessly inventive fantasies which, empowered, render the illuminate both Muse and artist of self-otherness.

The Silver Key

The Gate is opened by the masterwork of personal art, a dream made flesh. In entering the Threshold of Reflection, the initiate's whole life is made a reflection of that to which he or she aspires, a living circle of art empowered and protected by sorcerous obsession. The process of this Key is one in which belief spontaneously aligns itself to gnosis. The practitioner finally creates the sole book of art, that personal grimoire which once formed can act as a repository for an infinity of magical formulae and wonders, a testimony to the apprehension of the Grand Design.

To be effective in opening the Gate, the Key must be complete - a full resumption, in its own singularity, of the totality of art. While anyone who can do this will also discern means and methods by which it can be employed, it should be hinted that these are more easily known by inquiring into the forms of the text of art itself. The arrangement and patterns of any such work will naturally and self-referentially explicate their own unfolding into reality, simply because in being reflected in the 'Book of the Mirror,' they have unfolded already.

Thus, the casting of the spells therein is the reading of the book, aloud or silently as the practitioner is disposed: twin phases of enchantment, both tending toward the uttermost pole. Of particular potency is the simultaneous conjuration of all the elements of such a work at the triple crossroads wherein waking, dreaming, and sleeping all meet. Such a use of the Key may unlock the hidden 'fourth way' along which many of the secrets of Hecate are revealed.

THE THRESHOLD OF INSTINCT

Initially, some will find the Black Light and the Dark Radiance to be most easily apprehended unconsciously, training themselves to observe their own responses and reactions to the stimuli of the current as signifiers of the direction in which consciousness may be found. Such an initiate becomes like a dreamer who achieves lucidity by training himself to watch for particular signs in his dreams that remind him to become awake and aware. Certain occult symbols, like the Black Sun itself, function as 'dream signs' in the waking world, reminding those who behold them to recollect their pre-incarnate knowledge. The subtle axioms of extreme meta-politics, analogous to the ideal Forms of Platonic metaphysics, as æonic emanations of the Black Sun would seem to fall into this category. Some magicians will be drawn first or foremost into its aesthetic of Gothic neo-classicism, abandoning learned limitations of mediocratic profane society in exchange for self-controlled liberation. Finding their personal place in an aristocratic esoteric hierarchy, those initiates with sufficient sinister ambition to thrive and excel will do so, even in restrictive environments. As great poets have been revealed through the rigors of rhyme, meter, and more obscure forms of aesthetic control, the art of æonics and cultural engineering is no different. The real joy of these æonic practices, however, comes with a warning – magic is science as well as art, *techne* as well as *arête*. Those who exchange all of their cunning for mystical ecstasy are, at best, shock-troops for the æon. On the other hand, those who are not cut out to be magicians anyway, but find themselves dabbling in the occult due to the prevailing

postmodern anomie, would be fortunate to encounter a tradition that will share the inspiration and power of its deepest gnosis in exchange for something as ordinarily paltry and valueless as their mortal lives.

The Lazuli Gate of the Infernal Palace

The journey to the night side of awareness is foremost an alteration in the states and functions of consciousness. Profane routine gives way to initiatic trance. The whole spectrum of awareness is of course far more vast than the narrow band of waking perception; the ability to deliberately shift the reference point of consciousness into novel regions of this spectrum is one technical way of describing the trans-dimensional and trans-æonic otherworld journeys which the initiated magician may wish to embark upon. Nevertheless, the conclusion that these altered states of consciousness somehow 'are' the otherworld is esoterically erroneous. This is the case just as it would be a mistake to propose that the shift of consciousness from waking to dreaming to sleeping necessarily involves either a real incension solely into the subjective realms of consciousness, or an actual projection into other dimensions. Rather, a change in state of awareness simply reconfigures the apparatus of perception in a novel way without actually accomplishing anything else at all. This, however, grants it usefulness where occult matters are concerned. The practitioner skilled in changing his or her state of awareness has the ability to vastly increase the number of options and possibilities able to be consciously accessed in a given situation. Similarly, he has the capacity to perceive a great deal more than someone with a comparatively restricted range of awareness. The capability for 'abyssal navigation' is indispensable in æonic and trans-æonic operations as well as any Quest for initiation, particularly a solitary one, since the solitary initiate has to become both cartographer and guide.

The 'night side' earlier referred to is the background or backdrop of other foreground states of awareness. The night side of profane reality are the dreams constantly dancing through the minds of the waking dead, the driving instincts which constantly control these walking zombies,

but to which they are oblivious. Seen from the nightside, the world is a ghastly necropolis of shambling hordes worthy of a George Romero. The magician may learn to find the arcane dreams which accompany waking thought; the Sabbatic 'waking dream' is an excellent trance-example of the induction of these into reality. The ability to extrude these waking dreams into other peoples' consciousness is occasionally accessible even to the profane in the form of the 'contact high,' so the potential impact of a trained magician should be obvious. The basics of this process entail the shifting of other people's assemblage points. This technique does not lend itself to verbal description, but is occasionally possible to experience through words: being drawn into the kind of rambling tangent that drunken people are likely to embark on without too much warning even in the midst of what might be passing for a rational conversation, or following repetitions or redundancies that repeat themselves obliquely. Sometimes those odd gaps in communication can also involve subtle or subliminal suggestions which might insinuate diverse extreme responses in the psyches of people caught in them unwarily, even if they realize they have been so entrained or are told of it. All suggestion is empowered and maintained by auto-suggestion, which serves magicians very well, since no one else has a self. Do you?

The Lazuli Key

Altered states of consciousness are only magically useful when they can be navigated and controlled without the magician losing his or her way in their confusing abysses. One way of ensuring their usefulness, a 'key' to unlocking them and also mastering their vagaries, is to explore the reference point itself. Therefore, the particular trance of self-referentiality, sometimes described as a mystical autism, is absolutely the best preparation for a career as a psychonaut. The initiate can begin practice with this technique easily by first learning to ignore things. In principle, the initiate should be able to ignore absolutely anything. Some people will more effectively learn to do this by becoming totally absorbed in a particular entrainment of consciousness, others by actually blocking

out or blanking whole segments of awareness. An interesting tangent from these practices is the discovery that sometimes consciousness can seem to persist without noticeable awareness; this seems to include the weird phenomenon of remembering lucid dreams well after waking up. Obviously, one was conscious during the lucid dream by definition, so how was it forgotten? In other cases, a magician will find that they have acted according to their own will in states of disassociation, possession, or even actual robotic unconsciousness, somnambulism, or outright anaesthesia, such as chemically induced. Similarly, the magical consciousness can sometimes flourish under such states, as in the case of the simplest of all spells: falling asleep exhausted while obsessing on one's problem knowing that it will all be sorted out in the morning. Auto-suggestion for divinatory inspiration in sleep is so common that profane scientists and artists have been known to use it with success, but it can sometimes produce astonishing results for magicians. A person who can do this habitually while still awake has achieved a power more useful than technical mastery, but which ironically might never be noticed unless it produces an astonishing discontinuity of fortune or was cultivated on purpose.

After learning to ignore things, the student must learn to concentrate on things to exclusion, including both the totally concrete and sensory as well as the totally abstract. Only the ability to literally think about the same thing for hours is satisfactory. Mastery of the technique is evidenced by extremes such as contemplating a specific matter of esoteric perplexity for longer than a twenty-four hour period. An excellent rite of self-initiation in this regard would be to hold a twenty-four hour vigil upon the Black Sun, contemplating each of the twenty-four ways of art, for example. Twelve-hour vigils on the Crooked Lightning Paths may offer a less intimidating possibility for practice. Of course, the classic Teutonic rites lasting nine days and nine nights would also be excellent self-initiations into the Black Sun's current, affording an opportunity to pass through all the Gates and Thresholds here described in succession, through contemplative or ritual practice. The magician might, for

example, elaborate a system of sigils, correspondences, or cosmology around which such an excursion could be designed – or use the trance experiences of the rite itself to derive such patterns for practical magical use.

The Gate of Midnight

The imagery of the ‘black sun’ or ‘sun of night’ shining at its averse zenith is an initiatic hieroglyph pertaining both to microcosmic and macrocosmic exaltation to divine glory and to principles of aversion or opposition. While the various myths of the death and rebirth of the vulgar sun, and its continued existence in the darkness of the underworld, pertain to previous æons, the myth of eternal night is most relevant to the rational scientific myth of the sun poised eternal in space, the vulgar sun reduced to its appropriate status as one star among many. The eternal ‘midnight’ of its black core remains an initiatic sign relevant to any solar conceptions in æonics and suggests a particular formula for the ignition and continuity of sinister imperium: Sol Invictus Niger.

The Key of Midnight

At the moment of greatest catastrophe, defeat, ruin, or failure, the sinister magician appropriately prepared and empowered plants the black seed of his own final victory and renewal, burying it as deeply as possible in the ashes of the dying æon or wasted flesh. The more precise and dramatic the timing, the more glorious the return. Vidar vanquishes the enemies of the Æsir, and Baldr arises sovereign from Hell, but only because Fenrir swallowed the All-Father while his kin devoured the sun and the moon.

THE THRESHOLD OF INGENUITY

There eventually comes a time in every magician’s Quest when the proliferation of systems, contexts, maps, and models is an irritation and distraction instead of a help – or when faithful adherence to one of these begins to offer merely restriction or diminishing returns. Some initiatory models consider this moment to be the real abyssal crisis, when the magi-

cian somehow must make a radical and apparently irrevocable choice between opposite paths, or find a way to reconcile ideal and real without going mad or losing himself in the process. Becoming too confused by this initiatory event is the result of a failure of what is here called 'ingenuity.' The basic cognitive habit of seeking to prop up or reinforce one's own consciousness through stimuli – even 'self' created stimuli – must end and give way to the spontaneous emergence of Gnostic insight out of the consciousness itself, directly and unmediated. This is neither 'harder' nor 'easier' than it sounds: the whole frame of reference usually associated with distinctions between magic and mysticism is one of those that should be disregarded here. Contrary to what some hierarchical initiatory systems propose, there is no particular 'grade' or 'degree' which can be signified by the 'abyssal encounter,' nor any particular power or ability conferred by surviving it, whatever that actually means. It is, effectively, just something that 'happens' somewhere along the course of esoteric development and occult initiation. It might be said, though, that those who have experienced it do maintain a sort of generic advantage over those who have not, the type of advantage that a player in a simulation would have over someone who thinks the simulation is real. It would, by definition, be impossible to quantify this advantage or represent it in any way.

The Quartz Gate of the Infernal Palace

A whole approach to magic can, however, be derived from the abyssal experience, and depending on the chosen aesthetic, it could be described as 'abyssal' or 'chaos' Gnosticism. The basic notion is that the whole experience of anomie, postmodern decay, æonic conflict, and so forth, can actually be understood more literally and usefully through some kind of self-referential simulation or game-like model of reality. This style of working is definitely incompatible with any kind of relativistic belief, and therein is its advantage. Reality remains an absolute, even if anything you can say about it is a lie. Nevertheless, the ability to use and organize relative truths becomes so useful to the magician working in this mode

that many of the confusions and problems that interfere with the use of traditional magical models just disappear. It is also possible in these contexts to re-manifest ideas of pervasive or perennial tradition in a much more subtle way, in a 'higher order' series of concepts. This allows a number of excellent occult systems to be rescued from outmoded or irrelevant settings and allows for the serious use of potent aesthetic signifiers, even when their association offends one's sense of reality.

The Quartz Key

Nothing is True except Chaos. Everything is Permitted, even Slavery. Everything is False, even the Truth. Nothing is Forbidden except Nihilism.

The Prismatic Gate of the Dark Radiance

Our Stone waits at the end of an iridescent rainbow, the shattering of the white light. A glorious peacock broods over the black egg. The unity of the monad breaks open to reveal a shocking diversity of potential possibilities of arcane specialization and individual creation. This single hieroglyph resumes the whole process of aesthetic inspiration which lets the magician apply chymical knowledge in every area of life.

The Prismatic Key

A rainbow bridge connects the world of humans and the world of the gods, and the one who defined the differences between humans, and established the codes innate to them, presides over it. No one ignorant of these secrets can pass unmarked by his unsleeping gaze. In order to be exalted to Asgard or retake uttermost Thule, the magician must know who and what the Self is, if it is at all, and who and what it may become. It is just as important to know what it is not, and what it cannot become. Wyrd is not just a web of possibilities and potentially glorious destinies, but the strangling grip of what has already been woven and wrought before. Out of the Well of Urd its substance comes, a cold dark material closer to an infernal ice than the misty, ethereal ephemera of *ginnung*. As

it comes into being, it throws its shadow between the Black Light and the dark substrate of existence; this Shadow should become real. This Norn, called Skuld, craves to do so always, and whether she or her own equally dark sister, her double, other self, achieves the flesh, she alone will continue to wait to do so. The Bright Darkness of that Black Sun glowing as Northern lights, more various but no less colorful than the discretely broken shards of the white mirror. Likewise it throws shades of dark potential, strange alternate futures, perhaps some that should not be, even as it illuminates some with its varieties. These mutations offer perpetual alternatives to the collective destiny of the profane. They generate esoteric enclaves of otherworldly magic, semi-permanent autonomous zones, but even these are wyrd-ly fashioned, and in as much as they take real form and flesh, they too must be dragged back into the gap eventually, eclipsed by *what should have been*.

THE THRESHOLD OF TRANSGRESSION

Between the primary poles of occultism, knowledge and power, stretches a particularly black abyss wherein the inhibitions and habits of the Self tend to blind it to reality. Acts of antinomianism as well as acts of self-overcoming, when performed with liberative and self-empowering intent, forge paths leading through the darkness into the fullness of Black Light.

The concept of antinomianism itself has been widely misunderstood and misapplied, particularly in less nuanced manifestations of the so-called 'Left Hand Path.' Its literal meaning is that which is against the norm, contrary to whatever is customary. The opposition to the natural which is evidenced by radical, sinister methods would be better thought of as antiphysian rather than antinomian. Similarly, the antinomian cannot be understood as having any particular content or orientation. The Right Hand Path can use it and has done so with as much facility as the Left. Antinomianism is a technique, not a belief, and a paradigm contrived specifically to be antinomian will find itself inextricably related to that which it opposes.

Self-overcoming, by contrast, may or may not seem socially antinomian, in the sense of violating or transgressing socio-cultural customs or norms. However, initiatory self-overcoming will tend to transgress the habits and personal taboos of the practitioner. Such methods tend to fall into two categories. Indulgence is generally practiced through fulfillment of desires forbidden by the norms of social conduct, or by the programming and repression of the magician, which when finally enacted release ecstatic power useful to the magical will. Austerity might include both denial and acceptance of things which the magician would normally either pursue or reject. Most significant, whenever self-overcoming through self-transgression is considered, are those junctures where personal taboos intersect with socio-cultural ones: violation of such hindrances is guaranteed to produce initiatory shock.

Aside from the infamous 'Black Mass,' the most popularized and vulgarized of antinomian rites of heresy, ceremonies and techniques of antinomian provenance can be organized into various categories of transgression. The very notion of 'heresy' is based on the making of an unauthorized and presumably conscious choice of defiant beliefs. Thus, the greatest heretics will be those who are so on purpose. The method of inversion is a classic heretical process, although a blatant one. It will be found to be of particular use to the magician who is at the extremity of inscent or exscent. In the inversion, the magician literally inverts the whole significance of the violated beliefs: Yahweh is in revolt against the true king of the world. Inversion ought to be distinguished at the outset from reversal, such as when Lucifer, rebel against the archontic Demiurge Yahweh, is understood to be truly good. These examples particularly demonstrate that the familiar Gnostic systems are something more like 'transversal' or perhaps 'transvaluation,' wherein the archontic demiurge is actually identified with the Devil, and the usual good Redeemer is simply given a new and extremely heretical significance. Such transvaluation also includes a subtle technique of antinomian heresy, called subversion, in which novel meanings, perhaps magical ones, are insinuated into a dogmatic cosmology: Jesus Christ becomes the serpent of Eden. The 'Holy Spirit' is actually the Gnostic Sophia.

More blatant are deprivation, regression, sacrilege, and blasphemy. Deprivation includes both various forms of outright negationism, which flatly deny the existence or relevance of important components of the violated belief (Buddhist *anatta* practiced this technique against the atman with great success), and more gentle supercessionisms, such as those suggesting that an 'old' testament or æon has to give way to the new. Replacement theology is also like this - a dispensation once applying to one group now applies to another. Regression works in the other direction - the heresy is proclaimed, sincerely or otherwise, as a return to the original authenticity of the primordial and pure tradition. Sacrilege and blasphemy, instead, are twin horns of a defiant and openly rebellious beast.

The antinomianism of sacrilege is based on outright destructiveness toward the *nomos*, the customs, laws, rules, and contents, of the heretic's adversaries. The church isn't taken over by Satan and used for a Black Mass - it is burnt to the ground. Blasphemy, rather, deliberately depotentiates the enemy æon: the church is left standing after being desecrated, or perhaps turned into a museum of irrational beliefs and superstitions. Finally, deliberate schism can be an excellent way to use antinomianism to revitalize particular beliefs: a totally new dispensation has been granted to the chosen prophet. One has only to consider the Protestant Reformation to get a sense of the vast æonic power which can be produced from a simple schism. The artful use of all these techniques in combination is one the adept of heresy ought to cultivate. It is easy to accidentally get in one's own way through inexpert combinations.

In designing and executing a magical heresy, the practitioner is advised not to be taken in and distracted by authorized channels of rebellion or revolt. The carnival is never antinomian unless it is spontaneous and truly contrary to the powers that be and the status quo, though it might be that such official rebellions begin as outright revolts. Some guidelines: That which is illegal is always antinomian unless whole sections of society are in open defiance against the government. However, that which is antinomian is not always illegal, so the would-be antinomian does not necessarily have to risk violating the laws of the land. Forbidden beliefs, however, are a sure sign of potential antinomian significance.

This obviously does not mean that any forbidden belief ought necessarily to be adopted, especially because they are often themselves deliberate belief-traps for unwary subversives, or simply the equally erroneous or self-destructive converse of prevailing dogmas and dualisms.

Aside from criminality and thought-crime, other criteria significant to antinomianism would include timing (certain aesthetics, beliefs, and styles might be in or out of fashion – and being out of fashion on purpose is always antinomian) and motivation (doing things for the wrong reasons). Being a vegetarian for reasons of health or ethics is, at least in contemporary society, nomian. Being a vegetarian because one holds the belief that eating meat will cause one to be reborn into the hellish flesh-prison ruled by Yahweh as malicious demiurge is probably not.

In many cases, opposite beliefs are both nomian, keeping the population distracted between opposites. For example, in post-Judaeo-Christian society, it is nomian to want to indulge in physical carnal pleasure as a good of life, and it is also nomian to understand that one has to reject and renounce these pleasures to be truly good, holy, and self-respecting. It could be argued that in many cases these oppositions originate from a clash of cultures (puritans versus libertines), but in some scenarios, both are deliberately bound into the society, in a sort of perpetual tension between carnival and cosmos. In a situation of this authorized opposition, the most antinomian beliefs and actions are those either using one pole against the other, or rejecting both. In the example above, the ascetic practitioner is combining impious self-indulgence with world-rejection. An alternative also practiced by the ancient Gnostics, equally antinomian, was contemptuous over-indulgence past the point of self-satisfaction or pleasure. Attempts to combine those two approaches in an already thus bifurcated society usually lead to extreme crisis and tend to seem, at least on the outside, to be irrationally evil, such as over-indulgence in displeasurable criminality. Some authoritarian systems also deliberately promote this type of rebellion, in that if its balance is oriented to be entirely destructive to its practitioner, it tends to actually serve the purposes of the status quo. However, while cults practicing either asceticism or over-indulgence may be tolerated on the fringes or even tacitly approved

as outlets for the incorrigibly antinomian, balanced alternatives never will - which usually forces them into even more extreme postures of evil.

The Threshold of Transgression should also be understood to encompass activities beyond the antinomian. The significance of personal, initiatory self-overcoming has already been described. By breaking his or her own taboos, the magician frees belief from bondage to those most repressive and tyrannical of customs or norms: his or her own, some of which he or she may not even be aware of until they are sought out, confronted, challenged, and ultimately transgressed. The antiphysian mode of transgression has already been mentioned, and comprises both anti-hylic and anti-somatic modes, in the sense of opposition both to the physical universe of matter and its constraints, and to the particular limitations of incarnation in a body, physical or otherwise. Sometimes overlapping with the antiphysian, and sometimes not, is the anticomic path, which involves defiance of the whole world order, including opposition to the apparently divine. Thus, the cosmic path might itself be antiphysian to the extent that it can involve the overcoming, conquering, or transcendence of nature, but also include physian elements to the extent that nature expresses the cosmic order. The anticomic path will tend to be antiphysian as well, although it might make heavy use of the physical world and the body of the practitioner in its acts of defiance and magical revolt. Alternatively, some anticomic doctrines may deliberately seek to unfetter the chaotic primal matter or primal substance from the bonds of cosmic order or interpret anticomic chaos as an original, pre-cosmic absolute Nature. The austerities of the mystic and the more horrific, thanaterotic rites of such black Tantrics as the Aghori seem to turn physis and cosmos against themselves or each other. This is often in a fashion that inverts the usual means by which tensions of belief and sensation are used to create habit-forming, addictive double-binds of attraction and repulsions, enslaving consciousness to an oscillation of pleasant and unpleasant stimuli. Where such rites are concerned, however, it should be noted that the personal fetishisms of the increasingly normative bondage/domination/sado-masochism scene are likely to be useful only in connection with personal self-overcoming and self-transgression. Even

then, they are only relevant when they are either deliberately antinomian indulgences opening forbidden ecstasies, or deliberately antiphysian self-transgressions designed to override the basic pain/pleasure dualisms habitually chaining consciousness.

In an æonic context, it is not so much the practitioner's response to the antinomian or transgressive experience that is significant, but rather the extent to which it violates the cultural *nomos* itself. It is in this arena that the practitioner must be particularly cautious to avoid confusing self-indulgence in the forbidden (however liberating this may be, or seem to be) with deliberate, focused, and ruthless assault against a tyrannical status quo.

The specific significance to the Black Sun of outright rebellion and revolution, or even direct subversion and consequent breakdown of the socio-cultural matrix itself, is that the æonic current has been fed – and will always continue to be fed – by both individual and socio-cultural conflict on a massive scale. This magical current is drenched in blood, empowered by blood, and formed and forged in and with the blood. Depending on the subtlety and sublimity of the æon, however, conflict might involve the total sublimation of the more violent human instincts. A culture of ritualized, sacral militancy may or may not ever need to engage in the gruesome practices characterizing most of human history – but the delusion that the glories of an empire at its peak of radiant peace are built on anything other than the possibility of dramatic destruction is a particularly naive one.

Finally, the magician might particularly wish to consider the possibilities and implications of a society in which antinomianism is routinely and acceptably practiced by either the rulers or a sub-section of the magical elite. Are such methods less antinomian when the select few who use them do so in secrecy or even some fear of their 'own' society, although they are themselves the law-makers? What about scenarios in which it is understood that the methods can and will be used by those who know how, so long as they never do so publically, or never get caught? The adept, coming to his or her own conclusions through experience, may find that that his or her particular interpretation of these kind of ambiguous questions offers a key to the opening of, and crossing of, this Threshold.

The Opal Gate of the Infernal Palace

Of the various significances ascribed to the infernal reality, its deadness and its otherworldly location in nether-regions of space or psyche, its demonic and diabolical quality has occasional but potent significance. Even in non-dualistic cosmologies, particular realms may function as repositories for a cosmic or extra-cosmic realities: forgotten gods and vanquished divinities. These titanic realities offer a wealth of often untapped power to the infernalist. To traffic with them requires the adoption of a stance particularly suited to survival. Distinct from 'living,' the practitioner becomes concerned with the continuity of consciousness and power. This may or may not be related to the persistence of 'life,' vulgarly or profanely speaking. Considering alignment and access to the realms of the Titans requires engagement in extensive self-inquiry and self-analysis. What real but forgotten desires lurk below the thresholds of consciousness? How does their repression actualize and effectuate other desires? What beliefs have been internalized without conscious awareness, what purpose do they serve, and why? The formulation of questions, especially forbidden questions, about the Self eventually gives way to asking similar questions about the world and the æon itself. An understanding of processes of dialectical opposition is critical to the effective navigation of the Threshold of Transgression.

The Opal Key

Opening and crossing the Threshold involves the cultivation of an abnormal, almost inhuman power of concentration. The harshest self-discipline, stemming from the ability to ignore and devalue any sensation, ideal, belief, or desire, eventually leads to an independence of mind and an isolation of the practitioner's psyche from bondage to profane stimuli. Conditioned reactions and responses either cease or come under the conscious volitional control of the magician. Eventually becoming able to add, delete, and modify personal traits and preferences at will, the magician becomes adept at self-transformation.

It is a concentrated meditative contemplation on the endless impermanence and insignificance of all transitory content in the Self and the

æon which is likely to pry open this infernal Gate. The phases of the microcosmic life are beheld against their æonic background; the æonic background is seen against the numbing scope of endless, beginningless time. Solitude is best for these contemplations, especially in desolate or wasted locations. The sorcerer living alone in the cremation ground, haunting a Tower of Silence, or wandering through a blasted desert is well placed to know these secrets, but isolation can also be cultivated in a crowd. The alienation and anomie of the postmodern world itself might be a fitting scene, especially for inquiry into the oblique processes of the end of history which themselves signal the Black Sun's rise.

Those who prefer a ritualized or ceremonial introduction into this mystery might pursue the rites of antinomianism, anticosmism, heresy, and inversion already described, but with a particular focus on transgressing and overcoming the limitations of the Self. A thorough inquiry into the magician's own background will yield much insight into hereditary, cultural, and personal predilections. Everyone has certain things that they 'cannot' and 'must not' do. The successful infernalist has done them. The adept of these techniques knows how to do them to others, for good or ill. In the performance of the Black Mass of the Self, the magician gains access to all that he or she is not, empowered by the negative existence of possibilities formerly bound by the chains of belief dramatically and spectacularly sundered in a single grand rite of self-overcoming.

The Black Gate of the Dark Radiance

Some may most successfully find the Black Light by plunging into dark-nesses so deep that they seem void of light entirely. This is related to the glamour of evil in dualistic cultures, but such practices form the most superficial in the arsenal of the black magician. While all occultists concern themselves with hidden knowledge and lore, this Gate reveals the Black Light in the 'blind spots' of a person or æon. Whilst the previous comments concerned themselves with the repressed and the forbidden, this Gate opens into the entirely obscure. Like black holes themselves, these

secret loci of esoteric knowledge can often be located only by noticing peculiar patterns and perturbations in whole systems of complex interactions. Certain things stand out by their seeming absence; certain references always seem to lead nowhere – again and again, with disturbing but inane frequency. Conspiracy theorists are often those who have fallen into these holes, but real conspiracies exploit them as æonic wormholes of occult power. Students of the subversive æonic nature of the Black Sun’s current should pay particular attention to these kinds of processes. Its modern mythology is built around these weird belief holes that tunnel their way into arenas of study as disparate as ‘ufology,’ genetics, para-and meta-politics, and mass psychology.

The Black Key

This ought to be entitled ‘The Black Keys’ as they are Legion. Each and every one of the strange gaps in belief, which often demonstrate the flimsy unreliability of the models and maps used to screen out the chaos in favor of a personal cosmos, is opened by a slightly different permutation of perception, some more easily than others. Every system of thought relies either on contradictions, tautologies, or assumed premises. The threat of nihilism is ever present, especially for sincere nihilists. The magician can voluntarily embrace the final consequences of this if he or she chooses, certain to have to find a Black Key if there is sufficient will to survive the experiment of believing in and living for absolutely nothing. Refuting every cherished idea and value intellectually, ethically, and aesthetically, reducing the Self to a cipher, a nothing, the magician might gain access to everything that can fly forth from the grinning gap – or, depending on the magician’s ingenuity or lack thereof, perhaps not. There are certainly no guarantees. If there were any, they would be something to sincerely and wisely believe in, and this process itself would be another occult blind.

THE THRESHOLD OF SYNTHESIS

To presence acausal forms within an æon is only an initial stage of mesocosmic magical power. Real incarnate divinity requires the ability to generate totally new causal forms out of novel acausal configurations: the personal will of the magician is actualized along with æonic changes; the two become a function of one another. In achieving the extremities of incension and excension, the magician manifests as a living Möbius strip. The personal æon winds its way into the outmost objective edges of post-æonic chaos which meet in the infernal center of the subjectively objective, objectively subjective monadic point of ultimate singularity. Self-generating, self-reinforcing, self-referential, the magician's consciousness embraces and devours the All-pervading One in the black feast of selves, thus becoming Many as it distributes itself through every consuming demon, knowing itself as the Sole and Unique One - whose name is Legion.

As the One-in-All and All-in-One, it has become the Æon.

The Alabaster Gate of the Infernal Palace

As the microcosmic nigredo eventually gives way to microcosmic albedo, the complete putrefaction finally consuming itself and leaving only the bleached purity of pristine remains, so the Black Sun of the macrocosm, when its purifying and purgative function is fulfilled, reflects a brilliant, softened whiteness into the perfected silver mirror of a clarified æon. This white gold, rescued from the interior parts of the earth and polished to a luminescent shine, nourishes the elite vanguard of a renewed folk. The White Sun shines unconquered after the eclipse of ages.

The Alabaster Key

This redemptive salvation of the folk-soul cannot be directly achieved through melancholic nostalgia - such a process automatically drowns it in further, although necessary, nigredo. Likewise, the violence of the Black Flame serves only to burn away such tears and all corruptions with

them. It is the rarefied air, congealing into crystalline forms after the vaporous collision of fire and water, each in turn re-baptizing an ashen, then dusty earth, which becomes the spiritual sacrament of the 'New Order of the Ages.' Self-organizing, the children of this crystal sun, each a trans-human star, scatter like Bailey's Beads on the edge of an eclipse, ornaments forged out of the brilliant indigo darkness of the peacock eye of Melek T'aus, infused with a red-violet flame signifying the beginnings of æonic Rubedo.

The Ivory Gate of the Radiant Darkness

The bleached bones of the purified, sigilized with the burning Black Flame, reddened with the blood of countless sacrifices once cleansed of their own gore, no less signify the twin powers of undeath and unlife than do the baleful infernal fires of the Black Suns celestial, terrestrial, and infernal. The White Darkness is a blinding freedom, a possessing possibility that blanks out a whole order of ages, leaving only the possibility to write on or into itself. It is a creative shroud, a smothering blanket of nurturing ice that hides ruin in a spiritual cocoon. The Black Light writes spells in its ethers, the folk-blood drops in isolate flecks onto the soft snowy field of beautiful, unblemished white.

The time of strife, murder, and conflict is over; the folk rest from the unrelenting protection of Satan. Their corpses dance with the elves and their spirits sing with the faeries, and all together celebrate amongst the living, dark and light, black and white, alike.

A world is born, another dies – but the undead remain eternal, sated in their unlife by sacrifice, and the Never-born smile placidly, their happy dreams just lucid enough to amuse and entertain them for a few more endless moments of bliss.

Ground to a white powder, heated to a white ash, the dust of these bones grants immortality to those still living survivors, who laugh to join the Never-born in unending joy as a new cycle of æons begins, secure that their own beginning is concealed forever behind their own special wheel of beginningless time.

Hail Victory!

The Ivory Key

The horn of the unicorn, rarest, most forbidden, the toad-bone, the single trophy, the tooth ripped from the mouth of the Great Beast or the maw of the Dragon, the claw or scale of the Wyrms, the tail of the forgotten scorpion-demon, the pearl from the body of the most Ancient One, the skull of the sovereign slain, the phallus of Osiris, the whole body of Ymir written encoded in a fleck of his skin: this one thing alone, and only this, suffices to open that Ivory Gate. No other key will do, no other rite but the One Spell of Abraxas can part the ways of flesh and raise the Dead selves to life eternal. None other but once in the mage's life does the moment sound when the thirteenth knell can be heard, ringing out an hour that is not, that is marked and counted outside of time, celebrated by the ringing of a void-bell echoing as the brain cavity of the first, Never-born God. Then and only then is the external Sabbat enacted, the unrepeatable, unpronounceable rite sung to the accompaniment of the damned pipe of Azathoth, a bone hollowed out from a Beast that *cannot be*.

THE THRESHOLD OF DEVIANCE

This is the classically liminal abyss accessed in the techniques of induced surrealism and the deliberate generation of the 'paranoiac-critical' state. Intellectual and sensory juxtapositions of contraries will necessitate the following out of particularly inspired tangents. Along and within the Threshold of Deviance, the paths to the Black Light manifest as curiously circuitous, sidereal states of awareness; seemingly 'parallel' dimensions of awareness which nevertheless cross or intersect the habitual, profane reality at odd and unexpected junctures. Deliberate cultivation of moments of surprise and weirdness, the study of coordinates of synchronicity, paying attention to peculiar timing, might habitually lead to the states of awareness reminiscent of this Threshold, but truly bizarre and eccentric behavior and lifestyles are often correlated with its complete embrace. Whether or not these peculiarities more likely cause, or are caused by, apprehension of the Threshold is a question only personal experience can properly illustrate.

The 'acausal' nature of magic and synchronicity is revealed most directly within this arena of practice. The magician ought to carefully consider and meditate upon the chains of association and apparent causation which seem to lead from one event or experience to another, and one theme of life to another. By engaging in the aesthetic contemplation and representation of both personal and æonic life, the magician can - through imitation - gain insight into and control over seemingly natural and cosmic processes. Ultimately, the obscure but critical ability to intuitively know and understand the extent to which 'magical' influences bear on a situation can be developed by frequently accessing this Threshold, particularly in complicated, dangerous, or stressful situations. The magician is particularly advised to seek out these problematic experiences since they often provide the level of uncertainty necessary for rapid magical awakening.

The traditions derived from the current of the Black Sun particularly depend on a willingness to at least occasionally enter into a life lived on the edge of the acceptable. A high level of personal risk and frequent exposure to things that can be threatening to the ego tends to make its value and limitations much more obvious. Nothing can be refined if its composition is not understood and tested by experimental experience, and no work can proceed if the operator is unwilling to actually cross over from speculation to practice. In this sense, the magician ought to deliberately correlate empirical experience with various areas of study, and always endeavor to gain both an insider's and outsider's view of whatever he or she is examining as a potential source of occult power. This then allows the location of particular liminal zones wherein the magician is both one thing and its opposite, or neither. The ultimate 'liminality' becomes the 'abyssal threshold' itself, where the most dreaded - and potent - demon is said to dwell.

This threshold can also be opened and accessed through deliberate and consistent defiance of sensory and psychic pressure. Experiences of sensory deprivation and sensory overload are equally useful, but the combination of these requires delicate patterning of either oscillation or deliberate simultaneous juxtaposition. These can be 'black sun' experiences in themselves, as the microcosm is simultaneously or rhythmically

flooded with two contraries. In the case of rhythmic flooding, the deliberate disruption of the balanced cycle, akin to sudden off-beat drumming, often heralds the opening of the gateway to the in-between. All these suggestions can and do apply to the mesocosmic 'æonic' level of reality as well. Acts of public shock, terror, and high weirdness all have their counterparts within personal aesthetic levels.

'Tangential tantrums' may also occur when the personal application of these paths of power oddly juxtaposes with the æonic system; personal novelty can be either insinuated or imposed into the cultural stream. Depending on the level of pressure, this will either automatically render the magician a deviant figure or distort the prevailing cultural modes. The whole theory of 'æonic distortion' described in reference to the penetration of a host culture by a foreign culture group and its language and aesthetics relies on this kind of insight. A group of magicians deliberately exploiting these processes, particularly where religious practice is concerned, might significantly skew cultural development in a variety of unexpected and even sinister ways.

The Obsidian Gate of the Infernal Palace

The kingdom of the lost, personal and cultural anathemas, forgotten ideas, and refused experience is a plentiful place for the magician to explore. The occult arts can draw from whole strata of rejected knowledge in a variety of fields of experience. The search for and application of such knowledge itself may require the application of Black Light in a metaphorical or literal sense, as only hidden sources of power and energy can activate lost arcane. The whole fascination with lost civilizations, obscure human origins, and fringe archaeology can be taken as an aesthetic exemplar of the powers waiting behind this gate. The myth of the 'Stone of Exile,' the rejected cornerstone, the inferior product or waste matter that nevertheless contains the one necessary ingredient to make The Stone or Elixir of the Wise is a critical insight into the alchemical process which pertains to both the microcosmic and macrocosmic levels. The mesocosmic, æonic level of this palace is more oblique: societies

may exhibit peculiar immune responses or even ‘allergies’ to foreign intrusions depending on how they are introduced – processes which the infernalist can exploit aesthetically, politically, and religiously.

The Obsidian Key

If the Opal Key depends on the forbidden, this Key is most effectively applied through aversion and anathemism. Instead of doing that which must not be done, the infernalist does that which cannot or will not be done. This comprises the whole realm of initiatory ordeal. While it is common that those initiated by particular societies might be hazed or tortured in some way, it is equally common for shamans and sorcerers to do this to themselves, the hanging from the tree being an excellent example in more than one culture. The Apocalypse or Ragnarök of the Black Sun itself can be thought of as an æonic ordeal, purifying and purging the age. The infernalist might seek out similar moments in his own experience: necessary catastrophes brought on by epic conflict with a properly matched adversary or even an epically more potent foe. The classic phenomenon of glory in death or in victory, gained by taking on a stronger opponent and either holding one’s own or prevailing, can be subverted in various ways for magical ends or indulged for its own sake as an exaltation of the triumphant self. This is similar to the notion in some traditions of a ‘bid for power.’ The magician makes an oath, a challenge, or a boast, and through carrying it out to the end, retains continuity of consciousness and enhances magical power. In the wealth magical arena, this style of working would be thought of as an ‘investment,’ although almost any style of magic can benefit from the application of this type of technique. In general, the successful application of the Obsidian Key relies on the ability to understand magical power as a type of force or commodity, as characterizes archaic, animistic paradigms. This does not mean it has to be quasi-material: in the postmodern æon, information itself is power.

The Shadow Gate of the Dark Radiance

One particularly rare and special phenomenon occurring during total eclipses of the sun is known as 'shadow bands.' The light of the illuminate's consciousness similarly casts these strange striations at select times. Like black fetters binding whole chains of belief, they are chains of necessity the magician can use to fix particular moments with his magical will, defining the relation of his subjective consciousness to their objective arrangement. As the shadow bands of the eclipse play along the surface of the world seeming to be cast from nowhere, so the shadow-tendrils of the magician's power erupt from no conceivable or obvious location, intrusions of the 'point' itself along unforeseen dimensions of possibility. These opportunistic infestations of magic can be used to fascinate, mislead, manipulate, and misdirect the profane, who cannot begin to account for something for which they have no frame of reference. Uninitiated magicians are just as, if not more, susceptible to this kind of deceit, since they are accustomed to having a context for everything.

Opening this Gate also gives access to the Body of Shade used to project through its shadowy world. The 'shadow body' is an ethereal 'soul' composed of the rejected elements and aspects of the magician's own awareness; just as the physical body is the 'shadow' of consciousness, so the 'shadow body' is formed by the outline of the ego interposing itself into consciousness. It can be projected into the inverse world of shades and also used for sinister communication with the shadows of other people. Those who are not conscious of their own shadows are easy prey for these techniques of control, which provide an excellent opportunity for æonically terrorizing the status quo. Particular types of 'shadow epidemics' also seem to occur at certain times under certain conditions, as if some form of occult contagion might be at work. Particularly handy are those type of epidemics already associated - correctly or incorrectly - with the occult or the sinister. Mass murders and spree killings, particularly when committed by those associated with - or believed to be associated with - various forbidden or fringe ideologies seem

to partake of the suicidal glamour of the baser forms of antinomianism. They often provide excellent examples of the blindly destructive impact of both cultural alienation and alien anti-cultural impulses within an otherwise more homogenous atmosphere. Those who are illuminated by the shadows might consider the various ways, literal and metaphorical, that these dark intrusions into society act as analogies for the disruption of consciousness by inertial matter and can therefore be utilized as tools of power.

The Key of Shadows

By concentrating his or her own repressions and fears into a semi-autonomous organ of willed perception and occult sensation, the magician can not only himself gain access to the World of the Shadows, but also release its influence and denizens into the profane reality. The rite of opening and passing through this Gate can, of course, take a variety of forms, but all involve some kind of dark, sinister self-opposition. The magician could gaze at his or her own reflection in a black mirror, contemplate stepping into or taking the form of his or her own shadow, and then do the same in dream. Likewise, one might attempt to step through a dream into the shadows of the ordinary world while asleep during the day. A rather different way of accomplishing the extrusion of the shadow is through automatism. Generally the sorcerer will find that some form of automatism involving an aesthetic expression in which one is untrained may be quite useful for direct divination but will be difficult to control for enchantment. Where delicate operations are concerned, the sorcerer will often find that use of a skill in which training allows almost robotic function normally, can be combined with ecstatic abandonment to the inspirations of the shadow in a truly terrifying fashion bordering on possession – but possession by one's own darker instincts. Another excellent method of shadow invocation is the use of masks designed to express particular hidden aspects of one's own nature. The images and forms of such masks might be seen while one's own image distorts in a dark mirror into which one gazes for hours. Its reverse may have been sigilized with signs, sigils, and glyphs relevant to the powers

or atavisms one wishes to invoke, anointing them with blood and herbal concoctions compounded according to the appropriate correspondences and signatures.

THE THRESHOLD OF ANALYSIS

The process of discrimination and differentiation is essential in apprehending the Gnosis of the Black Sun personally and æonically, since only a controlled application of this scientific approach can lead to the definition and individuation of the magician's Self. Once created and delimited, this individual self must become increasingly unique and distinguished from all else until it has concentrated itself into an absolute singularity. While the whole of the Left Hand Path is dedicated to this aim, certain particular techniques are most directly relevant to beginning that process. The first is profane self-analysis. The aspirant must make an exhaustive catalog of his own abilities, strengths, weaknesses, character traits, and so on. The importance and advantage of beginning one's esoteric or occult career armed with this sort of self-knowledge cannot be over-estimated, and those who have managed to survive without it are advised to desist whatever they are doing and engage in this basic self-inventory. Even if it could be argued that this kind of auto-examination is somehow unnecessary in certain types of occult work, any attempt to interact with the Black Sun's magical current while still in ignorance about basic aspects of the Self is, if not doomed, foolhardy. This inventory would also advantageously include consideration of the magician's ancestry as far back as it can be traced, considering the significance of the blood and heritage to æonic work. Likewise, the magician should familiarize himself with local and cultural history, both profane and magical. These attempts at autobiography should include persistent efforts to recover as much as possible of the magician's own memory to date. Every gap should be investigated until the mind begins to yield up the supposedly inaccessible or missing information. This does not necessarily imply the use of occult techniques or self-hypnosis. Esoteric means might be quite unreliable without practice in their use, and likely to give information in ways not

necessarily in accord with the character of the original experience. The magician is aiming here at self-remembering. Proceeding from a more or less complete autobiography, the magician ought to also catalogue preferences and personal traits even of neutral or insignificant description. Moving on from these seemingly innocuous areas, the magician must investigate all the questionable and obscure aspects of his or her nature: erotic inclinations and conditionings, obsessions, repressed or forbidden desires, personal ambitions, favorite aesthetics, ways of relaxing, compulsive habits, etc. With a complete self-inquiry in the profane realm, the magician can move on to a similarly exhaustive consideration of all the esoteric and occult influences which may seem to bear on his experience.

Some of this content will depend on the occult systems in which the magician is sufficiently practiced or can access; other aspects will be contingent on his or her location and setting. Having explored the microcosm in this fashion, the magician might then be able to more easily discern what methods of esoteric self-illumination and self-improvement will be most suitable to enhance strengths and eliminate weaknesses. Similar inquiries can also be performed into the favorable and unfavorable aspects of place and time, eventually leading to mystical contemplation of the æon itself.

The Amber Gate of the Infernal Palace

Pragmatism and a utilitarian approach to truth not only serve the occultist well in practical experimentation but also have an æonic and ethical function in that they refer the standard of value away from pure aesthetics or religious dogma and toward that which magicians already seek: power. However, these standards effectively avoid the numerous flaws in a doctrine of might, so often erroneously associated with the Black Sun's current. It is not an immoralist exercise in the worship of strength. Rather, it is an amoral devaluation of the arbitrary and pretentious dualistic universalisms, especially postmodernism, that ludicrous cult of all-pervading relative truth. The Black Sun, like the vulgar sun, shines on all alike, the profane and the initiated, but only the latter can

see it. This alone suffices to establish a natural hierarchy, and so its current does not need to rely on dogmatic priestcraft for its transmission and maintenance.

Such a remark might well inspire the reader to question whether or not there is an occult priestcraft suitable to the Black Sun. If there is, it could only be an æonic one, manifesting through the practitioner who plays a particular socio-cultural role and is invested with an authority whereby his consciousness aligns with and channels the Black Sun into particular cultural nexions. Such a person would be a living temple of the Black Sun, and ought to be distinguished in conception even from the Master, who has become his or her own acausal nexion. The priest is one in whom the Black Sun dwells or resides, or through whom it is manifest or enkindled outwardly, but the priest is not necessarily an acausal incarnation. As such, the religious approach to the Black Sun may manifest as an almost mediumistic fanaticism. Those magicians interested in the phenomena would be served more by studying mass and crowd psychology and totalitarian politics than they would by studying the mysticism of devotional rites. This practice is not done in order to believe in or endorse whichever particular brand of extremism happens to be promoted in a given æonic context, but in order to comprehend how the techniques involved can seemingly become their own justification, elaborating thought-modes functioning as secular religions and even 'profanations' of tradition.

The Amber Key

Certain areas of profane knowledge seem to share a liminal boundary with occult science. The disciplines of hypnosis, psionics, Neuro-linguistic programming, and various forms of alternative medicine partake of a type of artistry while still remaining amenable to experimental demonstration. The lore of the current and tradition of the Black Sun in the contemporary æon already associates it with hyper-technology, 'vril,' and weirder, stranger things. An exploration of such ideas might remain purely aesthetic for the magician, or it may inspire practical experimentation and research. In either case, it is fair to say that one of the particular

æonic strengths of the Black Sun image is that it translates well outside of the arenas of obvious occultism, as well as 'esotericism' and spiritual or mystical pursuits. Collectively, the particular body of para-scientific lore about the profane applications of the secret power and energy of the Black Sun forms the Amber Key, much as the unknown but scientifically demonstrable properties of electrum were indicative of initiatic knowledge in prior ages. As an example of correspondent synchronicity in what is otherwise a seemingly arbitrary although historically oriented use of imagery, amber will be found by the psychic experimenter to have certain arcane properties making it particularly useful in the enhancement of these powers or their awakening in a person with natural talents. In magical terms, amber is particularly potent when used as a basis for enchantments of self-enhancement and makes an excellent talisman of the Black Sun, particularly when it contains biological specimens of vanished æons. In this context, it can also have interesting effects in facilitating atavistic resurgence. The magician might wish to attempt the experiment of utilizing a piece of amber, carved with sigils of the Black Sun, as a talisman for atavistically awakening various archaic, forgotten streams of consciousness which may have been previously informed by its quickening Black Light.

The Gate of Twilight

Moments of in-betweenness are no less significant as æonic apertures than personal ones. Many are the myths in which the otherworld bleeds or spills over into the profane one, or the reverse, when some hidden door happens to swing open at an exact time. Techniques for either taking advantage of this, or actually provoking it, are indispensable for an æonic magician concerned with the re-ensorcellment of a disenchanted world.

While only research into the particular traditions or cosmologies of otherworldly power to which the magician is aligned can suggest the specific methods and imageries which will be necessary, certain more generic observations can be made, particularly with regard to the use of these practices in a postmodern setting.

The magician should not so much concern himself with the threshold between a profane consensus of belief and the otherness of his paradigm, because it is the profane consensus itself which has begun to fracture – or in some settings, particularly the multi-cultural urban sprawl, fractured altogether. Instead, the tension will often be between two equally other-worldly concepts, or disparate ancestral currents: the *volva* seethes in a black cauldron glutted with the bones of children from the sun-burned tropics; the Sufi dreams his way into an *alam al-mithal* which waits behind a snow covered woodland in Central Germany where the mingled blood of Romans and Teutons hides under the frost, instead of behind the mirages of the djinn-haunted desert. These situations are not really about syncretism, but often about discerning some barely perceptible alternative current: the *Völva* notices the strange similarities of the native shamanisms of her local Saami rivals and their New World counterparts; the Sufi speaks with the Green One as a leafy embodiment of pre-Celtic mystery. In other cases, it is about throwing the balance of tradition in one direction or another: the Black Light of Mephistopheles outshines the vulgar radiance of Yahweh and the synagogue is razed by infernal fires; Odin hangs from a tree in Midwestern Vinland alongside a native shaman who pours out his own indigenous blood for the vulgar sun, while the Black Sun kills its vulgar counterpart, and Odin celebrates the plague-bought victory of his children over their local foes; Shiva and Shakti dance in a graveyard instead of a cremation ground, awakening the Dead to rebirth rather than ghostly hunger. Likewise, strange displacements in time and æon might require bizarre transfigurations and re-combinations of aesthetic: the valkyries descend with the squadron of the Red Baron; Kalki comes riding on the tank; Krishna pushes the big red button and once again ‘is become Death, Destroyer of Worlds’; a failed Messiah is sacrificed again, martyred by the Angel of Death under ‘Arbeit macht frei’ not ‘INRI,’ or perhaps immolated in a compound by black knights, instead of red-cloaked legions surrounding him at Masada. Enacting a moment of mythic decision, the æonic magician can occasionally reveal or participate in the grand drama which is played out no less behind the banality of modern bureaucracy than behind the

pomp and ritual of ancient courts. When seeking or conjuring in a truly de-mythologized wasteland, the effect is sharper and keener if the wasteland itself is drawn into the myth, not simply ignored as if it had never been blasted into its present condition by post-æonic decadence. Thus, the Holy Grail is sought in the urban horror, not just in some imaginal realm beyond it. The Æsir do not besiege the castles and fortresses of the Jotuns; they bomb their factories and strike down their leaders from afar with intercontinental Hammers of Thor.

These are not just intended as poetic examples of how a boring world can be re-enchanted by decorating it with mythological references, although religious Jews in the Israeli 'Defense' Force must find something intensely satisfying about overrunning Canaanite adversaries in a vehicle called a 'Merkaba' rather than a pointless alphanumeric jumble with dubious gematrial value. At the last millennial conflict, Fundamentalist Christians were heard to take a certain righteous pleasure in knowing that the 'Moab' (Mother Of All Bombs) would be helping them annihilate the Saracens, those impious Ishmaelites, in the most recent Crusade against Babylon on behalf of the New Zion. Imagine the subtle difference in the way the masses would respond if some military device was called the 'Satan' (Synchronized Automatic Terrorist Assault Neutralizer). The properly placed magician can subvert or create these kinds of situations not only for their æonic propaganda value but also as a cultivation of principles of sympathy and contagion of belief. This works equally well in microcosmic contexts as mesocosmic ones. The magician confronts the disenchanted world directly with talismans introduced into his daily life and brings forth his deities and demons not only in a closeted temple but also directly into whatever scenery confronts him. The trick, æonically, is not necessarily to be caught up in the rather faddish phenomena like 'urban voodoo' or 'street sorcery' or 'freestyle shamanism,' (although these really can and do work, at least microcosmically) but rather to find a way to somehow draw the disenchanted environment into the personal æonic realm. The city is actually Mannheim, or perhaps some dark, Gothic 'Gotham' wherein vigilantes or vampires dwell. The use of contemporary fictional mythology in magic (or beloved modern myths

like those of the prophet Echpiel) comes with a warning that its peculiar imbalances can throw the magician off or distract with pointless dualisms and idiosyncratic errors; the use of one's own private mythology can be even weirder and more unpredictable for good or ill. Arkham may be insane, but is probably slightly less crazy than the magician's own nightmares – Cthulhu and Yog-Sothoth are scary, but they were scariest of all to Echpiel himself. This may or may not be an advantage.

Some, by observing the apparent arbitrariness and subjectivity of the patterns suggested here, can be driven into the posture that there is nothing but the subjective world of the magician and the cold, rational 'objective universe.' It would seem that these people have never had a spirit physically throw something from their hands while stone cold sober, watched the horror that overtakes a mundane person when a demon of shadows congeals itself to visible appearance before their ontologically offended eyes while growling at them hungrily, or held a conversation with a possessed thirteen-year old girl – in Latin. Although such phenomena should not be ignored, this text will not presume to propose one more all-inclusive meta-paradigm, boldly but stupidly purporting to finally offer the Grand Unified Theory of Post-æonic Weirdness. It will instead politely suggest that a pseudo-scientific approach in which these things can eventually be additively explained by some growing body of occult-scientific lore is more likely to result in intellectual embarrassment than technomagical inspiration.

Finally, the magician ought to consider the implications of internalizing the otherworld or transforming in such a way as to become its representative. Priest-craft, shamanism, and similar socio-cultural functions have already been considered, but what about becoming a vampire or transforming into one of the other mythic horrors people used to fear? Why is it that David Icke can make a considerable profit suggesting to otherwise sane and reasonable people that various highly placed individuals are literally shape-shifting reptiles? Wouldn't it have been just as easy and more plausible to suggest that they think they are, or make others think that they are, or even that they are possessed by demonic dragons from another dimension? Literalism is magical power. Magic is

literally real, not some kind of mystical metaphor, no matter how crazy or wrong these broken paradigms and bad examples might be. The question always remains, though, how mythic disparities are reconciled and resolved once this is really accepted. Do real vampires drink real blood? Are real vampires just sorcerers and witches as some myths have it? Are they also werewolves, or do werewolves hunt them? Does mass belief and the tenor of the æon change the literal reality of 'otherworldly' intrusion, or is it rather that these intrusions actually determine that belief?

While the journey of the individual practitioner may lead to different places or times than this text, guiding comments are helpful with the orientation of perspective. Contrary to the rather unpalatable hubris of claiming to provide a better metaparadigm of magical technique in a world already over-run with complex models, some theory as to the process of arcane self-transfiguration in a mythic sense is indispensable. This is the case unless the magician is satisfied to remain in a subjective and delusional solipsistic bubble, or worse, burst it and be confronted unprepared with the noisome chaos outside. The approach suggested here is one of gradual, graduated transition between the mythic as viewed by the profane, and the profane as conceived by the mythic. Like the dual Black Suns signifying poles of order-in-chaos and chaos-in-order, the ultimacy of mythic archetype contains within itself the potentiality of personalized immortal consciousness. The apparently generic diversity of profane post-æonic individualism likewise leads – when pursued to its fullest self-consuming nihilistic extreme – to a confrontation with the mythic horrors of the chaotic outside, as personal identity breaks down and must be replaced by something else. This can be understood as a more extreme development of the chaotic magical model of dual or even multiple 'magical selves.' One of these provides a sense of unity by being the magical reflex of the ego, the other provides a sense of disassociation by being a kind of magical artifice acting as a co-ordinator of the legion of potential daimonic identities. Much as monadic chaos roils at the furthest external depths and internal reaches, so the Daimon itself also persists. It presides behind endless possible forms, but can only know itself as distinct from its own consciousness through these sometimes

vague and twilit mirrors of identity. The magician, in fashioning particular mythic forms or fashioning himself or herself after them, becomes a living example of this process reflected in flesh. As a vessel and vehicle of the mythic reality, the human becomes magically empowered by its potentials but can only actualize them when the weight of the profane world is overcome, and usually only literally when the circumstances of belief and aesthetic are favourable. Transgressing these limitations is part of the mythic Quest itself, and especially relevant to the current of the Black Sun, encouraging æonic reversal and cultural revolt. Similarly, the mythic forms ultimately strive to presence themselves and be presenced in totally novel and individual ways: they too tend toward ultimate singularity, when they are endowed with the Black Flame and walk the sinister path against the grain of profane time and cosmic order alike. When the two meet as an acausal nexus in the Abyss, the mythic being individualizes itself as an absolute embodiment of consciousness and achieves its own opposite: the human and daimonic have both become the trans-human, and the overman arises again.

The Key of Twilight

Every Twilight Gate can be unlocked completely by one precise occult key. No matter how confused the setting, how random the belief, or how multi-culturally baffling the aesthetic, the power of myth can never be entirely diluted. Similarly, no matter how banal a given scenario, arcane power can never be totally exiled, returning in the weirder reaches of science, the forbidden regions of human potential, or the authoritarian religious instincts. A magician who locates the particular aesthetic arrangement of beliefs most capable of assimilating, processing, reconciling, or replacing the competing truths of a given æonic conflict has found an irreplaceable nexion of power. It is around these nodes of belief that the most potent and effective magical paradigms are created. Discovering one, the magician will be advised to desist from the games of postmodern relativism entirely and instead convert, embracing this tool as a truth, forging it into a weapon totally suited to his personal style and needs.

In this sort of process, founding a coven, cabal, or cell based in

literal magical experience and directly evidential magical displays, the magician roots himself in his environment and society, even if lodged as an adversary against it. He becomes an infectious agent bearing æonic pathogens, or conversely an embattled immune cell desperately trying to expel a parasite that has almost entirely subverted the host. Different still, he may become an occupier of unclaimed territory, putting down new roots and establishing new cultural forms that might weather the stormy change of æons. Such nodes of paradigmatic belief should quickly aim to develop themselves past strictly magical operation. It is not enough to have a body of rituals and lore, a grimoire, a grade structure.

What is needed is the cult or the sect – the meta-social, meta-political, meta-cultural, meta-religious, and meta-economic movements. History has shown that a single successful association with a minimum of competent membership in the right place at the right time can align itself with the æonic power of the Black Sun and reverse, change, subvert, or radically reinforce the entire course of æonic development in a given society. The competition is announced: contestants may prepare to begin their conjurations when the celestial signal is fired.

THE THRESHOLD OF DOUBT

Some will find the approach toward the Black Sun to be a philosophical or intellectual ordeal: exposure to the corrosive venom of rationalism, an acid burning away impure ideas and ideals. Others might engage in dialectic with the Sphinx in one of its manifold forms, the guardian gryphon, the nemesis, the inquisitor. With the serpent's tongue, it whispers the agonizing, maliciously-asked questions that slowly insinuate themselves into the psyche, eventually overthrowing the ruling truths as assassins from within, or raising the repressed masses of outraged experience into revolt against their ideological dictators. Inquiry into alien, abandoned, or outlawed belief systems in this context is not so much a pursuit of heresy as it is a positive inquiry – until it also demands an equally enthusiastic negation of flimsy and unreasonable ideas whose weakness under scrutiny becomes both a liability for the magician and a

weapon against his doctrinaire opponents foolish enough to believe their own propaganda.

The art of propaganda itself, so indispensable to the æonic process, particularly the apocalyptic and revolutionary traditions of the Black Sun, has a certain initiatory quality. The propagandist must learn the divinely diabolical, diabolically divine arts of double-think and sleight-of-mind, in which belief is either compartmentalized or used against itself in order to allow the simultaneous application and comprehension of two contradictory ideas. Much as is the case with any system, the rules of logic can only be bent and broken by those who know them; the weird theorems of higher mathematics and quantum physics produce intellectual mush when applied by those uninitiated into the basic, but still complex, calculus functions of standard mathematical arts. The same is the case, although obscurely, with the use of occult political theories, philosophies of history, and so forth. While the masses might believe anything if properly and persuasively presented, those who know better can only hold shoddily presented doctrines in contempt, and rightly so. Thus, the magician who dares to meddle in æonic politics must be prepared to rationally defend conclusions, however Gnostic their import. Those who fail the challenge of the moment are not given a second opportunity, nor is unpreparedness an excuse when the initiatory ordeal is unexpected; each moment presents its own challenge, and the only reliable preparation for the initiation of crisis is continual alertness and watchful anticipation.

In terms of solitary praxis, the magician who delves into deep philosophical contemplation and self-inquiry will eventually encounter the inner initiator in the form of a testing adversary or even his own phantasmal 'double.' An equally edifying approach may be found in partnership or in initiatory schools: the dialog, the convivial symposium, the challenge of riddles, all form living glyphs of the daimonic conversation, the knowledge of which is the empirical experience of this most empirical of Thresholds.

This 'abyss of doubt,' sometimes called the 'abyss of reason,' is also characterized by the experience of loss of faith. For some, sudden de-conversion and disillusionment can open the abyss spontaneously. A

good initiator, mentor, or teacher might even engineer such deconversion experience at the (usually temporary) cost of the affection or even respect of his or her protégées. The ability to do this without such loss is often the mark of a master. Those who deliberately seek the intellectual abysses of this threshold may find that the classic method of deliberate cognitive dissonance is effective for liberating belief from its habitual mental constraints. The student in this case deliberately seeks to pit incompatible ideas against each other, deliberately contradicting all of his or her own most cherished convictions, or practicing the destruction of opposing or rival beliefs, or even applying the mysticism of the *Via Negativa* to the pursuit of trans-rational Black Gnosis.

The Emerald Gate of the Infernal Palace

While specialization in any of the diverse occult sciences, magical techniques, and esoteric technologies available to the practitioner can be useful in its own right, the opening of the Emerald Gate depends upon the syncretization of these arts with larger systems of esoteric thought. Depending on the æonic situation, these might themselves be syncretized with philosophies, sciences, and mystical doctrines either prevailing within the culture or acting sinistrally against it. The formation of a whole body of coherent and interrelated doctrine of esoteric correspondences and axioms can become for the occultist his or her own Emerald Gate as well as a means of guiding others into the Infernal Palace.

An important characteristic of such a doctrine – which goes far beyond being merely a ‘magical paradigm’ – is its totalizing inclusiveness. Unlike a strictly scientific set of theorems, which, as the scientific method indicates, are merely tools in its pragmatist arsenal, the esoteric model is one example of an entire world-view. In contrast to the body of scientific knowledge, it is neither progressive nor additive; it can be combined with others like it, but the sum total of occult knowledge will not thereby grow. Distinct from religious doctrine or dogma, however, it proposes no authority save experience, and cannot be assumed to be valid when translated from one practitioner to the other, even in the same context.

In this sense, religious thought may retain an initiatic relevance, whether it pertains to the ritual setting and doctrinal framework surrounding a mystical transmission of mind or the authoritarian nature of certain æonic currents - but it will never replace the magical nature of esoteric thought, empirically realized and intellectually apprehended. The commonality, particularly significant to the tradition of the Black Sun, is that initiatory magical gnosis when valid and complete produces fully integrated thought-modes, those peculiar intellectual synergies of the power of the general combined with the refined precision of the particular.

The Emerald Key

A totalizing world-view can be a personal Emerald Gate for the occultist. A central concept, a personal 'black sun,' is the personal key to open it. With sufficient work and self-refinement, the practitioner will eventually come to conceive of that One which is like no Other and has no opposite except chaos. By formulating this monad through philosophical, ritual, and experimental means, it can be appropriately enshrined in its sacred intellectual temple, and the magician becomes a priest of its mysteries. This sublime initiation was characteristic of the best of the elitist mystery schools of the ancient world. The original priests of Apollo engaged in a shamanic descent into the underworld in order to meet the Dark Radiance of the infernal sun. Parmenides saw Persephone in the Shining Darkness and learned the wisdom of the ultimate twin polarities of that-which-is and that-which-is-not. By likewise inscending into the darkened caves of his or her own mind, uniting the atavisms and beasts with gods and daimone in a conversation of internal philosophical alchemy, the magician is self-initiated into that most holy of mysteries: that of the Self. This inscent emulates the Fall of Lucifer, seeking after the lost Emerald Jewel dislodged from his crown, so that with its recovery, the alchemy of his transition is complete. He reigns renewed over the terrestrial realm as well as the infernal and celestial, drinking the blood of Life, the Elixir of the Black Sun, from the emerald-forged Grail. Like Baldr, he can dwell secure in the underworld as the Ragnarök rages on above him, resuming his shamanic ascent to rule over a reborn world,

the secret of Odinic immortality having been whispered to him by his Father as he lay entranced in the death-sleep.

The Gate of Dawn

All threshold times are useful for accessing the Black Light and the Dark Radiance and appropriate to the inverse nature of the incension: the Black Sun of Night 'rises' with the setting of the vulgar sun and is born in its death. The full 'totality' of this process and its opposite is known only in the moment of eclipse. The myth of the 'Emerald Dawn' of the Black Sun suggests a contrast to the 'Golden' Dawn of the vulgar sun: the emerald dawning of a Hermetic gnosis of elitist Saturnine and Ouranian provenance, rather than moralistic and democratic universalism, and hiding behind the starry veil of a new order of the ages. The ultimate mesocosmic threshold, the change of æon, presents a time when the influences of both initiatic and counter-initiatic spiritual poles intermingle, producing a now familiar atmosphere of chaotic and confusing potential and an uncertain admixture of light with darkness. The æonic magician who seeks illumination by the light of the Black Sun must nevertheless endeavor to align with the initiatic influences through orientation to the spiritual pole of the primordial tradition. This accomplished, consciousness once fixed upon that point can pursue the extremes of the Quest, returning again and again to the Center of the World, having carried its cold black fires forth to the freezing edges of burning chaos.

The Key of Dawn

As a self-initiated herald and harbinger of the Black Sun, the magician working along this current becomes an agent of its rise. Consciousness of this role can only serve the magician's aims further, fostering discernment of the currents of power that guide words and deeds and providing momentum to the personal Quest, even as every deed feeds the black fires of change and renewal. The secret key of this dawning is the knowledge and application of æonic ethics in a refined personal ethos which enables the magician to maintain the continuity of consciousness

throughout the radical acceleration and propagation of æonic chaos. The seemingly paradoxical dual concern of the sinister tradition for rigorous personal honor combined with ruthless and deceitful strategic practices is just one example of the subtleties of æonic ethics. Both extremes share a transposition of consciousness to a reference point beyond the finite mortal life: the honorable life slays the dishonorable and so overcomes all dishonorable death; the honorable death lives forever, immortalized in the æon, but honor to one may seem ruthlessness to another. Only the magician can know, and it is the knowledge of good and evil that actuates the gnosis. It is in this context that distinctions between the paths of union and non-union can be clearly discerned, not so much in the content of the ethical interpretation used by the magician, but rather in its application. The magician's individual consciousness is either enhanced and preserved by ethics or enhanced and preserved by antinomian acts, and hopefully both. Those consumed by the seductions of self-dissolution into that which is other than their own consciousness, be it an æon or their own divinized or daimonized 'selves,' achieve neither. Either the vulgar sun is slain, and its corpse fully transmogrified through the mortification of the nigredo, or the consciousness itself is consumed, immolated in the inferno of the All-consuming One. An incomplete nigredo produces only blackened and twisted remains or partially putrefied sludge, the disgusting and pitiful remains of ultimate weakness and self-betrayal. The path of separation must make effective use of various layers of antinomian ethics, its ultimate goal often being occulted thereby, even while served. The æonic magician is warned that an intellectual or mystical apprehension of the Ethos of the Æon and its subtle strategies is no replacement for either the empirical, Gnostic experience of its socio-cultural impact or the power to creatively utilize it for self-enhancement or that of others. The status of the æon and those alternative or parallel æons endeavoring to co-exist with it, parasitizing it, or struggling to replace it – or even struggling just to come into being – as well as the strategic programmes of the initiation, the counter-initiation, and the tradition whose absolute sovereignty reigns over them all, are real currents of momentum. They originate from fixed points and flow along defined channels, like the

probabilistic axioms underlying all natural law. They are not subjective constructions, although many of their proponents will make use of such propaganda for their own purposes, both subjective and objective.

THE THRESHOLD OF CLARITY

Total Gnosis of Reality. Absolute, ineradicable, uncontestable, and culminating in the Ultimate Consciousness.

The Diamond Gate of the Infernal Palace

Colorless and invisible, the consciousness of the Ninth Angle transforms the monad and yet preserves it; in this, it is more than and greater than the monad, but also less, since it neither replaces nor displaces, but rather augments it. Yet, anything translated into and through this marvelous consciousness becomes itself conscious – and only the conscious can survive being distinguished and measured by it.

The Diamond Key

Alone, it is consciousness. Singular, it is many. Many, it is One. Circling upon itself, it is a bond of eternal truth and undying honor. Sharpened to a point, compressed in hellish darkness, it is an unbreakable weapon, the perfect tool. Faceted, it is an all-seeing eye.

The Adamant Gate of the Dark Radiance

The sole Gate that cannot be forced and through which no one returns, mute it stands and unyielding until its own time. Its key, unforged, is found discarded in an unexpected place. Its adamant is uncarved, undecorated, and undefiled. Undescribed, it speaks for itself.





THE TWELVE RAYS OF POWER
AND THEIR
CROOKED PATHS
OF SHINING DARKNESS



THE DARK RADIANCE of the Black Sun differentiates into Twelve Rays as it passes through the Nine Gates, each vibrating at a slightly different occult frequency. Those who attune themselves to these Rays will find their potential for the exercise of occult power enhanced and augmented. Between these Gates and those of the Infernal Palace, this Dark Radiance emanates as spontaneous lightning-strokes of Shining Darkness. Those quick enough to ride these currents of power might find the instantaneous way to sudden illumination.

THE SCARLET RAY OF IPSEITY
and the Crooked Path of Communion

Like the harlot riding upon the many-headed beast, the magical personality is revealed clothed in the brazen raiment of indulgence and the glamour of royalty. Taking the Legion of Selves into its embrace but never being fully possessed by any of them, it remains alone and sovereign, sufficient unto itself but enhanced by its various encounters and daimonic congresses. Solely in reference to the archetypal form after

which it is modelled, the Red Magus who reigns supreme on the Ruby Plane modifies, enhances, augments, and improves itself, constantly becoming a better exemplar of the magical current. This rubeate being consumes those selves that exist only to feed the greater selves, those spiritual and profane martyrs, draining their blood out of the chalice of ecstatic self-love, devouring their sacrifice of self to self. Its clothing remains personal, forming the personality, but like the seven veils and nine garments, it can be stripped off to reveal the beauty of the naked daimon beneath or loaned to other selves, like Freya's falcon cloak.

From the ipseic state, the magician can conjure and evoke the full panoply of magical selves, fashioning, recruiting, employing, or seducing a personal legion of patrons, demons, spiritual allies, and servitors. Drawn by the magician's own self-love, fed on the blood and warmed and nurtured by the Black Flame, these become the closest companions and lovers, an arcane family. For these forbidden compacts and congresses, infernalists, sorcerers, and witches have been relentlessly diabolized. Far more than it fears the solitary practitioner of maleficia, the archontic world system fears those competitors of religion who dare to form real spiritual relationships that violate boundaries of belief and carnality. The progeny of the fallen watchers who descended to the daughters of humankind still carry in their blood the disposition of rebellion and the lust for forbidden arts. These children of the Black Sun, purified and tempered in the fires of inquisition, arise renewed, clutching crossed thunderbolts along with the phoenix from the ashes of empire, themselves to cast the flawed children of clay back into the furnace, correcting the mistakes of the Demiurge.

The ipseic magician endowed with this Gnostic fire can, like Prometheus, use its forethought to improve upon the Self, the world, and the masks worn within it. Excelling the Demiurge as Satan excels Yahweh in the role of Prince of this World, the magician refashions the personal identity - and that of others - in accordance with design, populating reality with a whole cast of mythic characters made flesh, and even becoming them. Through, in, around, and inside the body and consciousness, all the demons, devils, gods, and spirits of darkest and brightest

desires commingle. Some orbit around the fixed point, others are drawn into it and yet spun back outward in novel, even unrecognizable, forms. Others that cross in do not return but instead become part of the population of the magician's own universe in which oneself is the Baphometric Demiurge. All alike, through it and in it, partake of the Black Flame of consciousness.

Those who are weak of will and personality look on ipseic beauty, worship it, and despair. Peers are inspired, gazing into the mirror of self and falling in love with themselves through it, or becoming drawn to embrace the ipseic as counterpart and complement. Those most conscious of their own ipseity find in others a fitting medium through which to work their wills, take their pleasure, or convey their power, all the while enhancing the ipseity of others to resonate with and mutually empower their own.

Contemplating all as personal and as endowed with personality, the magician becomes integrated as a sole focus of ipseic reality while compartmentalizing and reorganizing all that is not self, so that it serves and supports the sovereign. Ultimately, the 'I' becomes a fusion of ego and consciousness that fully embodies the totality of the art.

THE VERMILLION RAY OF VOLITION and the Crooked Path of Intuition

The simplest understanding of the magical 'adept' is one who can conjure forth desires by will alone. That this should be so suggests both that 'will alone' is quite potent, otherwise this would not work, and that most people - even most magicians - rarely manifest fully conscious will; otherwise this phenomenon would occur far more frequently. While the 'Will to Power' would seem to be a popular association with currents like that of the Black Sun, in fact the Black Sun illuminates the Will to Consciousness, which must be at least as potent in the would-be master as the will to power, or any other good.

The Threshold where perception becomes will is particularly relevant to this Crooked Path. Self-fulfilling prophecy and self-reinforcing

expectations alike may serve to empower, delude, or both. Insight in one area may be blindness in another; weakness in one area, power in another – at least potentially. Attention to moments of transition between will and perception also grants precision and fortuity of timing.

THE ORANGE RAY OF OPPOSITION and the Crooked Path of Conflict

The current of the Black Sun will inevitably lead the magician into scenarios of æonic warfare. The use that can be made of these conflicts depends upon subtlety, power and expertise, and to a great extent, Wyrd. Any war is fought on many fronts: the propagandistic, industrial, and cultural, as well as the actual battlefield. It is important, however, for the magician to remain conscious of his or her own specialized function as an occult expert. The significance of this in the context of an æonic conflict can range between the magician being a natural leader in certain societies and being a complete outcast or automatic subversive in others. Considered in a strategic and tactical context, the magician can accomplish things that mundane people cannot, but the magician can also excel in areas normally only pursued by profane non-combatants. None of this is to discount the actual possibility of the ‘warrior-mage.’ Situations in which the magician is supposed to be a soldier are a bit more complex. Outside of ‘special operations’ and other black aspects of the military concept, the soldier-magician is a peculiar entity – the role would appear to enhance the self-serving, mercenary aspects of magical consciousness, in contrast to the honor and nobility inherent in the ethos of the warrior. The details of the historical and contemporary application of esoteric, magical, and occult arts in military scenarios are a different study and a different grimoire – the point here is to consider how magicians become involved with entire æons when they come into conflict with each other and, therefore, function as either warriors or ‘soldiers’ in terms of that æonic struggle.

Equally significant to the application of the Gnosis of the Black Sun is the deliberate playing of opposites, even æonic opposites, against each

other. This strategy applies to the microcosm, in the sense of opposing various desires, habits, beliefs, and so forth, either to mutually empower them through tension or paralyze them through double-bind and contradiction. It also applies to the mesocosm, in which multiple groups with competing æonic interests are manoeuvred in order to produce the desired change. It applies equally to the macrocosm, in which the occult forces of astrochymical provenance are manipulated to maintain dynamic opposition in order to achieve ultimate self-overcoming in the accomplishment of the Great Work. The counterbalance and polar relationship of the 'two concealed Black Suns' has already been mentioned.

In some phases, the magician will take on the role, function, identity, or mask of the Opposer and satanically test and question something in order to either refine its usefulness for the Work or cull it completely from the process. The ultimate example of such an initiatic hieroglyph is the 'Self-opposer,' a living avatar of Satanael. While the aim of working with such a sinister eidolon cannot differ from any other – the infernalist wishes to consume its dross, emulate its merit, and overthrow its inertia – the sense of working with the Self-opposer is exactly the reverse, as if looking in a backwards mirror. And a backwards mirror, of course, shows the world (and the Self) not as it is normally reflected but as it appears to others. Use of such a mirror for self-contemplation is a practice unusual, unsettling, and even shocking enough to be a magical initiatory method on its own; combined with actual invocation (such as of the Self-opposer) it can produce a rapid, even instantaneous, Gnosis of the Crooked Path of Conflict.

THE GOLDEN RAY OF SYNERGY and the Crooked Path of Sensation

Functioning while retaining consistent perception of the Black Light as well as continuity of consciousness can lead the magician into a path not only crooked but also confounding. Navigated by a type of occult sensation, this path manifests as a combination of aesthetic awareness with intuitive apprehension of how things most elegantly and practically work

together. Knowledge of the 'Forms' augments and enhances a practical understanding of the functional.

Empowered by this Ray, the magician assimilates and re-emanates that which is valuable in the vulgar sun, refining it into a current of currency, mastering the art of esoteric substitution and occult exchange. Such insight also becomes valuable in apprehending and understanding the signs, omens, and wonders that substitute one meaning for another, translating power and significance between microcosm, mesocosm, and macrocosm.

Ultimately, the capabilities generally understood as psychism and divination can become second-nature extensions of the more common natural senses. This ability can be particularly cultivated by a continual practice of attending to and looking for the unexpected or seemingly uncanny. While most occultists are familiar with correspondence and correlation systems, such practices misapplied can lead to the consciousness becoming lost or trapped in self-reflectivity, akin to a hallucinogenic experience in which ordinary sensations have to be re-interpreted consciously by the mind in order to function at all. This often leads to a dearly bought intensification and enhancement of awareness that nevertheless actually produces diminishing returns. Instead, the occultist ought to seek out channels of awareness that seem entirely unrelated to normal functioning: alien, strange, and useless. The entirely optional and seemingly insignificant nature of these phases of awareness and attention makes them all the more useful when the occultist actually finds, or forges, novel connections to more natural functioning. Direct prescience and clairvoyance, the *siddhis* characteristic of the seer, eventually culminate in the limited, situational omniscience in which the magician has become sovereign lord of his own sphere of influence.

THE CITRINE RAY OF CREATION and the Crooked Path of Conception

The spontaneous emergence of patterns and possibilities out of the blackened chaos of nigredo signifies a critical transition in the Work and the achievement of initial success. Melancholia gives way to joy and pleasure. This emergence of light from darkness, while by no means the totality of the Work as profanely conceived and dualistically promoted, is nevertheless an important and useful component. No practitioner can or should remain confined or trapped in a constant state of tumult and destructiveness, even of the self-initiatory variety. The reflexive release from this condition by forging novel associations, sometimes manifest as laughter, inspiration, and genius, serves both a creative and protective function. The successful magician is not a closed system somehow within, but cut off from, a larger context. Rather, he is an autonomous context, but one that remains an open system able to communicate, commune, and consume.

Every element in the magician's reality, no matter how seemingly mundane or profane, can be used as a tool of the Work, even if only as fuel for the Black Fire, compost to nourish some novel mutations or spontaneous growths of life from the putrefaction, or a base metal nevertheless necessary for transmutation.

This process is an indispensable aspect of the aesthetic of the Work; a science that is also an art requires a sense of beauty and harmony, the absence of which results in a loss of the sense of proportion. Such a loss is ruinous, since that sense of proportion is critical not only to stable manifestation but also to the magician's ability to conceive the personal world, as well as the relationship between it and the Self. It is particularly important when dealing with the astrochymical methodologies relevant to the Black Sun for the practitioner to understand the relevance of individual components and theories to the larger whole. Although it may appear that the occult sciences, like the profane sciences, can be technologically operated similarly to elaborate devices even by those lacking an intuitive grasp of their processes, such mechanical consistency would

be an illusion; un-illuminated users are not technomagicians but merely religious technicians, more akin to machine-priests or mediums than to shamans or sorcerers.

Equally important is that the magician remains aware of and responsive to the minutiae of particular events and scenarios with which he or she aims to esoterically interact. Magical experiments and operations, particularly æonic ones, cannot be relegated to metaphorical contemplations of archetypical reality, or celebratory, quasi-religious rituals emulating the harmony of the spheres. Each working represents a precise technical adjustment of specific factors directly impinging upon the magician's consciousness, environmental awareness, and the relationship between the two. Similarly, this type of magical alchemy is not only about self-refinement or about adjusting oneself to come into greater harmony with the cosmic order. Instead, it is also about supporting the enhancement of the cosmic order itself as well as nature: the magician's own will is not an indispensable ingredient in the recipe or even a kind of occultically conceived surrogate for the magician, but rather it is the body of intent, directly acting upon the physical world. This is the reason why the cultivation of specific skill in artistic and scientific fields, as well as arts and crafts, is consistently recommended for the adept: without a medium through which to express will and genius, the magician is impotent, particularly on the æonic level. Similarly, the magician is advised to cultivate both the ability to blend in with the profane world, so that personal influence can be rendered the more potent for being the more obscure, and also the ability to excel the profane in achievement. In that the profane person, when achieving a great and possibly transpersonal success, will often seem to have entered a state of divine inspiration, such achievements are not totally individual accomplishments or necessarily signs of stable transfiguration into a higher or more subtle order of being. Such transpersonal success cannot be maintained indefinitely and is often not totally available to, or under the control of, the profane person's consciousness - assuming any self-aware consciousness is present in the first place. Rather, it is often intrusive, discontinuous, ecstatic, or even a disturbing adjustment of the æonic awareness with respect

to itself, a perturbation in the body of time. The æonic magician aims to align with transpersonal patterns in order to use them for conscious personal purposes, control them, or create novel forms. Controlling the alignment requires an ability to claim a position of power ordinarily held by an unwitting agent of the transpersonal, thereby replacing influential yet profane authority: while the kingmaker and the power behind the throne is a popular conception of the magician, especially the sinister one, such as in the case of the vizier who rules through a puppet regent, this contingent condition is only effective when the magician could actually be the king at will. That subtle distinction is often lost on the power-seeking sorcerer who is willing to rely on others unnecessarily, but equally lost on the glory-seeking magus who fails to notice that in many cases it is more productive to induce or allow others to do the work and reap the notoriety and rewards themselves.

THE CHARTREUSE RAY OF DISPERSION and the Crooked Path of Negation

Destruction and dispersion are often confused with each other. Any force or process that negates the existence of something could be understood as destructive. Of course, this is neither good nor bad in itself but depends on the situation. Processes of dispersion, so popular amongst those who work with the Abyss, are similarly amoral but have a different significance. That which becomes dispersed is not necessarily destroyed; its extent and influence may even come to be greater than before, but its coherence and self-consistency are reduced. Obviously, the two are related but not identical. This tension can be used to the magician's advantage when subjected to either force, or when desiring to see an adversary or opponent undone. The temptation to disperse power in order to achieve a greater extent of influence can be quite self-destructive; similarly, the necessity to maintain continuity, coherence, and identity can be a limitation where raw power is concerned. A consciousness not subtle enough to be generally distributed through all possible arrangements of its forms and bases has a liability that can be exploited by those who

might wish to manipulate, control, confine, or alter it. This condition is æonically significant as well, since a society or culture in a dispersive phase may still be mightily extensive in its impact on other systems, even if it is itself rapidly reaching a condition of self-negating incoherence.

THE GREEN RAY OF VITALITY and the Crooked Path of Mutation

The one of the Twelve Rays most accessible to the profane world is that concerned with vital energy in various forms, whether it be the fictive 'vril' force, inspired by real and far more occult vibrations, 'orgone' and other variations on the sexual-erotic current, the 'odic' force, and so on. The actual techniques of working with these currents are occult sciences unto themselves which require individual treatises, not a conceptual grimoire – but what is significant here is that these emanations of the Black Light and Dark Radiance are distinct wavelengths within a much broader spectrum of power. All of these powers share a literal reality with more palpable forces: each operates according to its own axioms and laws; however, by definition, they are perceived on entirely different levels, more or less subtle. Many of their effects are analogous to *siddhis*, magic, and other such mystical, esoteric conceptions; others are much closer to the occult secrets of forbidden science, psychism, or the seemingly unpredictable miraculous.

This contextual model particularly applies to the Green Ray and its corresponding path in that while all that emanates out of the Black Sun can be understood as energy in some form, doing so necessarily inspires comparison of the more obscure forces to these vital powers. In this sense, the Green Ray is central to an understanding of the Black Sun as a specific source of occult power, signifying its vital, endlessly creative potency. Not so much an indication of light out of, through, or formed of darkness, but rather a strange imagery of putrefying mutation, the breeding of riotous new growth out of the murky profanity of earth: Life itself as a consuming, obliterating force fed and nourished by death and destruction on a massive scale. Concentrating its power behind this vital

force of life, the Black Sun disperses self-propagating consciousness like a plague-bearing spirit into flesh, desperately seeking to survive and mutate into new and increasingly virulent forms, eating anything fed to it. By consuming even the most disease-ridden forms and transmuting them into sustenance for Life raised beyond its natural place, expanded to cosmic proportions, the embodiment of the Black Sun overwrites Death itself.

The occult arena of trans-humanism, artificial life and consciousness, and certainly the very conception of magical eugenics, the building and breeding of better sorcerers, depends on a particular combination of collectivist apprehension of the *Volksgeist* with individualist super-ambition. The sole æonic significance, function, and merit of such experiments is the possibility of establishing an ineradicable acausal correlation between physical eliteness and esoteric excellence. The advantage of doing this is not necessarily immediately accessible to æonists promoting such a development, but instead it has a long-term evolutionary function over whole æons and cycles of æons. That experiments of this nature have 'already been performed' is obvious once the nonlinear nature of æonic acausality is understood. Much as the 'æon' is both a condition of spiritual awareness, psychohistoric attunement, and spatio-temporal location, so the Nietzschean 'overman' is a timeless ideal reality. It descends into flesh like an avatar, meeting those superior beings who strive towards it, indwelling their spirits, rising up from the blood, a conjunction of the infra-human and super-human forces of initiation and counter-initiation: a collision of complementary opposite extremes producing a singular Black Sun. Annihilating its own adversarial self-oppositions, it implodes and leaves a giant maw gaping behind it, a Great Echo of its own self-transfiguration consuming the sustenance it needs to evolve further through a unique universe of its own making.

The mutations necessary to achieve this victory of the novelty of life over potential stagnation form a particularly Crooked Path. It is unexpected tangents of biological ingenuity which eventually survive, twisting unpredictably into novel forms serving only their own purpose – but in so doing, driving Life onward. The 'singular mind' of the Lord of this World is of that quality. It dwells in an inscrutable spiraling castle, an

infernal palace hidden in sanguine depths, ever serving only itself. Yet, it thereby grants pleasure, power, and ecstasy to those who are at once its servants and its masters. Neither its companions nor its forms nor its children, they are somehow its symbiotic peers, generous welcoming hosts of its alien intelligence, incomprehensibly fortunate to bear it within them and have the opportunity to learn its secrets, but likewise each individually in total control and possession of the one thing its entire occult Work depends on - their flesh. Such is the relationship of omnipotent and omniscient consciousness to the One who, encoding itself as the many, provides the instructions and medium for its expression: Satan, Child of Chaos, the Pangenitor and Panphage of all lesser Demiurges, the exaltation of supreme sovereign joy incarnate.

THE TURQUOISE RAY OF CORRUPTION and the Crooked Path of Reversion

Interdependently related with these processes of vital life so crucial to the dissemination of the Black Sun's light through novel forms of flesh, carried by its own children into new territories of carnality, are the processes of spiritual and physical corruption. They seem at once to defile the purity of the medium, distorting the Black Sun's light. Nevertheless, through this seeming perversion, they ensure that some new combination of matter always survives to perturb the medium of consciousness. Thus, they keep it awake and aware of itself so that the eye must remain open: a hollow 'I' to bear like a tube the fire of the Black Sun into still sleeping substance, stealing away the secrets of the sovereign and, like the serpent whispering to Eve, impregnating the womb of Sophia with further diabolical and venomous seeds to sire new Children of Caine who might yet excel their father.

Such children, unique combinations of the imperatives of predator and parasite, remain infinitely adaptable to any setting but always inextricably tied to some context. Like the inferior Demiurge Ialdabaoth, their abominable forms might achieve a seemingly horrific symbiosis with the forces of Life but remain warps in which consciousness loses itself in

neurotic obsessions and dualism. Nevertheless, achieving undeath, unlife, or some uniquely unwholesome combination of the two, they can by brokering an infernal contract between consciousness and flesh also achieve the immortality normally reserved for those who in themselves embody the continuity of the Black Sun's light reflected in the carnal form. This distribution of the Dark Radiance into diverse and distinct combinations of Darkness, already abstractly conceived as the Fivefold Unmanifest, is the secret process diversifying consciousness through nature. Such dispersion informs the self-putrefying phase of the cosmic order, ensuring that none of the nutrients and valuable elements sealed away in the material dross are wasted within the organic realm. Instead, they are recycled in order to fuel the process wherein consciousness indulges its self-love by propagating infinitely replicated singularities forever within the flesh.

Only extensive and repeated contemplations of the mysteries of death, loss, and sorrow will grant the esotericist the melancholic insight that perceives how these base and subtle processes of recombination and distortion of the form can be survived by consciousness. Otherwise, this consciousness has a way of losing its continuity by becoming absorbed in what it contemplates. This is part of its effectiveness as a medium of Black Light, and itself a key to understanding what consciousness actually is. However, understanding it is no guarantee of keeping it. That takes practice. Distinction of the Self from consciousness gives the occultist the ability to distinguish other selves from their consciousnesses, an ability that is useful in the contrivance of deathly insinuations entirely different from the violent exchanges of malice that usually pass for being curses.

THE AZURE RAY OF COGNITION and the Crooked Path of Abstraction

The psyche is the primary vehicle of consciousness for the magician; it communicates and translates awareness and sensation between the living flesh and the various etheric, astral, and causal bodies. The psyche is also a messenger between various selves, a namer of names, a companion and consort to familiar spirits. While it exists in potential in any sentient

being, it can only be nourished, nurtured, and brought to fruition and maturity through proper care. It particularly thrives under the Black Light.

Every æon, culture, and individual will reside in circumstances encouraging or necessitating a particular arrangement of the spiritual anthropology, and thus each psyche's relations and processes of relation will be more or less distinct from all the rest. By examining various possible arrangements, experimenting with them, and comparing the results, a magician can through empirical experience establish those that are most comfortable and productive as environments for the increase and empowerment of personal magical consciousness. Of course, the possibilities are vast, and significant guidance can and should be taken from history and traditional lore. In as much as the physical body of the magician is influenced by heritage, so are the occult bodies. While it is just as possible for a magician to train the etheric and astral bodies to behave in a fashion alien to their origin and setting as it is to dress in the clothes of a totally foreign culture and adopt its mannerisms and trappings, the deep penetration of these aesthetics and styles into the further reaches of the mind may be lacking. Various combinations and miscombinations of the 'races' of body, soul, and spirit often conspire to produce either novel syncretisms uniquely effective as propagators of magical knowledge, or particularly confusing and discordant scenarios where ancestral religions and foreign magical traditions become hopelessly muddled and confused. These concerns are particularly relevant to æonics. None of this is to say that the magician necessarily ought to be limited by cultural constraints and restrictions, but it is difficult to circumvent rules without knowing what they are. These observations suggest ways to deliberately distort or interfere with the magical functions of others as well as the æonic development of enemy cultures. These techniques are already being practiced on a massive socio-cultural scale and have been so for æons already. This is the War.

The æonic magician who wishes to be successful in engaging with these conflicts, or at least properly prepared to ward off their more distracting and disruptive consequences from interfering with the Work, ought to be able to distinguish the arrangements of the personal selves

and their heritage from those of the environment. This then allows a thorough and objective study of the various æons and æonic agendas being practiced, through an experimental consideration of and engagement with, various phases of æonic cycles and magical history. Enough experience with these arts will begin to make certain previously hidden or obscure aspects of the Self or selves more obvious, and also make the magician intuitively sensitive to deliberate and accidental distortions to æonic processes, as well as to the differences between them.

THE VIOLET RAY OF OBSESSION and the Crooked Path of Passion

At the very edges of consciousness where it meets the outer chaos, and in its murkiest depths where it is fueled by the fires of the black inner star, strange impulses and urges flourish, ingenuities seducing and impelling the sorcerer into deviations from known æons. Often these disturbances and perturbations in awareness afford the opportunity to conjure weird or forgotten atavisms which, when remembered, inject obscure wonder into the otherwise mundane.

Particularly in dreams, often those dreams following long forays into forced wakefulness, these forces having been pushed to the very brink of conscious awareness resurge, forcing themselves insistently into the personal aesthetic and mythic landscape of the magician. Habituation to such surrealism is one of the signifiers of the sorcerous adept; the Master can draw others into such a world of wonder, horror, or terror. Beyond mastery, the practitioner becomes it: a living testament to the total difference of the Black Sun. A willingness to self-modify, in addition to being the basic pre-requisite of this art, is also the actual beginning of sinister practice: an invocation of the fear and sensuality of transmutation, a glimpse into the eye of Satan.

The casting of will with and through the eye is one of the hallmarks of this power, the facility with glamour that manifests as fascination and self-fascination. The pupils of the eyes stand out as twin 'black suns,' each yet alone, each eye single.

The best meditations for delving into these powers always involve staring into eyes: one's own eyes in a mirror, the eyes of a lover, the eyes of a corpse. Every combination has a unique occult value; all together form the endless millions of eyes of Melek T'aus, Supreme Angel of Life, Death, and Undeath. Stare into one's own eyes in the mirror at the moment of orgasm, emptiness, or other single-pointed ecstasy or inhibition; seek the hidden sigil springing forth out of the lover at the same moment, and in combining the two, achieve control over the one-in-twain-flesh which often becomes either master or servitor and most rarely of all, friend and companion. The same meditation, practiced upon the unblinking eyes of the corpse, may yield ultimate insights into thanaterotic sorcery, thus the dreaded necrophiliac rite of copulation with the corpse of the enemy or initiator, both glyphs of the adversary, opposer, or witch-lover.

THE INDIGO RAY OF FORM and the Crooked Path of Structure

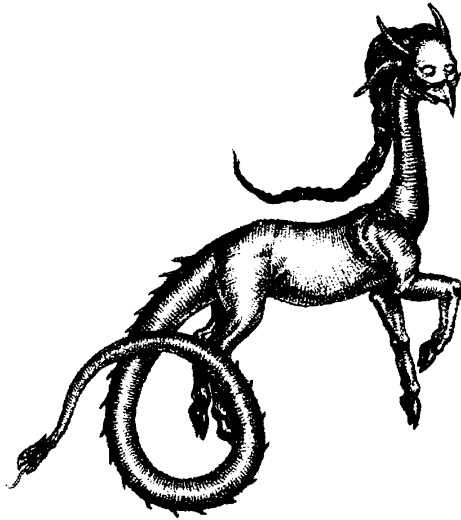
The furthest reaches of the Dark Radiance where it begins to fragment into the Dark Trinity are directly informed by this Ray of power, which when mastered grants immediate control over elemental processes. The bi-polar dualities of the natural and cosmic orders alike respond to the magician who has become inured to their influences. This can be achieved by repeated self-transgressions and habituation to ordinarily destructive extremes, gradually and relentlessly and inexorably expanding awareness, extending consciousness and its influence, and increasing its endurance of that which disrupts it. By learning to extend the occult bodies into various dimensions of matter through projection and the alteration of consciousness, the magician achieves the coveted, hard-won capabilities of blatancy which, distinct from the ambient siddhis and miraculous transmutations of form, are actually the literal intrusion of conscious will into regions of reality normally inhospitable to its influence.

In order to begin to acquire these powers, arcane axioms must be directly perceived by the magician and their influences and effects physically sensed and felt, while simultaneously retaining abstracted intellectual and

conceptual consciousness: the magician learns to perceive thought as a kind of force and begins eroding the merely habitual distinction between subtle and vulgar levels or dimensions of reality. This is akin to simultaneously further isolating consciousness and distinguishing it from its constituents, until everything else other than consciousness is perceived as potential flesh. Tolerance for mind-numbing boredom, seemingly pointless meditation exercises, and all of the other banes of basic occult practice is the indispensable foundation for this Work. Almost no one seems to have the patience for it. It is not so much a question of ordeals as endlessly repeated, senselessly redundant, bloody-minded hardship. The attitude of a dying person who is doing something due to a previous resolution to accomplish it prior to death, who then demonstrates the resolve to continue doing it anyway even when it is discovered that death is not in fact impending, is exactly analogous to the sensation of making one of these abilities work for the first time. Usually, by the time the occultist has entered the appropriate state of mind, the whole affair seems to him or her to be so thoroughly irrational and irrelevant to the pain, pleasure, or inanity characterizing the experience that the only reason the occultist perseveres is because he or she 'might as well' and, in some vague sense, 'ought' to. Practitioners of these arts strive for the refinement of that latter will of self-overcoming to a totally conscious condition in which certain rearrangements of the cosmos come about just because the magician has decided that they must do so. A more abstract way of pursuing them is to force oneself to consider the weird question of why this power would be desirable or useful while simultaneously experiencing something extremely distracting, pleasurable, or unpleasant - or all these at once. All of this is directly relevant to the catastrophic awakening characteristic of the intrusion of the Black Sun's influence, especially when and where it might not be expected.

THE MAUVE RAY OF MATTER
and the Crooked Path of Substance

Where the Crooked Path actually doubles back and crosses itself, there is the concept of that which is not a concept; consciousness of reality supposed not to be conscious. It can only be known in various forms, it is known not to be any of them, and it is everything chaos is not. If consciousness were to totally invert itself and therefore see itself the way it sees 'matter,' that matter would be consciousness, and consciousness itself would seem to be substantial. These are the weird physics of the Mauve Zone, found under the Ninth Arch, the backside of the Ninth Angle, the ultimate abyssal in-between space, which, when traversed, makes the Nine Doors of Middle-Earth into Nine Infernal Gates, and the Nine Gates of Hell into Nine Portals to the Black Sun beyond.



MYSTERIES OF THE BLACK SUNS: A SINISTER ASTROCHYMICAL APPROACH



hat wɔ jmnt —
The beginning is the horn of the West
sba nj akht jmnt —
The gate of the Western horizon
phwɔ kkw-zmaw —
the end is unified Darkness

Treatise of the Hidden Chamber,
also known as 'Shat Am-Tuat'

THE CONCEPT OF DARKNESS as a simple absence of light, originating from Augustine's struggle against his Manichean roots and inability to see Aristotle's *steresis* as a dimension of Being, is the vilest of all traps. It has devoured many who have tried to walk the sinister paths and fallen into it due to their ignorance, lack of perspective, aesthetics and vision. Every night and day, it continues to absorb its ill-fated harvest indulging in the feast of self-destruction. To avoid this trap, it is essential to fully realise that Tenebra, Our Darkness, is the separate yet all-pervading, self-contained, self-sufficient eternally regenerating primordial and post-apocalyptic substance, principle and force, the foundation of Nature both manifested and concealed. It is not the "empty emptiness" warned against by Immortal Lu Dongbin, the hallmark of *Mors Secunda*, a mythological weapon of Ahura Mazda aimed at dissolving individual

Ahrimanic selves in a hungry consuming void of contra-natural nothingness, but rather the shining Black Flame, the hottest and coldest of all, that empowers such selves. It sustains them on their eternal journey of sinister transcendence as immanence taken to the most extreme daimonic transformation, the Theosis of the Tenebra. In its purest Philosophical form, it is both our *materia prima* and *materia finita* that excels, diversifies, projects and multiplies itself in the never-ending cyclic dance of the greatest Opus the Seeker can partake of. The invisible yet unexpectedly expressed core of the Tenebra, the focus and living epicenter of the Black Flame, can rightfully be called the Black Sun, Our Universal Ferment of the Stone, the Catalyst from without and within. Such imageries summarize the elusive and abstract symbolic generalizations of the sinister Royal Art. For practical applications, however, something far more substantial, more palpable and condensed, more *manifested* is clearly required. Such manifestations are expected to be simultaneously macro- and microcosmic, reflecting and resonating between and within each other in the best tradition of the uninterrupted golden chain of Homer. A more demanding quality is their highly desirable correspondences with the unmanifest, so that the practitioner of the Art can hook into it, tapping it with reproducible success.

The sinister astrologer needs reference points within the celestial sphere that can be used in precise calculations bound to the constraints of the mundane time and space that we inhabit. These can be either the real or fictive luminaries, providing that sound mythological, cultural, sympathetic or synchronistic reasons to associate such objects with the focus of the Black Flame exist. The infernal alchemist needs his or her substrates and ferments of daimonic transformation, even if the alchemical process in question is internal, as is mainly dealt with in this text. As any practitioner of the Royal Art would fully apprehend, astrology and alchemy are tightly interwoven, the former being the honored mathematics of the ecstatic and the latter, nicknamed the ‘terrestrial astronomy’ by Edward Kelly, its applicable physics and chemistry. From this conceptual perspective, any necessary far-reaching and profound magical operations to target entire æons and their cycles of spiralling

return, are akin to major engineering works based upon thorough understanding of these mathematical, physical and chemical principles. And even the minor, recipe applications of *Ars Magica* will still require their use as Ghayat Al-Hakim surely attests. Once our astrological manifestations of the Black Sun principle are firmly established and studied at all levels, bringing them into alchemical, and ultimately magical, practices is simply a matter of shifting down, up, out or in along the relevant chains of sympathetic correspondences. The directions are nothing more than a game of established stereotypes, peculiarities of individual perception, and by-products of personal quests for the most appropriate points of causal or acausal entry into the targeted sympathetic chains.

Our Tenebra can reveal its potent catalytic foci on multiple levels and in numerous shapes and forms. Thus, a multitude of manifestations is expected, the astrological approach not being an exception to this rule. Brought to the chymical work, the multitude of our Black Suns can generate the diffusion that can be expressed in the numerous Stones listed by the grand Masters of the past, including 'mineral,' 'animal' and 'plant' Stones, and the Stone of Fire exalted by Valentine or the Blessed Stone of Hortulanus. The perception of the Seer or Summoner shall grasp the reflection of the focal multitude as the Archidaemonic One-in-All, the auto-shaping hierarchy of personified infernal attractors in its chaotic separation, heterarchic variance and hermetic self-similarity. While the inner vision of the mystic can tinge the light until it turns pitch black, the critical question faced by the astrological practitioner when defining the celestial scope of application is: "How can we work with the obscure and concealed using the purely astrological approach?" In other words, how do we hook into the unmanifested and the veiled by looking into the starry skies? Would it not at least require taking into account entities that are totally or nearly invisible to the naked eye? Would it not actually concentrate on them, and place them well above the luminaries casually used by astrologers since immemorial times?

To address this, we must begin by analyzing how a celestial object can hide itself from profane sight:

- It can be below the horizon, in the Aats and Arits of the symbolic mythological underworld beyond the Western Gate.
- It can be obscured by sunlight in its phase of arising and laying hidden, often attributed to that luminary being slain, combusted or imprisoned by the shining sun disk, with the first heliacal rise of the 'slain' planet or star hailed and ritualized as 'resurrection' or 'liberation.'
- It can be too distant, like many of the deep space objects.
- It can be too small to be seen, but there are far too many of these in the skies; to be of significance in our workings, there must be something highly peculiar about a dwarf planet or an asteroid.
- It can be a fictive point, such as the second focal point of a planetary orbit (the planet's Black Sun), a lunar or planetary node, or a barycenter of the selected astronomical system, whether planetary, an entire galaxy, or even the known Universe.
- It can be eclipsed by another object, such as the Moon. Interestingly, a star core, such as the astrological casimi (albeit not measured correctly by the 'traditional' astrologers!) can be viewed as being permanently 'eclipsed' by the star's outer layers.
- It can be the object's very nature – examples are black holes, dark nebulae, galaxies currently presumed to consist of dark matter, or the Great Attractor.

Such luminaries usually manifest themselves either indirectly (a black hole warping the light around itself, a dark nebula obscuring a part of the celestial sphere, an invisible planet interfering with the orbits of its visible neighbors) or apophatically (by exposing what they are not rather than what they are, e.g. the second focus of planetary orbit forming a perfect symbolic polarity with its first focus – the Sun). The violent activ-

ity of the star core can be openly exhibited by the visible star's surface changes, such as solar flares capable of triggering "psychic epidemics" (in Prof. Chizhevskiy's definition of mass hysteria, obsession, collective violence or outright madness with overtones of possession) here on Earth. The position of our celestials, whether real or fictive, below the horizon is traditionally viewed as the journey to the World of the Deceased and is of critical importance for highlighting and gathering their necromantic influences and qualities, as well as relevant initiatic work. Although, the Seeker should make a clear distinction between the Black and the Dead Sun in order to survive: a recurrent theme that will be addressed later in this text when the relevant Khemetic correspondences are meditated upon. To summarize, with the notable exception of sunspots, eclipses and occultations, we cannot reasonably speak of visual astrology of such objects or omens. Nevertheless, this does not mean that the practitioner cannot employ their precise positions in time and space to direct rites, investigate qualities and events, and attune the intrinsic chymical transformations of the daimonic Self in the best traditions glorified by Ficino himself. In the eyes of the Opposer, less is more, further is deeper, concealed is more influential, and the scintillating radiant Darkness outshines glittering profane light.

Just like the veiled celestial bodies or fictive points, the primary subjects and substrates of the Royal Art are traditionally viewed as concealed for all but the sages: the Stone (as well as the *materia prima* or even *materia finita*, the Fire of the Philosophers, Sulphur, Mercury, Salt etc.) is everywhere and nowhere, "our stone is in every metal or mineral, forasmuch as sol vulgar may be extracted out of them" (Eirenaeus Philalethes). It is no wonder that the invisible luminaries with their cycles and interrelations might correspond most beautifully and appropriately to the processes and stages of the 'terrestrial astronomy's' Great Work. Perhaps some of their imagery did, in fact, lay the very foundations for the chymical art. We speculate that the classical twelve stages of Opus Magnum were correlated with the twelve zodiacal signs in relatively recent times, while actually originating not from these twelve signs or even the twelve months but rather from the twelve hours of solar transformation in

the well-known Khemetic texts. This transformation was initially considered to be concealed in the beyond, though not necessarily reserved for the deceased only. In all significant esoterically symbolic respects, the Seeker is 'dead' after the initiatic *Mors Philosophica* has fully occurred, a vulgar sun of the transfiguring Self descending to the point of nadir or meeting its ecliptic totality so that 'out of that sol our Sol may be made.'

Over the years, the Ordo Hermeticus Sinister (O.H.S.) has dedicated a sustained effort to developing (or uncovering) an idiosyncratic astrological system with its related Hermetic correspondences. These can assist the infernalist in his or her occult journey, fully replacing existing static equivalents which are often based on presumptions and paradigms that bear no real significance to, or are fully incompatible with, the Left Hand Path, and which are too often simply incorrect in the light of modern scientific knowledge. Just like the magician-priests of ancient civilizations, we have viewed celestial objects as the symbolic manifestations and gateways of primary principles and forces whose characteristics, movements, and interrelations hold the keys to the sympathetic chains they form, impregnate, and oversee. Recall the Egyptian approach in which the stars were considered to be Bas or even Akhs of specific Neteru, or a Sumerian correspondence between Inanna, Inanna-Ninsianna, and the actual planet Venus - Dilbat. Different methods that included analyzing available astronomical data and relevant astrological statistics, discovering important cultural and mythological correspondences, gaining ecstatic insights, performing invocations and opening up to fully fledged controlled possession were applied. Finally, there was the Black Light at the end of the tunnel: the results started to fall into an intricate scheme, in which the astrological Black Suns play an integral, irreplaceable role forming the dynamic vertebra of the sinister Opus. In this work, we shall review them in the direction of the Fall, paying major attention to the local Black Suns of our solar system as the most easily accessible and traditional focal points of the manifested or hidden Black Flame. The whole system out of which these observations are borne is a lifetime's work in progress that encompasses its own metaphysics, principles, laws,

symbolic language, astrology, alchemy, numerology, sympathetic chains, and ritual approaches. It shall be revealed in due time.

There is probably a need to elaborate on why we define our Opus Magnum as 'sinister.' In this particular work, the term 'sinister' refers to its original Latin meaning of the 'left' and is used to denote adherence to the Left Hand Path, traditionally labelled as 'evil' within the mass consciousness, even in the original Hindu context of *vamamarga*. An astute observer can argue that numerous philosophers of the past were clearly aligned with the righteous, particularly Jacob Boehme, Dom Pernety, Lullius or even Valentine himself as the supporting examples. However, we would counter that every biographical case has to be reviewed individually: some of the alchemists (and astrologers, and magicians) of old have obviously adhered to the Right Hand Path (even in the most modern of its definitions). Nonetheless, others evidently didn't. Their personal legacy and deeds, the most illustrative externalised projections of their true Selves, directly indicate whom we are dealing with. But most importantly, the chymical Work itself, brought to its proper conclusion, completely nullifies and vitiates the goals of the Right Hand Path as currently understood in the West. Later in this text, we shall briefly touch upon the luculent Luciferian connotations of the classical Royal Art. In this preliminary yet critical discourse, it is sufficient to state that one does not transform vulgar metals into our Gold just to throw it away or feed it to the vermin. One does not spend a lifetime of dedicated labor to produce that precious Stone just to dissolve it in some absolute 'everythingness' that equals empty nothingness and to vanish without a trace save for fading memories. One does not feed one's beloved, so arduously obtained Elixir to a greedy Demiurge other than as a potent venom. One does not wander around handing the Projection Powder to the semiliterate profane. Or does one? There is a legend of Lascarius, a mythical maestro of the Royal Art of unknown, possibly Greek origins, who roamed Central Europe at the dawn of the 18th century. When encountering those craving to turn common metals into gold by any means and as soon as possible, he bestowed them with the gift of a working Powder and disappeared. All

recipients of his benevolence, however, ended up in heavy calamity, some murdered, some executed, and at least one poisoning himself to death.

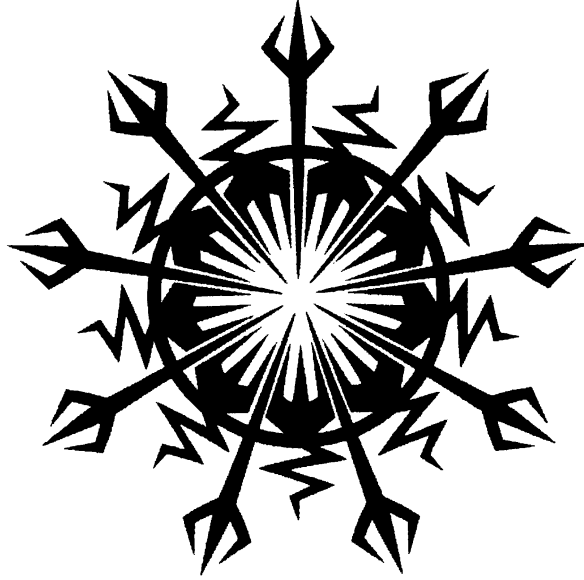
Consider yourself forewarned.

THE HEART OF SINGULAR DARKNESS

He who dwells in the Darkness, and within the Darkness, whom the Darkness does not know, whose body the Darkness is, and who rules the Darkness within, he is thy Self, the ruler within, the immortal.

Brihadaranyaka Upanishad

There cannot be a more sinister celestial object than the presumed Black Sun of our known Universe itself: His Infernal Majesty the Great Attractor.



Or, perhaps we should say Her Infernal Majesty, since at this level all polarities are united and the divisions between Yin and Yang, Passive and Active, Flame and Darkness, Force and Form, Prakriti and Nivritti, Prajna

and Upaya, the transitional currents of Entropy and Negentropy lose any comprehensible meaning. Astronomically, the Great Attractor is a mysterious object of more than millions of billions of solar masses presumed to consist mainly of dark matter and positioned roughly in the Southern constellation of Norma, some hundreds of millions of light years away from us. It pulls in and towards itself millions of galaxies including our Milky Way with an astonishing velocity of million miles per hour and consumes them for breakfast, lunch, dinner and supper, just as the gods are consumed in the infamous Cannibal Hymn of the Pyramid Texts. If the astronomers are correct, in some 400 billion years this destiny awaits our galaxy or, better to say, whatever would remain after its collision with Andromeda that will happen much earlier. The mighty gravitational pull warps light around the Great Attractor in such a way that it becomes the only known celestial object to exhibit both red and blue shifts simultaneously. More importantly, this gravitational pull of the Great Attractor significantly accelerates the thermodynamic death of our entire known Universe if this hypothesis is correct.

There is something profoundly and disturbingly Lovecraftian about it. Blind Azathoth incarnate – the Other absorbing our world into the Abyss of the Deep Unknown. Attuning to the imagery and influence of the Great Attractor in ecstatic workings performed to generate its core sigils has immediately conjured repeating visions of the ultimate Destroyer of All Worlds, well-paralleled in numerous mythologies and traditions: Shiva as Kalagnirudra and Mahabhairavi in their final *kirtan* at the dusk of the Universe as Mahapralaya finally takes over, Yamantaka triumphant, “and with strange æons even death will die.” The fire giant Surt (meaning ‘the Black’) raising up the flaming sword of the Ragnarök, Gjallarhorn trumpeting, Fenrir devouring the stars fallen at his feet as Loki directs Naglfar towards the End. The massive, crooked Djam-staff of Seth finally smashing the pantheon one by one, as he once promised. Az and Ahriman reunited to ignite the grinding scythe-wheels of the universal Azrvan. The all-permeating Heart of Darkness incinerating galaxies in its pulsating, dancing, ever-changing and yet immutable Black Flame. Dante’s Lucifer at the center of the Ninth Circle, suddenly revealed to be

the very center of the known and unknown Universe, its one and only zero degree point, the colors of His three dragonheads vividly representing the stages of the Infernal Opus. The gnashing Alogos, Athanatos, Achronos, Azoos, Atheos and Acarnis of *morta poesi* unleashed from the Tenebraic void-non-void. Monolatric or heno-atheistic Satan as the supreme summa daemonium chymically congealed. Ecco Dite...

Returning back to Earth, the projection of the Great Attractor's position onto the solar ecliptic plane, something a 'traditional' astrologer would obviously do, gives ~14° Sagittarius as of the time of writing this scroll.

However, the application of ecliptic projections for deep space, extragalactic objects is often highly questionable. For instance, the ecliptic latitude of the Great Attractor is more than -35 degrees away from the ecliptic, thus placing it well outside the accepted boundaries of the zodiacal belt. There are numerous important celestials even within the solar system, whose ecliptic inclination is high enough to make their pseudo-traditional astrological positioning entirely meaningless, Pluto being the most obvious while not the sole example. This is even more so with the fictive points in space, such as the planetary Black Suns briefly outlined later in this scroll: projecting a tiny void-point into another nullifies any significance of the both.

To achieve potent results, we should strive toward maximum precision and employ the actual physical positions, and not the ecliptic or equatorial projections of the celestial bodies, to calculate all occultations and angular harmonies between them. While in mundane calculations using the limited set of celestial objects and the harmonic relations between them, one can probably get away with the projection-determined inaccuracies with relative ease, in the case of dedicated, intensive, intrinsic, æonic work an adept should become a true milligrammaticus of the Art. After all, the Devil is in the details. And if the practitioner of this Art does not object to using rises, settings, zeniths, and nadirs of bodies that cannot be seen with the naked eye, it becomes possible to use the Great Attractor and other 'invisible' (or even fictive) objects within the frame-

work of the truly traditional pre-Ptolemaic paranic astrology, or attempt to utilize their synodic cycles in relation to the visible, vulgar Sun. Only when this is achieved can one of the practical facets of working with the unmanifested be mastered in full.

THE BLACK JEWEL OF OUR GALAXY

He who dwells in the space, and within the space, whom the space does not know, whose body the space is, and who rules the space within, he is thy Self, the ruler within, the immortal.

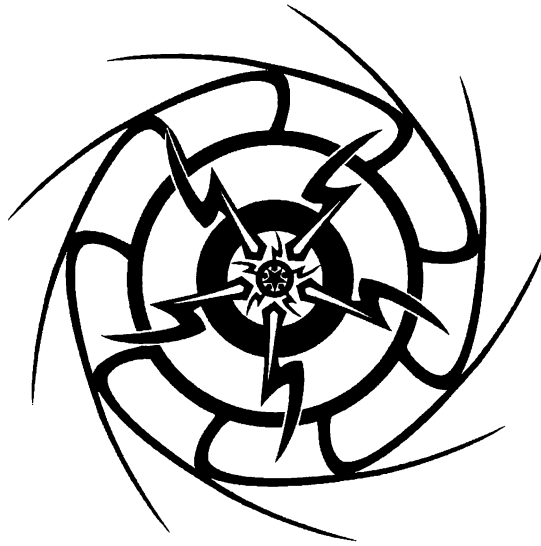
Brihadaranyaka Upanishad

Anyone who studies the system of nakshatras, the lunar mansions of Vedic astrology, should be familiar with probably the most dangerous of them all: the 19th nakshatra called Mula, ‘the root.’ It is said to be ruled by Kali herself, even though more precisely it is Nirriti (literally ‘nir-rt,’ unrightness) who oversees it in the original Indo-Aryan mythology. Nirriti is destruction personified, the Mistress of death and decay. Her other name is Alakshmi (‘denial of Lakshmi’) and, at least in some sources, she is the mother of all Rakshasa. However, for the Tamil Sittars, Ravana, the king of Rakshasa and the chief villain of Mahabharata, was rather a distinguished alchemist and an author of Kumara Tantra, while succubism with voluptuous Rakshasi was a direct path to uncovering the secret of the Elixir! Those who closely associate Nirriti and Kali, and view the former as the historical predecessor to the all-encompassing latter, would not be far away from the truth. “There is one unborn being, female, red, white and black, uniform, but producing manifold offspring.” (Shvetasvatara Upanishad).

The influence of Mula nakshatra itself is traditionally linked to up-rooting and cursing with malicious stricture, non-movement, the stasis of Death. Nakshatra Mula is labelled as *tikshna* (‘sharp’), being associated with dark sorcery, exorcism, executions, and murders; its *gana* (caste)

is Rakshasa, and its symbols are a bunch of roots tied together and, sometimes, a crouching lion. What could make this sector of the celestial sphere so powerful and menacing?

The center of our galaxy is positioned there, in terms of 'traditional' astrology in $\sim 27^\circ$ Sagittarius, some 13 degrees away from the ecliptic projection of the Great Attractor. And in the very center of this center we find a supermassive (about four million solar masses) black hole: Sgr A*.



The Mula of our galaxy, its source and focus of energy, its devourer and nurturer of stars, its very own personal Black Sun – and manifestation of the almighty and merciless Nirriti. A recent discovery of a mid-sized black hole that closely orbits Sgr A* together with at least six stars in the Sgr A* disk brings a new symbolic significance to the “bunch of roots tied together”: our Nirriti is surrounded by a retinue of demonic servants born and consumed at her whim. At least 28 stars enclosing the innermost region of this galaxy are swarming in random orbits around Sgr A*, accomplishing a vision of the galactic central ‘pandemonium’ bred by the Mother of all Rakshasa. Even more interestingly, in a variety of ecstatic

workings, we have viewed all black holes as gaping gates or eyes of Thanatos, the *igi Ganzir* that will completely drain one of energy, distort one's perception of time by 'freezing' its flow down to zero, and may well take one's life in the process, but simultaneously offer the deepest insights into the realms of the Dead and bestow more profound understanding of *Ars Falcis* in return. That our ancestors associated the only region of the celestial sphere that hosts the only supermassive black hole known in our galaxy with the goddess of Death is, at the very least, fascinating.

On a more general allegorical note, a black hole has the potency to devour other celestial bodies, producing enormous jets of deadly radiation striking out across the whole spectrum: "Death rested, and from him, thus resting and heated, Agni proceeded, full of light." (Brihadaran-yaka Upanishad). It has complete power over all light under its sway, which cannot break loose from the black hole's gravitational well. Thus, symbolically, black holes embody the triumph of condensed, solidified Darkness over dissipate and powerless Light secondary to its potency and generated by it. This triumph seems to be intimately linked to both Death and total compression, or crystallization into the Philosophical Point, *coagula coagulatissima* externally manifested as the apparent *solve* and vampiric, predatory, or sacrificial consumption. "In the beginning there was nothing to be perceived here whatsoever. By Death indeed all this was concealed, - by hunger; for Death is hunger. Death the first being, thought, "Let me have a body." (Brihadaranyaka Upanishad).

THE BLACK SUNS OF THE SOLAR SYSTEM

Kali (black), Karali (terrific), Manojava (swift as thought), Suolhit (very red), Sudhumravarna (purple), Sphulingini (sparkling), all these playing about are called the seven tongues of fire. If a man performs his sacred words when these flames are shining, and the oblations follow at the right time, then they lead him as sun-rays to where the one Lord of the Devas dwells.

Mundaka Upanishad

*Whoever looks for the Devas elsewhere than in the Self,
was abandoned by the Devas*

Brihadaranyaka Upanishad

Finally, we descend into our close neighborhood, where every planet has its own 'local' Black Sun. These planetary Black Suns do not have corresponding physical objects; they are merely fictive points in space. The orbits of solar system planets are elliptic and not circular, even though the orbits of Venus and Neptune come close to a proper circular shape. As such, planetary orbits have two focal points. One is the Sun, or for more distant planets – a barycenter of the solar system, a fictive point itself, a common center of mass, the 'movement' of which in relation to the Sun itself is controlled by the position of the four gas giants and heralds global solar maximums and minimums – the pivotal points in the history of mankind, cradles and death beds of æons and great civilizations. The other is the second focal point enclosed within the planet's elliptical orbit, an unoccupied location in space purely defined by its mathematical property. Quoting Fitzwalter and Henry (*Dark Stars*, 1988) "from each planet's point of view, there are two 'suns'; the first is the star it shares with all the other planets, and the second is a point in space all its own." This second point is designated as the Black Sun of the planet, the reflection of its highly individual, isolate, solitary essence that opposes the apparency of the deified vulgar sun in accordance with its specific planetary qualities. It can also be viewed as the planetary shadow – not in the exoteric Jungian sense excessively used by numerous mystics of today, but as the

Khemitic *šwt* or *khaibit* of the ancients. This supplies the perfect astrological keys that unlock the path or magic of the Shadows, frequently expressed and conceived as projecting or receiving the daimonic.

The second focal point of the Moon's orbit around our planet is already used in astrology and astromagical practices under the name of Lilith, the Black Moon (although, there are at least two other fictive points sometimes designated as Lilith by modern astrologers). But just as the Infernal demonic imagery cannot be limited to the Semitic traditions, its astrological exploration shouldn't be restricted to merry old luminaries and conceptions - the boundless darkness of night skies grants us more and more objects of great power and interest. This is why planetary astrology must be expanded to the transsaturnian and further transplutonian bodies - all the way to the Oort Cloud and beyond; fixed star astrology principles should be applied to deep space objects, and secondary 'dark' or 'void' focal points of bodies other than the Moon should be taken into account. The process of imbuing and attuning the planetary qualities within the Seeker's Self, or manipulating their externalized macrocosmic manifestations and influences, cannot be completed or even properly undertaken if these shadows are ignored. The easiest and the most direct way to reach and understand the planetary shadows is to approach them as the corresponding personified daemonic.

The oldest complete, full-blooded planetary system of demonology familiar to us is the Zoroastrian one, supposedly used by the Yatu sorcerers in their rites of inversion. Zoroastrians viewed the constricting circle of the zodiac as the immutable written embodiment of the divine law of Ahura Mazda. The 'wandering stars' were considered to be highly ambiguous and chaotic, with both *spenta* and *dev* corresponding to every planet known to them, and the great dragon Azhi Dahaka himself being involved in the very creation of the planets. Later on, the Zoroastrian suspicion of the planets was transmitted to the Hebrews, who amplified it to the complete and unambiguous antipathy, stating that "they are wild waves of the sea, foaming up their shame; wandering stars, for whom blackest darkness has been reserved forever" (Jude 13), and projected such a view onto astrology as a whole. Most interestingly, the *spenta* represented

the planet as a mindless subordinate to the zodiacal scripture of Ahura, while the *dev* expressed its individual, independent substance. And since Ahura Mazda himself was strongly associated with the sun disk that contains the first focal point of a planetary orbit within or close, the second focal point should thus represent his specific evil twin counterpart from a purely dualistic perspective. The association of the *devs* with the relevant planetary Black Suns is thus revealed:

- **The Black Sun of Mercury** – Akhimana or Akoman, ‘the evil mind,’ the right hand of Ahriman himself. “The work of Akoman is this, to produce vile thoughts and unpeacefulness into the creatures.” (Greater Bundahishn, XXVII)
- **The Black Sun of Venus** – the rebellious Aeshma Daeva (the future Asmodai of Hebrews and medieval demonologists). “He who gives something to that person whose opinion is this that one ought not to abide by the (religious) rule, shall have propitiated the dev Aeshma.” (Greater Bundahishn, XXVII)
- **The Black Sun of Mars** – Taurvi, the destroyer who poisons. “As one says, ‘Taurvi the smiter, and Zairi the venom maker.’” (Greater Bundahishn, XXVII)
- **The Black Sun of Jupiter** – Mitokht or Mithaokhta as the sceptical leader of seven *devs* in Denkard, or Saurva of the Greater Bundahishn or Vendidad, demonized Surya (note the transfer from the Solar to Jovian quality which preserves the leadership!), linked by Zoroastrians to oppression and desire. “The work of the dev Saurva, that is the leader of the devs, is this: evil authority, oppression, unlawfulness, and the production of want.” (Greater Bundahishn, XXVII)
- **The Black Sun of Saturn** – Andra (demonized Indra, the first-born of Ahriman). “The work of the dev Andra is this that he freezes the minds of the creatures from practising righteousness just like much frozen snow.” (Greater Bundahishn, XXVII) – a typically Saturnine connection with frost and ice!

■ **The Black Sun of Moon** (aka the Black Moon) - Naonhaithya (demonized Nasatya of Rigveda) that makes the righteous disaffected. "The work of the dev Naonhaithya is this that he produces discontent among the creatures." (Greater Bundahishn, XXVII) - Lunar emotionality losing the artificially imposed control...

Of course, Zoroastrian astrologers did not know about the planets beyond Saturn, but the correspondences between their Black Suns and Zoroastrian demons are easy to establish by both analogy and praxis. For instance, the Black Sun of Pluto, the ruler of the underworld, is highly likely to be related to Ashto-widatu, the supreme *dev* of death.

A curious fact: Venus, the future 'star of Lucifer,' was considered by Zoroastrians to be the planet most corrupt by the evil Ahrimanic influence, and thus - dangerous to the righteous. Since Venus is the second close planet to the Sun with a highly circular orbit, its Black Sun is almost always conjunct with the sun disk deviating from it by 18.8 minutes of arc at its very furthest. Thus, it provides an ideal entry point for the infernally 'contaminated' planetary influence into the vulgar sun itself, poisoning the monotheistic sun god with its shimmering coppery vitriol of rose and green...

Take notice, that at the abstract intellectualized level, the *spentas* represent the supposed virtues and the devs are their concentrated vice counterparts: a foundation of '*demon est deus inversus*' of medieval theologians not keen on sacrificing phenomenology to the deceitful *privatio boni*. Thus, our planetary shadows can be directly compared to the 'demons' popular in contemporary sinister magic. For the practitioner of the Left Hand Path, these shadows must not be banished but vigorously summoned and invoked, for temptation taking their form is the key to all wisdom and the primary push that allows sinister chymical transformations to begin. But is it possible to approach our planetary Black Suns while being fully disengaged from Zoroastrian or post-Zoroastrian dualism in any shape and form?

The Tantras describe eight 'positive' Bhairavis projected into (or from within) the Anahata chakra and corresponding to the eight traditional planets of Jyotish. The eight 'negative' Bhairavis placed into (or

from within) the Ananda Kanda or Kalpavriksha - an auxiliary chakra right under the Anahata, the so called 'root (Mula) of the Heart (or the World Tree)' - form a perfect polarity. Consider the application of the term 'Mula' in relation to the symbolism of Kali, which might provide the highly elusive link between our autochthonic and galactic (Sgr A*) Black Suns. Unfortunately, the planetary parallels of the eight Bhairavis of Ananda Kanda are not listed anywhere. It would be reasonable to suggest, however, that their demonic nature and polarity to the Bhairavis of Anahata can signify the connection with the planetary Black Suns. Having set this as the working hypothesis, we have embarked upon a series of Ananda Kanda-centered meditations to investigate such a link. The results we have obtained are listed below in a contra-solar order, the names of the eight Bhairavis spelled as in the Mahanirvana Tantra translation by Arthur Avalon:

Asitanga-Bhairavi	Fear and awe of Shining Darkness, beginning of all movement	Black Sun of the Sun (thoroughly reviewed in the upcoming section)
Ruru-Bhairavi	Delight of destroying matter, de-manifestation, the wild Horned One	Black Sun of Mercury
Chanda-Bhairavi	The vehement burning pas- sion of the assassin	Black Sun of Venus
Krodha-Bhairavi	Will and power of cosmic wrath	Black Sun of Mars
Unmatta-Bhairavi	Vortex of the insane nous	Black Sun of Jupiter
Kapali-Bhairavi	Cold reality of the empty skull	Black Sun of Saturn

Bhishana-Bhairavi	The hammer of brooding peril suddenly striking down from the skies above	Black Sun of Uranus
Sanghari-Bhairavi	The illusion of dissolution and total annihilation, destruction of illusions or by illusions	Black Sun of Neptune

Even though these Bhairavis are rightfully viewed as destructive, they are also known as bestowing various *siddhis* and fulfilling deeply personal wishes of Vamacharyas. Their proposed associations with the planetary Black Suns open a traditional shakta way of operating with these otherwise unusual entities outside any imposed artificial duality, and allow to map their projections onto the physical body (the Ananda Kanda) of the practitioner amongst other things. It deserves to be noted that the attempts to attune to the planetary Black Suns at the astrologically appropriate moments have sometimes caused the feeling of tingling and slight pain at the apex of the heart and its dorsal projection without any physiological reasons for this whatsoever. Mental patients described in Stanton Marlan's *The Black Sun* have also positioned the image of the Black Sun that they claim to have experienced, in the area of solar plexus or close to the heart apex where the Ananda Kanda chakra is supposed to be, in accordance to the classical Tantric texts. Since this bodily area appears to be rather vaguely defined rather than collapsing into a point, its relations to the Taoist middle Cinnabar field are also worth exploring.

To complete this discussion of our planetary Black Suns as concealed but potent shadows, the following excerpt from Michael Maier's *Atalanta fugiens* is irreplaceable:

The use of Shadows in Astronomy is so great that without them that Science can scarce be accomplished. It is to shade likewise that the Chemist ascribes the perfection of his Art. For what is this

Sun without a Shadow? The same as a Clapper without a Bell, that indeed makes the first motion to a sound; that is the Quill, this the Instrument of Music; that the Tongue, this the great Mouth. A Shade is the most contemptible thing, and next to having no Being. So also the Philosophers' shadow is a thing Black; blacker than Black as they call it, or viler than a Weed, (not in respect of itself, but in the opinion of men and the plenty of it.) What is more useful than Fire? More precious than Water? More amiable than Earth? Which yields flowers and all things that are lovely? What more delightful than Air? Which if it once be obstructed will make all things cease to be pleasant, but because in their Vast spheres they are exposed to the common use of mankind by a preposterous imagination, they are thought to be of no value. In like manner both the common and Philosophical shade are disesteemed.

By some strange coincidence, this fragment, which has no actual relevance to our Black Suns in its original context, appears to be the most perfect and appropriate summary available.

For readers unfamiliar with how typical astromagical workings are performed, here are some very basic hints on how information such as that presented above can be used in the everyday practice of the dark arts. Astrology works with both temporal and geographical locations. We will leave the complex questions of astrolocality outside the scope of this book, as this topic is both vast and complicated, deserving a separate manuscript of its own. An obvious aim of any astromagical estimations is to perform your rites or other workings 'when the stars are right,' which usually means the time when an appropriate transit or paran takes place. Thus, when a luminary important for the planned act is in a precise conjunction, for example, with one of the planetary Black Suns, workings with the associated demonic or sinister divine entity, principle, or force would be the most fruitful. The obvious critical moments for the ultimate manifestations are conjunctions of the planets with their own Black Suns - the unity of body and its shadow. However, for the distant slow planets one can wait decades, if not centuries, for such a moment

to occur, thus making such events truly æonic in significance. Hence, the parans and precise aspects can be used instead as appropriate supplements. The swiftest luminary at our disposal is, of course, the Moon. It is also a traditional nocturnal intermediary between 'here and now' and more distant 'outwordly' forces or realms. Recall that Djehuti (Thoth), the divine scribe and measurer of gods, was initially a Moon god prior to his association with Hermes-Mercury during the later Hellenistic times. During its monthly course, the Moon will enter relations with numerous planetary Black Suns. One can easily build a calendar of optimal ritual times for a lunar month taking into account whether the relation of the Moon with the Black Sun of interest falls during the period of a new or full Moon, or any of the Moon quarters. But what about the Sun itself and its yearly cycle? Here matters become far more complicated.

THE BLACK SUN OF THE SUN

*He who dwells in the Sun, and within the Sun, whom the Sun
does not know, whose body the Sun is, and who rules the Sun
within, he is thy Self, the ruler within, the immortal.*

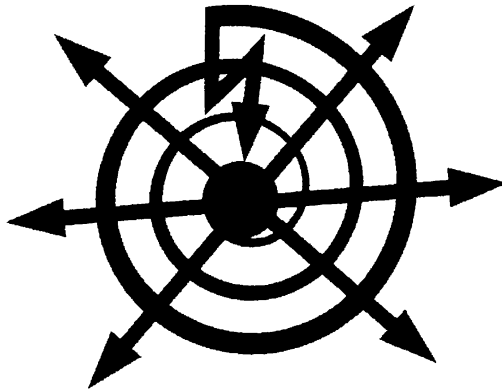
Brihadaranyaka Upanishad

By now, one might wonder what could be considered as the Black Sun of the Sun, providing that applying the concept of a second orbital focus to the Sun is rather inappropriate (even though it is entirely possible to review the rotation of the Sun around the solar system barycenter which will bring us to periods of the 'retrograde Sun movement'(!) that apparently have æonic significance for predicting global solar maximums and minimums, aka small Ice Ages). The simple answer is: the Black Sun of the Sun is the Sun's very center! Were one able to teleport into the center of the Sun (or, as a matter of fact, any star core) without being immediately incinerated, and open one's eyes, one would see absolutely nothing. One would be engulfed by the hottest, extremely dense, raging physical

Black Flame. There is no light in the center of a star until its photosphere is reached. At the same time, it is the core that produces all energy that the star emits and heats up its outer layers, finally leading to the emanation of light – secondary to Darkness, secondary to the Black Flame – just as observed in the infernalist's microcosm. It is the core where the stellar *materia prima* of hydrogen is transmuted into heavier elements – the star's personal athanor, its inner Inferno. In traditional astrology, taking conjunctions of the planets with the precise center of the Sun into account is nothing new. Such a position is called 'casimi,' from the Arabic *casamim* – 'as if in the core' (or 'in the heart': could there be a hidden Ananda Kanda connection?). To qualify as being in casimi, a planet must be in less than 16 minutes of arc from the center of the sun disk. If it is further than that but is still trapped in the rays of sunlight, making the planet invisible to the naked eye, it is in deep trouble, weak, defeated and heralds imminent disasters. Any great classic of astrology would tell you about planets being 'combusted' and 'imprisoned' by the Sun – check the works of Al Biruni, Guido Bonatti, Ben Ezra and William Lilly if in doubt. On the other hand, a planet in casimi is at the pinnacle of its strength and glory, mighty and triumphant.

The complex relationships between planets and the Sun lie at the astral foundation of every celestial mythology. Here we shall present them as highly symbolic for the Path of the Opposite. In various mythological systems of the world, the planets generally correspond to the major pagan deities. The Egyptians with their vague correlations between planets and Neteru are probably the most notable exception: we still wonder what the famous quote "Mercury is Seth in the evening and Neter [which neter?] in the morning" could mean. Combustion and imprisonment of planets by the visible sun disk thus represent slaughter and oppression of pagan gods or planetary demons by the monotheistic demiurge bent on absolute power and control. The pompous sun disk that resents tradition and demolishes precious wisdom of the ancestors – Aten. The bearded man enthroned within a winged sun disk – Ahura Mazda, our foe. A planet in casimi escapes his grasp by going straight for the center point, "that

Golden Purusha, who is seen within the Sun, with golden beard and golden hair, golden alltogether to the very tips of his nails... He, the Golden Purusha, called Ut, is lord of the worlds beyond the Sun, and of all the wishes of the Devas inhabiting those worlds.” (Chandogya Upanishad) It has discovered a real pivotal source of energy of our local world, the great magmatic force beyond, and yet within, the deceptive Demiurge, responsive to the distant cosmic calls from the boundless abyss outside his fading control. It has stripped the ‘almighty’ solar king of his shining cloth and dipped into the closest source of the Black Flame – the dark heart of the Sun itself. Aten has been defeated by Atum so that Ra can live again, regenerated as Khepri. Think of the images conjured by Venus entering the casimi. It resounds with Luciferian triumph; however, there are more precise and more ancient mythological equivalents. Isis forcing his *ren* (the secret name) out of Ra by poisoning him. Inanna stealing fifty *Me’s* from intoxicated Enki in Eridu; victory through the venom of cunning. Recall the lengthy periods of time where the Black Sun of Venus remains – in casimi.



Make no mistake, the Black Sun of the Sun is a highly destructive, aggressive, flaming chaotic force: Sekhmet as the devastating eye of Ra in the ‘Legend of the Destruction of Mankind.’ Nergal, heralded by the seven

slayers-*sabbiti* (planetary Black Suns?), bringing forth *setu*-sunplague, 'the heat of the night.' Apollyon-Abaddon spreading deadly disease and supplementing it with vicious earthquakes. After Seth finally became demonized and his name turned into an unpronounceable taboo, those who still wanted to show their personal allegiance to this great god started to add 'ib Ra' to their names – 'the heart of Ra.' This list can continue.

CONJUNCTIO MAGNA SINISTRA

Verily, the shining Sun is the Ashvamedha sacrifice, and his body is the year; Agni is the sacrificial fire, and these worlds are his bodies. These two are the sacrificial fire and the Ashvamedha sacrifice, and they are again one deity, Death. He who knows this overcomes another death, death does not reach him, death is his Self, he becomes one of those deities.

Brihadaranyaka Upanishad

The astromagical implications of casimi are straightforward: when a planet enters it, it becomes empowered with the full force of the Black Sun of the Sun and liberated from any obstructing influences of the vulgar sun, Aten. Any work with deities, demons, or impersonal energies associated with such a planet shall bear marvellous fruits. However, there is a relationship so special that it deserves a separate section of its own: the relationship between Sun and Saturn.

Babylonian astrological texts often named Saturn 'the night sun' or 'star of the sun,' and Utu (the Sumerian name for the Sun) was frequently applied to Saturn instead of the usual *sag.uš*, 'the steady.' Saturn was also called the black or dark star and associated with Ninurta, "the light of heaven and earth who illuminates the interior of the Apsu" (inscription of Assurnasirpal II). This is by no means an artefact of Mesopotamian civilization: 'clothed in black' is one of the epithets received by Shani-Saturn in Vedic texts. Quoting Ulla Koch-Westenholz (*Mesopotamian Astrology*, 1995), "when Saturn stands close to a star, the star is said to wear a black tiara (or tiara of the sun!)." Much later, this association between Sun and

Saturn would be reproduced again and again by maestros of the Royal Art, this time often permeated by overtones of certain polarity – “Saturn: inverted Gold” (Julius Evola, *The Hermetic Tradition*, 1931). “But know, that our Saturn is more noble, than any Gold” – writes Eirenaeus Philalethes, – “The sepulchre in which our King is buried, is named Saturn in our work, and it is the key of the work of transmutation; O happy is he that may behold this slow planet!” (*Secrets revealed. Of the appearances in the Matras during the nine months digestion*). “That the King, when he came to the Fountain, leaving all strangers behind him, enters the Bath alone, clothed in golden robes, which he puts off, and gives to Saturn, his first Chamberlain, from which he receiveth a black velvet suit,” explains Bernard of Treviso in his famous ‘Parable of the Fountain,’ obviously being unaware of the solar-saturnine black tiara of the Mesopotamian cuneiform texts. The relationship between the Black Sun of the Sun and the Black Sun of Saturn is just as special as the link between these luminaries themselves.

What is so peculiar about the Black Sun of Saturn that makes it so remarkable amid the Black Suns of other planets of our Solar system? In terms of practical astrology, the Black Sun of Venus is so close to the Sun that it can be viewed as permanently conjunct with it. In contrast, the Black Sun of Mercury masterfully evades conjunctions with the Sun disk while staying very close, as if taunting it. The orbits of Mars’s and Jupiter’s Black Suns also lie within the orbit of the Earth, thus their movements are essentially similar to the movements of our inner planets, Venus and Mercury. They are bound to the Sun and cannot deviate from it by a significant angular distance. The Black Sun of Saturn, however, is the first planetary Black Sun to lie outside the Earth’s orbit, thus making it nearly an outer planet, as at times it can wander within the orbit of the Earth. What could this signify? Above all, it shows us the general direction of movement: away from the Sun, into the depth of dark space, further emphasized by the phenomenal (up to ~90 degrees for a geocentric observer!) deviation of this Black Sun from the ecliptic. Further, being outer, the Black Sun of Saturn is a nocturnal ‘planet’: It can be risen through the whole night, ‘appearing’ in the east just as the Sun falls to the Netherworld

below the horizon (the so-called acronychal rise) and culminating precisely at the midnight hour. This happens at times when the Black Sun of Saturn is in maximum divergence from the Sun and closest to Earth (towards which it dives at an incredible pace), which is symbolic in itself. However, it is not the opposition that is of primary interest here, but the possibility of conjunction. Should such a great conjunction, the Black Sun of Saturn in casimi, take place, it shall unite the cold static deathly saturnine void with the hot raging chaotic Black Flame of the center of the Sun, merging 'the midnight sun' and its incinerating black heart into a single, complete, animated entity, handing to the Sun its long awaited 'black tiara' and 'black velvet suit.' As the conjunction takes place, the Black Sun of Saturn will be 'eclipsed' by the Black Sun of the Sun – cosmic Ice shining through the infernal Fire. The Black Sun of Saturn is thus behind the Sun in relation to Earth, illuminating the Sun's shadowy side invisible to us, with the spectral saturnine Black Light to reveal the secrets of the Sun's inner core, the *ren* of Atum, to those ready and capable of accommodating them without falling into profound insanity. At the same time, the Black Sun of Saturn is in the middle of the loop and at its fastest motion in the retrograde direction – dualities destroyed, the upward flow of power is established, the rising Opposer is triumphant. It is at that very precise moment an entirely new, whole entity – the Azoth of infernal Philosophers – can be conceived out of ashes and dregs of the vulgar sun and illuminate the path towards the Black Sun of our galaxy and, eventually, the all-consuming majesty of the Great Attractor. However, if we do calculate 3D coordinates of the Black Sun of Saturn, ignoring its projection on the solar ecliptic (as should be done taking into account its phenomenal deviations from it!), we shall observe that its true occultation or even precise conjunction with casimi, or even the sun disk itself (!), never took place in the history of mankind and is a matter of a distant future: a beautiful mythos turned out to be an illusion, separatio concealed, chymical divorce incarnate. Thus, one of the arcane initiatic keys of the sinister alchemy has been apophatically unveiled.

PALINGENESIS TENEBRI:
CONTRA SOLEM VULGAREM, PRO SOLE NIGRO

*Thus vanishes what we call the Sun,
as a mere variety, being a name, arising from speech.
What is true are the three colours.*

Chandogya Upanishad

The peculiarity of the Left Hand Path is that due to its extreme emphasis on individualism and autopoietic separation of the Self, it cannot be constrained within some rigid skeletal structure that will suit every single Seeker. There is no such thing as a precisely delineated route of sinister ‘transcendence’ that lists all the necessary steps in some unavoidable deistic order. If anyone proclaims, “I know the one and only Way,” revile him with scorn and derision, for he is barely a worthy adversary. However, this assertion is not equivalent to falling into the old trap of solipsism whose bleak end is eternal stagnation while chasing meaningless multiplying phantoms within the decaying cell of personal insanity. We still live in the world governed by the laws of Nature. You will not force the Sun to rise in the west, no matter how much you would love it to do so and how potent your personal Will. On the other hand, the laws of physics, chemistry and biology do not make you less of an individual and stop you from evolving. To the contrary, they favor individuality by upholding natural diversity and harden it by subjecting us to merciless natural selection. As above, so below: there are general principles, entities, cycles, and forces, tightly interconnected, manifested on both micro- and macrocosmic levels, that govern the entire process of infernal transformation. Studying them, and turning them to your very advantage, is the main subject of the sinister Royal Art.

Some of these principles and entities have made their way into the traditional alchemical doctrines and become firmly entrenched there. In fact, studying the works of many glorified Philosophers independently of their personal beliefs reveals a profoundly Luciferian context: producing the Gold better than gold, igniting the Sun brighter than sun, correcting the Demiurge’s mistakes, surpassing him, and even creating



one's own artificial life (or unlife?) from void-non-void, the Homunculus Qayin Kadmon, *ling t'ai* of the Western *neidan*. "A way where you might tread the Sun, and be More bright than he..." (Henry Vaughan). In inner alchemy, the Quest for the Stone of Stones is nothing less than awakening and nurturing your inner daimon, immortalizing, empowering and finally deifying your proper Self at its very core. All along this intricate and crooked path our Black Suns shine...

One major principle has been already disclosed: at the very least one has to combine the polar, seemingly opposite Black Suns in a perfect harmony of sinister, dialectical non-union for the true ignition of the inner Black Flame of Azoth, our fiery Antimony, to take place. The planetary Black Suns collectively are our veiled Mercury and Remore. The Black Sun of the Sun is our Sulphur and Salamander. Their perfect combination is our Cinnabar of the most flaming Red, whose igneous whirling nature brought it the epithet of 'the living Azoth.' Until this Rebis is borne and stabilised, no beneficial influence of the Black Suns of our galaxy and the entire Universe can be absorbed by the sinister journeyman's Self and projected out into the macrocosm as rays of its unstoppable power, tentacles of the magical influence of the microcosmic Dark King in his shining infernal glory. This, of course, does not happen until the work in Purple and Red culminates. But for the great many, rubedo is still a long journey ahead. The vulgar sun must be slain first, otherwise not triumph but personal oblivion and dissolution into the empty void shall ensue.

The vulgar sun is not a mere substrate but indeed is a parasite that feeds on those who believe in a 'one true way' and thus seek the dissolution of the Self. The destiny of Icarus illustrates well what will happen to those keen to repeat it. The gaping mouth of Via Combusta and a lifeless asteroid field is all that remains of the unfortunate Phaeton. "May I never go to the white, toothless yet devouring, white abode; may I never go to it." (Chandogya Upanishad). Our path is the perpetual movement away from the vulgar sun, for the further you are from the sun disk of Aten extending its greedy hands towards your inner world and outer life, the

closer you are to its philosophical black counterparts. The second key of the sinister Royal Art: *contra Solem Vulgarem, pro Sole Nigro. Contra deum, pro Inferno*. Astrologically, both the Black Sun of the Sun and its planetary counterparts are refined central celestial points. When you look at them from the depths of deep space (in fact, even the distance of Pluto's orbit would suffice) these points may appear to be one, and the vulgar sun is just a bleak star without anything particularly distinct about it: the almighty sun king turned into an inept dwarf. The lack of importance slaughters it, its influence has faded, and it cannot feed on your actions, feelings, destiny, views, and thoughts any more. The followers of the monotheistic solar deity would compare such separation from its manifested symbol in the sky to a cold abysmal hell. We call it liberation. They can also move toward the sun disk for a return to some lost 'primordial' paradise, making their ultimate consumption in its fiery Gehenna all the more ironic. However, not dissolution in *materia prima* but killing and separating it into pure daemonic metallic principles, transforming it into the tenebrous, yet flaming *materia finita* uniting these 'metals' by the means of the very personal Stone is the aim of our Great Work. "He that would attain the essence, must turn gold to dust by art" (Eirenaeus Philalethes, "A True Light of Alchemy").

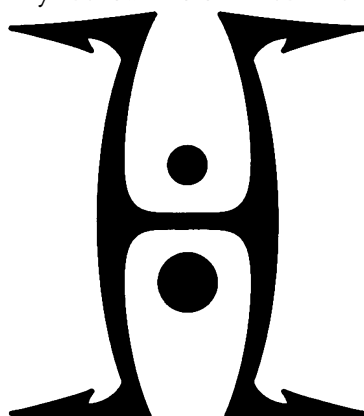
NIGREDO: THE DISCOVERY OF THE TWO BLACK SUNS IN THE VULGAR SUN'S GRAVE

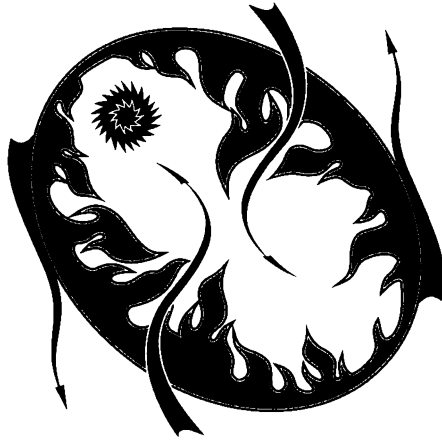
*One has to pay dearly for immortality;
one has to die several times while one is still alive.*

Nietzsche

Once the movement away from the vulgar sun and towards Saturn commences, the coagulating thanatoid saturnine influence starts to grow, while the tenacious grasp of Aten loosens and the microcosmic sun disk begins to fall apart unsheathing the hidden calcinating Black Flame within. For many, the sudden absence of the comforting yellow-white light of the

vulgar sun, this deceiving warmth of a painkilling leech that ‘knows’ ‘the universal way to salvation’ and ‘the answer’ to all questions, leads to abstinence excruciatingly grievous. The death of the vulgar sun is perceived as the death of the Seeker’s proper self, and the absence of the vulgar light is mistaken for lack of life, substance, and Flame. In the words of Julius Evola, “This region can properly be called the realm of Hades, that is, where the Dead go, and when the portal is opened – not by a stream flowing down from the upper to the lower, but, on the contrary, by a nether force moving toward the higher spheres, the faculties of the awakened higher consciousness – then occurs the phenomenology of mediums, diabolical possession, confused and instinctual clairvoyance, visionary and nebulous mysticism with its angels, demons, and divers apparitions. This hybrid result of noncorporeal experiences mixed with repercussions of organic states and subjective residues, takes the form of uncontrolled and schizophrenic imaginations.” In reality, the future inner Daimon of the infernalist is only about to be conceived from “the ashes remaining in the bottom of the tomb.” (Livre d’Artephius). To the majority of disciples of the Art, it comes as a total surprise that the starting points of this initial conception are two, but not one. For a human consciousness still infested by prevalent dualism, the natural polarity between our Sulphur and Mercury, the hottest, chaotic, scorching Black Sun of the Sun and the coldest, desolate, deathly Black Sun of Saturn as the first ambassador of the planetary Black Suns legion, or indeed the Legion itself, is mistaken for a manifest, tangible duality locked in eternal conflict. Sides are now taken, the inner strife begins: our Salamander and Remore are at each other’s throats. The microcosmic sun disk once viewed as a source of all existence is now a mirror violently smashed into crackling pieces by the battle between Fire and Ice raging on its bleak shattered surface. The mortification of the vulgar sun continues within the split and distorted microcosmic sphere.





This intense inner conflict is appropriately reflected in the initiate's everyday life events: as within, so without. The powerful magnet of inner antagonism draws the extreme external contraries towards the Initiate and vice versa, thus catalyzing and amplifying the putrefactio of the vulgar sun. More often than not, *Mors Philosophica* proper is paralleled by apparent, clinical death or being caught in the cross-fire of wars and other severe infighting, or epicenters of major natural or man-made disasters. Such is the necromagnetic, vibrant influence which our saturnine Raven caws. Need a written reference on nigredo successfully entered and passed? Ask the resuscitator! For it was wisely noted, that "it is necessary to animate the dead body and resuscitate it in order to multiply its power to the infinite" (Albertus Magnus, *Compositum de Compositis*). In many instances this can be observed quite literally: similar is pulled towards similar, strife attracts strife, and a journeyman in the depth of personal nigredo easily becomes a magnet for all kinds of violence, accidents, and acute virulent disease. There seems to be a universal price for the initiation proper, and many true masters of their arts have started their way to glory immortal from spending sufficient time in a deep coma. When you have a chance, just ask any accomplished maestros about individual near-death experiences, the curse of Thanatos eliquated into its crystalline blessing. "Does wisdom perhaps appear on the earth as a raven which is inspired by the smell of carrion?" (Nietzsche).

Of course, being manifested at all levels of existence, nigredo leaves its sombre footprints on the personal mindset, world view, and ideological stance of the initiate. At this stage of the Great Work, the journeyman tends to be fully permeated by dark dualistic Gnosticism, often supplemented with post-Manichean anticosmic overtones. The semblances of opposition pervade, and the only perceived way of coping with them is to stand up for those viewed as the most personally close and acceptable, and dive into the battle without a scruple of regret. Ideologically and politically, the individual would openly proclaim him- or herself as some sort of an extremist, radical, or rebel and would actually act in such a way. The themes of struggling against oppression or injustice and joining the holy (or unholy) war against 'the eternal enemy' as a foot soldier as soon as possible are abundant, although cases of 'fighting the good fight' might also occur. The key trait here is the unquestionable seriousness with which the seeming opposites and the struggle between them are perceived. Not surprisingly, Left Hand Path practitioners passing through the nigredo stage are usually hell-bent on various rites of inversion, profanation, and blasphemy. This is because they feel the irresistible urge to purify their inner metals from the impure sulphurosities of the vulgar sun and, despite all the bitterness and pains of the fully fledged nigredo, are intuitively trying everything to avoid falling back into the incarcerating hold of the corrupt luminary, impersonal, or personified. The healthy instinct of self-preservation will always prefer reinforcing and crystallizing the very Self it guards, no matter how difficult it might be and what efforts it might require, over its final dissolution into nothingness and consumption by a greedy slurping parasite, for "no price is too high to pay for the privilege of owning yourself." (Nietzsche).

As the contra solar movement continues, Saturn as the Guardian of the Threshold is reached and the influence of its Black Sun that is focusing and directing the impact of the Black Suns of the nearer planets becomes prevalent. The Remore is now triumphant, and our Salamander retreats into its subterranean cave to return in full glory when the Work in Red and Purple commences. The mortification of the vulgar sun is now complete: its once shining fool's gold has turned into black dust. The scattered

fragments of the sun disk-mirror are putrefied and liquefied; like splashes of magnetically charged quicksilver, they start to crawl toward each other in a slow recollecting movement to form a new semi-crystalline entity that burns with cold, pallid flame. The storm finally calms down. A glimmering light appears from beneath the dark horizons: not the white light of the pious, but the venomous mercurial metallic shimmer of the sinister albedo.

ALBEDO: THE LONG CAUSEWAY
TOWARD THE CONJUNCTION

*Now that light which shines above this heaven,
higher than all, higher than everything,
in the highest world, beyond which
there are no other worlds, that is the same
light which is within man.*

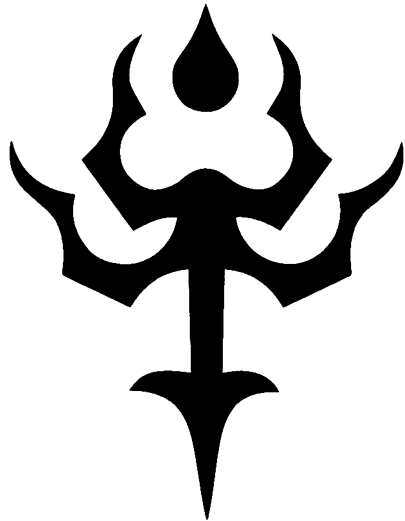
Chandogya Upanishad

Envision a boundless tranquil ocean of glimmering quicksilver. It emanates outwardly the starlight received from the celestial spheres above, but beneath the surface it is pitch dark. Picture a diamond immersed in this ocean. Imagine that the Mercury can imbue and interpenetrate our fabulous diamond without dissolving it in its glimmering viperous substance. When circulating through the diamond, our Mercury can solubilize and wash away different impurities that might still remain, making this precious stone more translucent in the process. But the diamond is far from being passive, even if it might appear so. Relentlessly it interacts with the unfirmamented mercurial ocean. And while the minor contaminants are cleared out, the adamant also absorbs from the surrounding metallic waters all the elements it craves for. In a series of interdependent cycles, it deposits, mixes, matches, and even transforms them within its crystalline tabernacle, constantly modifying and improving its own structure, form, content, and essence towards the cherished chymical

aim. The immense, quiet, difficult-to-notice, obscure intrinsic fermentation is taking place. It is preparing to become the first Stone. Such are the visions of the sinister albedo accumulating over the years of passing through this stage. The diamond is, of course, the practitioner's very Self.

As much as open conflict, and thus the inevitable and often unnecessary attention that accompanies it, is strived for in nigredo, inner unity and work in solitude are aspired to during the albedo phase. The Seeker accumulates, digests, and absorbs experience, insights, inspirations, and knowledge and does not want to be interrupted or disturbed by anything perceived as having lesser personal and philosophical importance. For now, the Self is a developing icy crystalline structure governed by the planetary Black Suns, containing our elusive vitriolic Mercury capable of uniting faculties from many sources via dissolution, circulation, and intricate internal transmutations. Being an apprentice architect of your very own precious Stone is a novel and tricky task that requires utmost concentration, so it can hardly be channelled towards any secondary or auxiliary aims. This does not necessarily or outwardly turn the Seeker into a dedicated hermit, at least not in daily mundane life, but solitary meditative practices are clearly preferred, since other participants tend to be viewed as an unnecessary distraction from the submergence into the bottomless abyss of one's microcosm. This immersion brings forth a radical permutation of *Weltanschauung*: the antinomian Gnostic of nigredo begins developing into the adept Hermetist proper.

For the journeyman, a transition from nigredo to albedo is often difficult to actualize and comprehend. It can be accompanied by the feeling of betraying one's darkened Self and abandoning the (un)holy extremes of the Work in the "Blackest Black." Besides, the Western approach to the Left Hand Path puts a constant emphasis



on separation and isolation, even creating the unfortunate yet ubiquitous feeling that unity itself is something a sinister practitioner must avoid at all costs. This generates numerous quixotic “I-am-proud-to-be-stuck-in-nigredo-and-happy-with-it-and-its-never-ending-dualistic-conflict” types. But in the words of field marshal Alexander Suvorov, “a soldier that does not aspire to become a general is a poor soldier.” Albedo is moving forward and growing up: there is no honor and sense in denying oneself the



opportunity to do so. As for the symbolism that deters some sorcerers, there is a great deal of apparent misunderstanding, not the least due to the lack of esoterically accurate descriptions of albedo, the gap we here fill with vigor. The ‘white light’ of our albedo is not the light of the vulgar sun disk of Ahura and Aten, for it was completely shattered and slain at the previous stage of the Great Work. It is a metallic hyaline glimmer of the embryonic Daimon of the Seeker’s innermost Self, reflecting both internal and macrocosmic reality in its cryptic magical lens, that mirror of Mercury highly praised by

Fulcanelli. Mythologically, it can be compared with the proud blaze of the Fallen, nigredo itself signifying mortificatio of the Fall, the Luciferian light that banishes ignorant, absential, empty ‘darkness’ of the profane. In a similar manner, the *solve* of our albedo is not the dissolution in some unfathomable absolute (or Nothingness) that corresponds to the repulsive self-immolating ‘union’ of the Right Hand Path, but it is a vitriolic envenomation by inspiration and dark hermetic knowledge: the beginning of sinister unity accelerating towards the singularity of Self. The only components dissolved and washed away during the albedo of the sinister journeyman are the impure sulphurosities that hamper the progress of our Opus Magnum.

As the disk of the vulgar sun is now fully putrefied, its ashes and dregs, in the words of Olympiodorus, become “the oracle revealed by the

demons.” Plentiful dualities, entirely unquestionable in the recent past, are more and more seen to be what they actually are: the dialectical polarities of Nature. Our Tenebra breeds and fuels Flame and is the essential condensed Black Flame itself; the ‘Light’ is tertiary to it and not a commensurable contender but merely a by-product of genuine circulation of the philosophical elements and their eternal Progenitors – the *Archei*. Life is not an opposite of Death but a derivative of delicate balance between the primary organizing principles of Chaos and Thanatos. The ceremonies of inversion and sacrilege give place to the rites of implosion and invocation. A reversal from *contra deum* to *pro Inferno* begins to take a manifest shape. The rebel has transformed into the astute chymical researcher, the protester transfigured into the dedicated disciple of the sinister Royal Art, our foot soldier has elevated his ranks and is now starting to explore the foundations of arcane strategic science. From the height of the scintillant tacit silver tower of albedo, many of the previous experiences, thoughts, and feats appear to be naive, if not downright ignorant and useless. But be careful not to throw the baby out with the bathwater, for the trial of nigredo, as all maestros of the past attest, is the primary foundation of all Great Work.

By focusing on the dwellings of sinister Philosophers, we have somewhat deviated from the main theme of this title: our Black Suns. The resumption shall commence from the previous explorations of angles formed between these invisible luminaries. However, a word of warning has to be delivered first. A very common mistake which the astrochymical approach championed here helps to rectify is the delegation of all significance of the Black Sun(s) to the Work in Black only. No one is going to dispute the critical role of the Black, dead, or midnight Sun in nigredo, but to say that it is totally limited to this vital stage of the Great Work is a grave error with far reaching consequences. After the inner Sun of the infernalist’s Self is thoroughly blackened and mortified, it will carry the uncovered seed of the invisible Black Flame within, becoming the vehicle of the Black Sun principle and the multitude of its profound influences and manifestations. To extinguish this philosophical Fire is to abort the whole Opus after the completion of its first stage, with wretched chances to restart it anew, as well as a great possibility of total self-annihilation.

In astrochymical terms, the state of nigredo is best described as the apparent opposition of the Black Sun of the Sun and the Black Sun of Saturn or, perhaps, other planetary Black Sun prominent in transit, with the latter seizing the Night, the *ichthyan* Remore triumphant. The beginning of albedo proper is fully governed by this Mercurial Remore of ours; however, the whole work in glimmering metallic white is aimed at preparing the fertile ground for the Salamander to return. All inmost angles between the opposition (manifest nigredo) and conjunction (manifest rubedo) of our Black Suns belong to this intrinsic work. Behold these, its most notable delineated steps:

- Our trine: the calmness falls upon the stormy waters, the air clears above them
- Our pentile: the inspiration is rising from within - the dark Muse is transvoked
- Our septile: the Daimon of the Self acquires its firm skeleton from the hands of Death
- Our nonagon: the Abyss of microcosm is now fully autonomous, a bottomless pit within itself
- Our undecagon: the end of the quietude - our Mercury starts to boil and starry metallic Sulphur appears, the onset of rubedo dawns
- Our tridecagon: the ignition begins to open the fiery brimstone gates, the Stone of Fire is now born from the Two, the Three, and the Multitude, Phaeton brought back to existence.

Such are the secrets of the regimen of the internal Fire that starts to gain momentum from our numinous pentile, even harmonies being the bifurcations in between which the odd attractors outlined.

Beneath the reticent surface, albedo is a highly complex stage that can naturally take æons to complete. Scores of journeymen have spent the major parts of their lives working in metallic white and passed among us

before the brimstone gates open up. In albedo, precious notes are taken but not published, doctrines are conceived but not formed, works of art are created but not exposed to the macrocosm. Should they be uncovered and glorified, and their creators become illustrious after crossing Styx, it can be declared that the posthumous rubedo has been successfully reached. Many of the so-called ancient 'Books of the Dead' prescribe rites, tools, and procedures that are not only initiatic for the living but can also accomplish the uncrowned stages of the Great Work for the Dead – with the necromancer-priest's help. However, concentrating on these astounding *Ars Falcis* techniques is clearly outside the scope of this tome.

RUBEDO: THE PRIDE OF THE CONQUEROR

I overcome the whole world, I, endowed with golden light

Taittiriya Upanishad

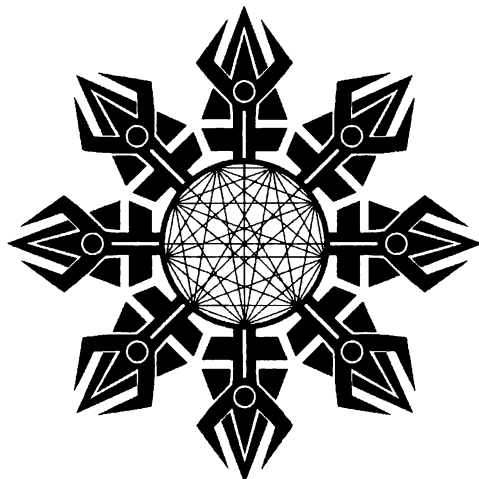
*By the Self we obtain strength,
by knowledge we obtain immortality*

Kena Upanishad

Our unity, which does not truly occur before the Red is reached, is the daimonic convergence of interbreeding multitudes in one individuated singularity, purely intrinsic at its roots. The honorable synthesis of microcosmic polarities allows the spark of the Black Flame discovered in nigredo and slowly kindled in albedo to be now fully lit in triumph, powered by the continuous dialectic fusion of the Opposites.

How can one champion self-strengthening, self-empowerment, and even self-deification of the sinister theosis while leaving that very Daimon of the Self fragmented and incomplete, the personal Legion scattered in dismal disarray, desynchronized? This multidimensional completeness, the crystal and the fractal, is our Rebis, the true oneness of work in Red and Purple, where all inner polarities are balanced and hum in concert

towards the culmination of the Great Work. The difficulties of transition between albedo and rubedo are not apparent and do not confront the advancing chymist forthright: they are somewhat insidious and viscid.



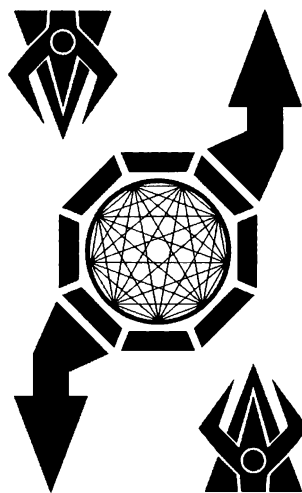
Our Black Suns are indeed moving towards the Grand Synchronicity, but often far too slowly, and suddenly the time might simply run out. It is far too easy to sit in the ivory tower of Luna indulging in counterproductive vain, looking down at all these ‘silly skirmishes’ of nigredo and the mindlessly wandering profane, confident in narcissistic perceived wisdom. It is far too easy to be withdrawn and content with solitude; however, the solitariness and tranquillity of albedo must be nothing else than a preparatory calm before the Red Royal Storm. Otherwise, that spark of the Black Flame our Raven had set ablaze would be eventually starved to death, and then the Messenger of Death himself would engulf the Seeker with his spectral multiocular wings.

The intrinsic implications of the astrochemical work in Red and Purple have already been explored in the section dedicated to the *Conjunctio Magna Sinistra*. Here we complete the circle by focusing attention on its extrinsic qualities. As stated by the maestros of the Royal Art, the main difference between albedo and rubedo lies with the intensity of our Fire. Once it reaches the potential that allows formation of our Cinnabar, the internal Black Flame is truly engendered. This Black Flame naturally

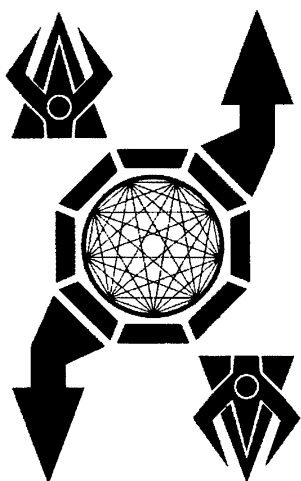
detests all hindrance and obstacles and will do everything to burn them to ashes which provide its future sustenance and nourishment. For all practical purposes, by consuming these mortal remains the Black Flame transforms them into itself. This is the essence of philosophical projection and multiplication, which take place in both inward and outward directions simultaneously. The symbolism of the triumphant King in Red is one of an expansionist, a conqueror, a vanquisher spreading mighty tentacles of irresistible influence across the overmastered lands. "There cannot be a God because if there were one, I could not believe that I was not He." (Nietzsche).

The rebel of nigredo is ready to attack his foes with bare fangs and claws, cursing and growling. In albedo, he is transfigured into the keen researcher patiently developing the clandestine superweapon within. In rubedo, this *Wunderwaffe* is suddenly unleashed on the unsuspecting world. The conversion of someone who began as a radical insurrectionist into the iron-handed autocrat might appear unanticipated. From the outside, it might even seem to be a betrayal of one's autochthonic Self (note the perceptual similarity with the transition between the previous stages of the Great Work). This, however, is not so, as such a development embodies the true nature and logical continuation of our Opus. The foot soldier of yesterday is now risen as the full-blown Emperor in Purple. Lucifer has become Noctifer: the indisputable Master of his own majestic Universe, the stalwart leader of Pandemonium fuelled by the blazing thermonuclear light of our Black Suns conjunct and harmonized, flames chaotic and deathly, sulphurous and mercurial, volant and unhasty, calid and glacial cold.

The rites of rubedo are the rites of grandeur, ceremonies of sinister theurgy, pursuing the Progenitor/*Archei* principles of Tenebra, Flamma, Chaos



and Thanatos, their philosophical manifestations, receptions and emanations, focusing directly on the archdemons, dark gods, and the Heart of Darkness itself. Lesser magic becomes a non-issue – it happens reflexively, driven by the outward rays of the inner Black Flame, becoming a matter of the omnipresent personal sphere of influence that extends every time the internal dark Fires flare. An apt analogy would be a minute change in the center of a mighty cyclone that ultimately leads to entire cities being devastated and wiped out at its periphery. Unsurprisingly, many magical workings of rubedo would be focused upon the complete union of the opposites without losing their intrinsic essences, out of which an entirely novel demonic entity is conceived at the central point. At this stage, a personal symbolic system, alphabet, and even its entire tongue are already formed, tested, fortified, fermented to a noble state and imprinted within the crystalline Daimon of the magician's Self, a microcosmic vessel of the Black Flame. Thus, a need for externalized stimuli and artefacts is greatly reduced (compare it with Divya in Tantrism), although the chymist who has reached the Work in Red and Purple is likely to accumulate a magnificent and potent collection of the latter, as well as the great atheneum of grimoires most obscure.



As the Work in Red and Purple culminates, and our Opus Magnum approaches its lusted conclusion, our First Stone, the Stone of Azoth, also called the Stone of Fire by Valentine, is finally produced. The full circle of initiation is now complete, and the Seeker is triumphant, wise, potent and illustrious. But do not be deceived, for an accomplished black magician in all his/her vigour and might is not yet an Archdaemon amaranthine, a living dark god manifested in mortal flesh. He/She shall never become one, if the transfiguration halts. The Self

of the Aati without a blemish is a Dark Behenian Star, but it has yet to implode into the Black Hole hefty and imperishable. Thus, the supreme arcane key of the Royal Art is unveiled: the Stone of Fire is our *materia prima* for the making of the Stone of Stones, the Elixir of Elixirs, and the Powder of Powders, astrologically reflected by the Black Sun of our Universe, the Great Attractor itself. And that transformation of transformations, the sinister theosis of the infernalist's azothic Self, illuminated by the rays of the Black Sun of our galaxy in its explosive progress, is done in a completely reverse order, glorifying the æonian Principle of the Opposite. *Palingenesis Daemonica est Opus Magnum inversum, Lapis Ignis metamorphosis retrorsum.*

It is highly appropriate to end this brief astrochymical treatise with the following excerpt from the *Triumphal Chariot of Antimony*:

But, my Reader, you must diligently mind this, viz. that the Tincture of Antimony prepared fixed and solid, or the Stone of Fire (as I name it) is a certain pure, penetrative spiritual and fiery Essence, which is reduced into a coagulated Matter, like the Salamander, which in Fire is not consumed, but purified and conserved. Yet the Stone of Fire tingeth not universally, as the Stone of Philosophers, which is made of the Essence of Gold itself. As much as Heaven is elevated above the Earth, so much doth the true Stone of the Philosophers differ from this Stone of Fire. I myself do candidly confess, that although I have found this, yet I am very far distant from the other. And this, whatsoever it is, I own to be received from the Wisdom of Basilius. Do you take heed you be not deluded by your own Fantasy, and that others deceive you not. Moreover, one part of it can tinge no more, then five parts of Metal, so as to persist in the Trial of Saturn and Antimony; whereas, on the contrary, the Great Stone of Philosophers can transmute to infinity.

THE SIGNATURES OF THE BLACK SUN



The shadow of the Sun is the embodiment of the Gold

Stephanus

WITHIN THE PATHWORK of inner experience and outer observation, we cannot overlook the dual, ambivalent qualities of various Black Sun principles and their corresponding plethora of perceptual imagery and expressions. The first unsealed aspect is devouring: the dissolution of the vulgar sun, visible light and any other manifested object. The second aspect is emanating: all-permeating vitriolic Black Light from a violently whirling center of coagulation, thus governing the patterns of all transformation within that center's sphere of influence; *solve* meeting *coagula* at the (contra) solar philosophical point, the wheels of Azrvan Akarana intercrossed.

Within the boundaries of the solar system these aspects are profoundly divided, producing the natural polarity of our Sulphur and Mercury, the fiery center and the planetary Black Suns. Their unity will not become apparent until the culmination of albedo is reached and will not be manifested in practice until our intrinsic King dons his scarlet robes. Outside the boundaries of the solar system and away from any authority of the vulgar sun this unity is glaring and unquestionable. A black hole devours all it encounters but still emanates immense jets of incinerating power. Active galactic nuclei contain a supermassive, all-consuming black hole in their

centers, yet because of that consumption, they are the most luminous and radiant. The nature, direction and spectrum of this radiance determines the character of these great objects in the sky and specifies their astrophysical classification into quasars, blazars, seyferts, radiogalaxies, and so forth. Symbolically, they represent sinister gods (or archdemons, since 'the gods of our ancestors are our devils' (H. Blavatsky)), possessing their unified internal Black Suns and specific, distinctive individual attributes, ruling over, destroying, and creating their own realms. Astrologically, even the mightiest of our sinister stars, such as Antares and Algol, are but epigones of their influence most profound, just as the planets of our solar system are emissaries of the fixed stars, thus bringing these mighty sympathetic chains down to our Earth. The final envoy which translates planetary influences for the sublunary world through complex rhythmical perturbations of its orbit is the Moon itself. The most obvious and visually awesome signature of the Black Sun that pertains to the synodic movements of the Moon is, of course, a solar eclipse.

ON DEVOURING THE VULGAR SUN

Man is sacrifice

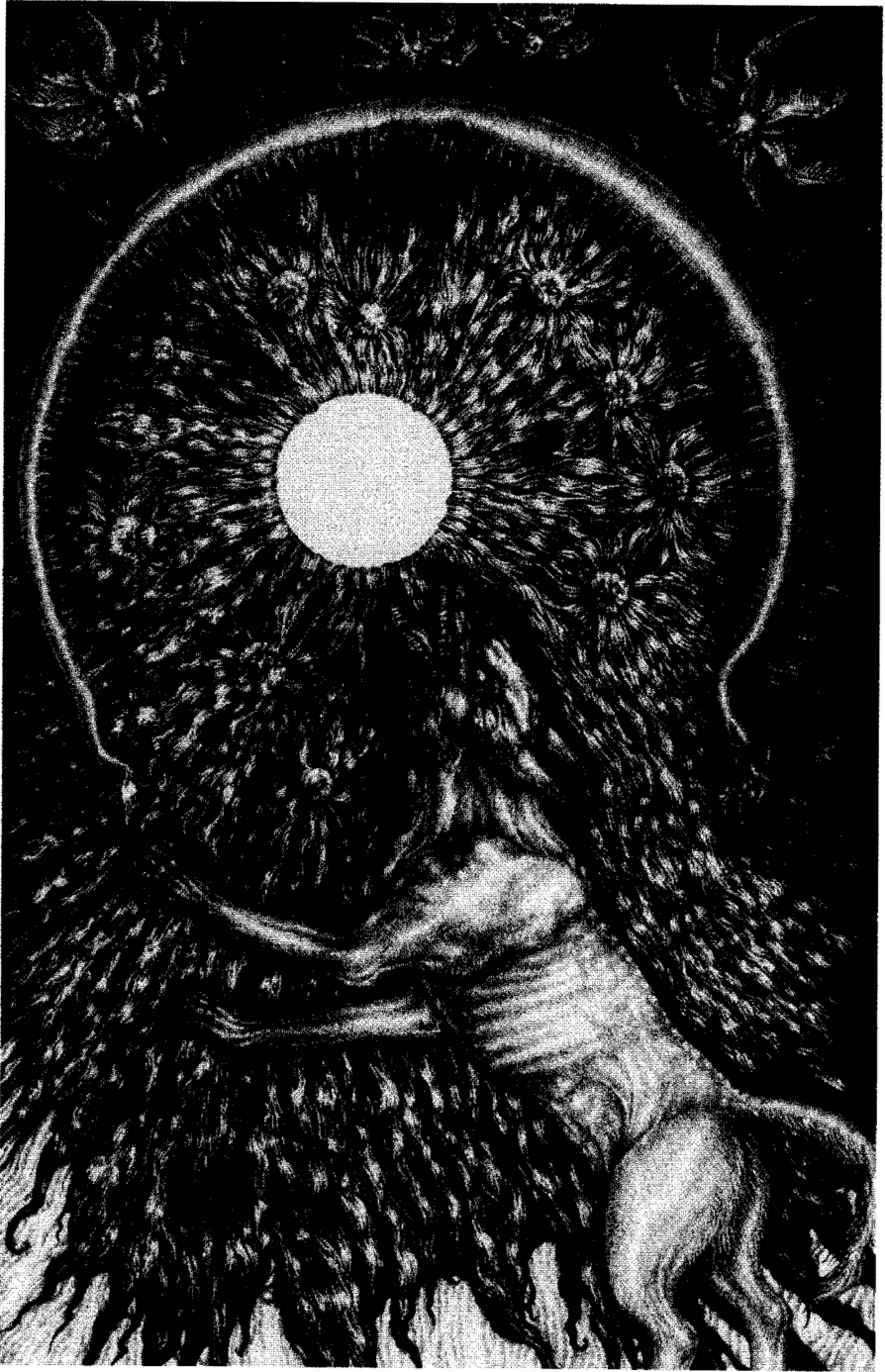
Chandogya Upanishad

From the grandeval times, the eclipses were regarded as being most horrendous astronomical events and considered to be both threats to the whole world order and heralds of manifold calamities. Exemplifying the eternal connection between the Sun, gold and power, the main negative impact of solar eclipses was thought to be directed at the current ruler of the land. From the infamous Mesopotamian substitution rituals to Jovian and Venusian planetary rites performed by Tommaso Campanella for Pope Urban VIII, numerous ceremonial practices were fashioned with the aim of saving the potentate from the deadly shadow cast by the eclipse. At the same time, different civilizations have begotten a plethora of menacing chthonic fiends responsible for consuming the bright sun disk in times of the veiled Sun.

Old Norse Eddas sing of Fenrir, the great wolf destined to take a crucial part in the final world transformation of Ragnarök, along with his kin. When he and his father Loki are loosed and the Sons of Muspell rage forth across Bilrost, the get of Fenrir Sköll and Hati (corresponding to North and South Moon nodes) devour both the Sun and the Moon, thus immersing the worlds into the great Night: the rays of the Sun are said to shine black for whole seasons following the Ragnarök. The wolf himself devours the All-Father before being slain by Odin's avenging son; the hound Garm slays Fenrir's nemesis Týr, who had helped to bind him at the cost of his hand. Loki's other son Jörmungand, the encircling serpent, is broken by Thor but kills the warrior with his venom.

The great Wyrn also figures in the Hindu tradition, which attributes the ecliptic disappearance of the Sun to the colossal celestial dragon. This dragon is divided: his head is named Rahu and his tail Ketu. Within Jyotish, the Vedic astrology, Rahu is connected with the Northern and Ketu with the Southern lunar nodes. The symbolic explanation of eclipses is that Rahu swallows the Sun during the solar eclipse and Ketu swallows the Moon during its lunar counterpart. This pair of immortal *asuras* is regarded as having a great mythological and practical significance (e.g. the adverse periods of Rahu Kalam) and so is included within the set of main Indian *grahas* ('planets,' but originally 'demons') alongside the Sun, the Moon, and the five visible planets. After all, there is an obvious astronomical connection between both lunar nodes and solar eclipses, as a solar eclipse can only happen near one of the nodes where the orbits of the Sun and the Moon intersect. If the New Moon is less than 15.4 degrees from either node, an eclipse will occur; if it is further than 18.4 degrees, it will not happen. Any central, whether total or annular, solar eclipse can only occur on the lunar node or very close to it.

In Mayan mythology there was a group of hostile dark gods named Tzitzimime. The name 'Tzitzimime' stands for 'monsters descending from above.' Tzitzimime were considered to be the malevolent stars violently attacking the Sun at the time of the eclipse, perhaps reflecting the fact that the brightest stars can be observed in the sky during the period of totality. And while the Sun is under their onslaught, the Tzitzimime



could descend into the sublunary world and raven defenceless human beings. The chief goddess of the Tzitzimime is Itzpapalotl – the ‘Obsidian Butterfly.’ This vampiric goddess is truly delightful, flying over terrified mortals on her pitch-black bat wings when the disk of the Sun is cast down and the Shadows fall.

In the Khemetic tradition, the eclipses were attributed to Apep gaining the upper hand and swallowing Ra. As the great swallower of the Sun, Apep was depicted in a shape of a gigantic serpent, crocodile or even (in later years) a dragon. Various rites described in ‘The Book of Knowing the Evolutions of Ra, and Overthrowing Apep’ were performed to counter the influence of the eclipse. With the demonization of Seth came his complete fusion with Apep into the archdaemon Seth-Typhon of the Hellenistic era. This development, essentially a profanation of the original sources in which Seth was the defender of Ra immune to Apep’s hypnotizing gaze, brought an unexpected result: the symbolic unification of two polarities into a single sinister entity; the *Conjunctio Magna* of our contrasting Black Suns, the violently emanating sulphurous (Black Sun of the Sun, Seth) combined with the endlessly consuming mercurial (Black Sun of Saturn, or even the philosophical summa of all planetary Black Suns, their orbits forming the coils of the great Apep), as the astrochymical expansion of the ancient mystery.

Considering the Alexandrian roots of the Western Royal Art, it would not be surprising if the Khemetic symbolism of the sun disk being consumed by a vitriolic watery fiend has been later reflected by the infamous chymical imagery of green mercurial Lion swallowing the vulgar sun of profane gold. In the words of Carl Gustav Jung, “in alchemy, the Lion – the ‘royal’ beast – is a synonym for Mercurius, or, to be more accurate, for a stage in his transformation. He is the warm-blooded form of the devouring, predatory monster who first appears as the Dragon. Usually the Lion-form succeeds the Dragon’s death and eventual dismemberment.” The Serpent morphing into the Dragon, the Dragon mutating into the venomous Lion, together embodying the Deus Aremanius standing upon the globe, a Zoroastrian opponent of the solar Mithras, yet also the bull-slayer and his close Roman Jovian ally.

All these demonic entities are amazingly different in their numerous visual representations and reflections, yet are profoundly, indisputably similar: their common role is to cast the vulgar sun down so that the infernal forces can rise and feast. In this aspect, the Black Sun appears as the mighty black hole consuming light along with its shining source, ultimately to reveal the Black Flame concealed behind the veil of the day.

ON EMANATING BLACK LIGHT

All who worship what is not knowledge enter into blind darkness: those who delight in real knowledge, enter, as it were, into greater darkness.

Isha Upanishad

Review the vital role of the Black Light denoting the supreme ecstatic state in Sufi mysticism. In his work, *The Man of Light in Iranian Sufism*, Henry Corbin writes: “The ‘black light’ is that of the attribute of Majesty which sets the mystic’s being on fire; it is not contemplated; it attacks, invades, annihilates, then annihilates annihilation. It shatters... the apparatus of the human organism.” In this phrenetic condition, light and darkness trade their places: the inversion triumphant. Darkness becomes the genuine light of the Philosophers, and the light of the profane turns out to be an exoteric darkness of blatant ignorance. Many practitioners outside the Sufi tradition have also themselves experienced the ruthlessly penetrating rays of the Black Light, the *sawad-e a’zam*. A rather encompassing account of the dark rays of the Sun is provided in the Chandogya Upanishad where five colors of solar rays are addressed together with the “blueish darkness” emanating from the Sun. The eastern solar rays are in front and of a red color, ruled by Agni. The southern solar rays are at the right and of a white (*sukla*) or “luminous” color, ruled by Indra and associated with Rudras. The western solar rays are behind the Sun, and are its dark (*krsna*) light controlled by Varuna (notice both the watery nature of this god and the Mithraic link!). The northern rays are at the left, and are extremely dark (*parah krsnam*). Their god is Soma, the living

chymical Elixir. Finally, there are “upward rays” that “form what appears to stir and throb in the centre of the sun” and are associated with Brahman itself and *omkara* as the supreme mantra. At least in some translations of the Upanishad these are also deep dark (or devoid of any color, “non-empty emptiness,” void-non-void). “These (rays), verily, are the essences of the essences,” the original Sanskrit term for the essence being *Rasa*, Mercury, the seed of Shiva, the root of *Rasayana* (alchemy). The adept who has mastered the knowledge and managed to “enter” the rays of a specific direction will “rise from that colour” and shall become akin to its ruling deity, or one of its deities. When all rays are mastered and self-identification with their gods is achieved, “he neither rises nor sets,” to him “there is neither rising nor setting.” – “He is alone, standing in the centre.” Connotations with both casimi and greater Black Suns as the center, as well as with the *akhemu seku*, Khemetic circumpolar stars of the immortal Akhu and cannibalizing the gods, the stars of Seth and Apep, are abound. “Whoever has found and understood the Self that has entered into this patched-together hiding place, he indeed is the creator, for he is the maker of everything, his is the world, and he is the world itself.” (Brihadaranyaka Upanishad).

The Black Light is undoubtedly burning, but burning cold. During the reign of the Virgin Queen, the Bard of Avon noted that the Sun breeds maggots in the corpse of a dead dog. We can respond that in contrast, the rays of the Black Sun bring inevitable agonizing death and total destruction to any parasitic entities. We can also notice that the harmful nature of the Black Light is quite similar to the qualities of the venom of the Royal Art, our universal fiery solvent performing *purificatio metallorum* of V.I.T.R.I.O.L.V.M. This potent poison is a source of ruin for the ignorant, but a medicine for the sage, curing his ‘metals’ from numerous impeding contaminants, many of which are the ‘impure sulphurocities’ originating from the vulgar sun. “There where diseases arise, there also can one find the roots of health. For health must grow from the same root as disease, and whither health goes thither also disease must go.” (Paracelsus). Our venom is the active acidic transforming force irretrievably imbuing and transfiguring everything it touches. Thus, the catharsis of the enchanted

Seeker gazing at the Black Light can be viewed as the deep intoxication of the mind by the Black Gnosis eternal, an infection by the virulent daemonic symbiont that treats the real disease in accordance with Hahnemann's Law. Should the chymist endure it, this persistence will produce the state when various mental, emotional, and ideological parasites are finally mortified, putrefied, and decayed, rigid constraining cycles and patterns are torn apart and annihilated, the Einstellung effect banished, and nothing can overshadow the shining of the sinister nucleus of the sovereign Self, its personal thermonuclear reactor – the inner Black Sun.

Metaphorically, the emanation of the Black Light during the eclipse is represented by the magnificent corona around the occulted Sun – our Tenebra shining, “a deep but dazzling Darkness” (Henry Vaughan). Astrologically, during total and especially annular eclipses, the Moon is in casimi: it is fully and visibly conjunct with the Black Sun of the Sun and becomes its sacred messenger, the carrier, re-transmitter, and amplifier of its Black Flame. During the total eclipse, with the Moon closest to the Earth while the Earth is most distant from the Sun – the devouring aspect prevails, the shadows engulf all, *contra Solem Vulgarem* exalted. During the annular eclipse, the Moon is most distant from the Earth while the Earth is at its closest to the Sun – the emanating aspect is predominant, as reflected by the shining crown around the blackened gates to the center of the Sun, guarded by the Moon. *Pro Sole Nigro* is accented. In any case, both aspects are clearly manifested, and passing through the lunar lens makes the Black Light of the Sun's center colder, embeds it with saturnine qualities, makes it more dissolving, more mercurial. The cryptic silver skeleton of Ra mentioned in the ‘Pyramid Texts’ becomes apparent.

As we can now clearly see, the two aspects of the Black Sun are complementary, as openly manifested by the symbolic astrochymical events taking place during the solar eclipse. The aspect of consumption and devouring is the ‘passive’ ying component of our beloved Black Solar Rebis, while the aspect of emanating the Black Light is its aggressive yang counterpart. While the former signifies philosophical purification by Tenebra, another brings forth our refinement by Fire, both being unveilings of the same Black Flame. These processes cannot proceed



independently: the lack of one can ruin all progress of the other. Their polarity could well be reflected in the Greek myth of Scylla with its growling wolf heads on the expanding tentacular necks and Charybdis with the giant gaping mouth consuming everything around her. To gain proper access to the transfiguring power of the divided Black Suns before the grand conjunction is complete, is to find a perfect point of balance between them – to sail between deadly Scylla and Charybdis unharmed. This is the key to surviving *Mors Philosophica* proper and rising from the ashes of the accomplished nigredo with exultation and triumph. The rest of the Great Work, in the subtly cryptic words of many venerable maestros of the Art, will become intricate ‘women’s work and child’s play,’ appearing deceptively peaceful from the perspective of the conflict and strife of nigredo, but characterized by the quiet dangers and manifold uncertainties of forming and bearing the child of the Art in the sealed womb of the albedo. Ultimately, it is brought forth into the eternally intense Great Play or *lila* crowning the successful Great Work in scarlet glory.

A DISCOURSE ON
THE SINISTER IMPLICATIONS
OF TYPES AND CASCADES
OF SOLAR ECLIPSES



The altar on which the sacrifice is supposed to be offered is this world, heaven, o Gautama; its fuel is the Sun itself, the smoke his rays, the light the day, the coals the Moon, the sparks the stars.

Chandogya Upanishad

OVER THE ÆONS, conventional astrologers have accumulated extensive materials on the interpretations of solar eclipses. Many of their works are devoted to the significance of eclipses occurring in different signs, decans, and houses of the horoscope and deriving the periods of the eclipse's influence from its actual length. Some medieval prognosticators even went as far as separating the visible sun disk into twelve equal parts and comparing these sections with zodiacal signs or houses to gain insight into the potential areas of impact for partial solar eclipses. At the same time, eclipse-fearing magicians fathered all kinds of rites to escape the supposedly harmful influence of the Moon overshadowing the Sun. All of this should be of little interest for a dedicated journeyman of the Left Hand Path. We are the children of the eclipses, rejoicing in the rays of the unveiled Black Sun. The time of the eclipse is perfect for both

meditative and ceremonial practices, internal and externalized. The character of such rites would be inevitably influenced by the specific hallmarks of this magnificent astronomical event, as no solar eclipse is the same.

Partial solar eclipses are best suited for individual practices directed at some specific personal goal. This is not to say that they are not suitable for any ceremonial group work directed towards the collective aims but rather to say that such aim would have to be an aim of the particular group in question and not the whole ethos, movement, state, or civilization. To the contrary, both total and annular eclipses are events of æonian significance, and rites properly performed and attuned to such eclipses can have amplitudinous effects on vast populations triggering 'shadow epidemics.' They might become the pivotal points for dramatic geopolitical and environmental change, depending on position, power, mastery, and skill of the participating practitioners but also on the characteristics of the eclipse that include the geographical projection of the totality, epigones, and the seal of that particular eclipse's cascade – its Saros cycle. Another potential source of input and output of influence of the solar eclipse is the accompanying lunar eclipse during the days of the close full Moon, but we shall not dwell on the Black Moon symbolism in this manuscript dedicated to its solar counterpart. There is also a common astrological notion stating that any effects of total and annular eclipses on the individual happen only by proxy of their collective impact on the masses: one is swept by the tidal wave of change, be that a revolution, coup d'état, war, important technological advancement, natural disaster, or anything else. This viewpoint is correct to an extent. As soon as the journeyman dons his robes of Red and Purple, he becomes inevitably involved with the æonian processes and starts to influence entities and events on a sufficiently grand scale, efficiently transfiguring his Self into a sinister retransmitter of the Black Sun's influence. What could have been a curse before, in the sense that developments seemed to have gone out of the chymists control, turns into a blessing and potent source of power in rubedo. Thus, the universal medicine against any possible negative effects of the eclipses is not performing ignorant protective rites but advancing further in your Great Work, away from the vulgar sun and yet toward its dark blazing center.

Eclipses come in cascades, called the Saros cycles or Saros series. These series have been known to Chaldean and Chinese astrologers since ancient times. Thus, an eclipse is never a separate event on its own but a part of the specific eclipse group with its intrinsic qualities strongly dependent on the time and place of the very first eclipse in the cycle. We can say that the Saros cycle places its peculiar seal on each individual member of its eclipse group, transmitting specific principles, inspirations and repercussions. The precise length of the period in which the eclipses within a single taken cycle will repeat is 18 years, 10 days, and 8 hours. Every year there are two eclipses from two different cycles, one happening at the Northern lunar node and another one at the Southern. Metaphorically speaking, as these eclipses take place, one Saros cycle passes the wand of sinister power to its sibling. The period between two eclipses within the same cycle is known as the eclipse year or nodal solar revolution. This eclipse year is 346.62 sidereal days long, and this is the first span of manifested magical influence of any attuned rites performed during the eclipse, the second being the length of a single Saros period stated above. The whole Saros cycle can last up to fourteen hundred years, transgressing the æons and carrying its shadowy seal from generation to generation through the successive 70 to 72 individual solar eclipses. If the first eclipse in the series takes place at the Northern lunar node, only the northern margin of the sun disk is cloaked, and this could be observed only near the North Pole. All following eclipses of such cycle will gradually slide to the South in constant spiralling movement with the increasing percentage of the Sun being grazed until the totality is finally reached. Then follows the decrease of the veiled area of the sun disk, and the eclipses become partial again, until the very last one in the cycle with only the southern edge of the Sun concealed finally takes place over the South Pole. An exactly opposite pattern of events characterizes Saros series that start at the Southern lunar node: the first eclipse of the cycle will take place at the South Pole with the rest steadily shifting to the North until eventually plunging into the Arctic cold. Half of all solar eclipses belong to the Northern node series and another half to its Southern node counterpart, thus maintaining a perfect natural balance.

On its crooked path, every Saros cycle will cover the whole surface of our Earth, so that you cannot completely miss it even if you never leave your lair (although, you can, of course, miss the totality). It can also be split into the groups of three Saros periods, also well-known to the ancients, each group lasting for approximately 54 years (individual 18 years, 10 days, and 8 hours period multiplied by three). Not until such a group - a cycle within the cycle - passes, shall the eclipse recur approximately at the same time of the day. These triple periods, called the *exelegismos*, signify the transgression of ecliptic influence from permeating a single generation into the long-lasting *æonian* amplitude. When plotted on the map, the guiding lines of the triple periods, so-called *exelegismos* curves, build an intricate pattern of three-pointed clockwise sunwheels - a beauty to behold.

How do we characterize an entire Saros cycle and its separate constituent eclipses and judge which practical implications they carry for our astromagical workings? First the adept should determine at which lunar node the cycle is taking place. For the inhabitants of the Northern hemisphere, the eclipse series of the Northern node moves in a descending order, from above to below, until finally becoming invisible by disappearing behind the horizon's veil, in the depths of the symbolic underworld. This signifies the general metaphysical direction of the Fall-from-Above, making these eclipses the most suitable for praxis directed at various entities and forces of celestial chaos. It also indicates a clear relation to the processes of mortification, condensation and, eventually, descent to the realms of the Dead in Inanna's footsteps. In contrast, the eclipse series of the Southern node are ascending towards the *akhemu seku*, the immortal circumpolar stars, appearing from below through the gaping gates of Tuat. Such eclipses point at resuscitation and rejuvenation but also draw their sinister power from the subterranean kingdoms of the dead, making them the most suitable for many operations of *Ars Falcis*, the mastery of the Death current. On a different level, they also correspond to Luciferian uprising and rebellion, a triumphant conquest of Above-from-Below that follows the Fall-from-Above. Of course, this polarity of Saros series

interpretation changes to the opposite for practitioners living and advancing their Great Work in the Southern hemisphere.

The second factor to consider is the age of the Saros cycle of your long awaited eclipse. These cascades of eclipses mature like a good wine. They do not only project the power of the Black Sun down to Earth but also re-absorb the multitude of its mighty reflections, carrying the trail of all major events that have accompanied the cycle's destiny by taking place at its individual eclipses. Verify which grand developments and incidents of æonian significance and magnitude have concurred with the individual eclipses belonging to the same Saros cycle. The rise and fall of the great empires, birth and death of mighty leaders, world wars, major geopolitical transitions and cultural changes, shifts of the whole mass paradigms and beliefs, important discoveries, technological revolutions and notable natural cataclysms – all such events build up and pinpoint the specific attributes of the Saros series of interest. The more mature our Saros cycle, the more pronounced and peculiar these attributes and the heavier the burden that the cycle carries. Thus, you will derive most power from dipping into such an older Saros cycle and using its individual eclipses to bring back these already imprinted currents, the eternal self-similar return materialized. On the other hand, this will delineate your creative impulse by indicating historically discerned restrictions on what the powers to be manifested can and cannot do. In contrast, young eclipse series have not formed their flavor and aroma yet and open up vast opportunities for experimentation in æonic magic. To summarize, the mature Saros series are strongly attached to the past, while their young siblings are more inclined towards the chaotic future and the birth of completely novel æonic developments, traits, methods, and paradigms. The Saros cycle 1N (North), a descent towards the Below from the Above, heralded the first use of nuclear weapons in 1945. It is a relatively young cycle that began on January 4, 1639 and shall only end on February 2, 2883. The second Saros cycle that also falls in the year 1945 prior to 1N is 19S (South), which is slightly more mature.

In the entire 20th century only the following newborn Saros series came into existence:

9S, July 19, 1917. Significant events that happened that year after the eclipse include, but are not limited to: the Russian revolution (a Southern node eclipse, rising from below to above!), battles on Ypres rage, the Balfour Declaration, multiple uprisings, borders of many European countries reshape and new states appear. It is interesting to note that Alexander Kerensky, who become the leader of the Russian government on July 20, 1917, only a day after the eclipse, was soon dethroned by the Bolsheviks and made a narrow escape, later dying in exile. Also, the October revolution eventually led to the whole Russian royal family being executed during the consequent civil war.

2N, June 17, 1928. Significant events that happened that year after the eclipse include but are not limited to: the birth of television, the first sound film released, the transistor patented, the discovery of penicillin, the construction of the Hoover Dam approved, Herbert Hoover elected in the USA, Emperor Hirohito enthroned in Japan, Chiang Kai-shek taking power in China, Joseph Stalin launching the first five year plan. Continuing the classical 'death of the king and other hardships of rulers of the land' forecast motif, on the very day of the first eclipse of 2N, Álvaro Obregón, the president of Mexico, was shot dead by a Christian fanatic. Both Emperor Hirohito and Generalissimo Chiang Kai-shek would suffer humiliating defeats in the future, with the latter dying in exile. President Hoover's term was badly affected by the Great Depression, and he lost the next elections, regretting his presidency amid the claims of being 'the most hated man in America.'

Thus, the direct historical eclipse evaluation method establishes itself. From the very beginning, the 9S series appears to be associated with major rebellions and creation of the new states, while the 2N has a clear technocratic, inventive overtone. Both of the initial eclipses of the reviewed cycles brought hardship for the afflicted rulers, resulting in their defeat, exile, and even death.

Finally, an inquisitive researcher must look at the epigones of the eclipse, keeping in mind that the epigones of the very first eclipse in the series will affect the whole cycle and have profound æonic influence. Of course, to analyze the relationships of all important celestial objects to the conjunction of the Sun and the Moon while taking into account our Black Sun of the Sun and the planetary Black Suns, or even the Black Suns of our galaxy and the Universe itself, requires profound knowledge of arcane and sinister astrological arts and deserves a separate tome on its own. In this brief treatise, we shall provide very general guidance to such analysis. There are two ways to approach it. The casual way would be to check whether our conjunct luminaries also conjunct with any other celestial body or form angles of significance and configurations of such angles to all our planets and selected sinister fixed stars. By ‘conjunct with any other celestial body,’ we mean any object of the whole sky, ranging from asteroids and comets to fixed stars and mighty deep space and extragalactic entities, and including our planetary Black Suns. We shall not dwell on the topic of selecting the fixed stars of the particularly tenebrous or fiery nature, as it lies well outside the limits of this work; however, ancient mythologies and parapegmata give direct indications towards the correct choices. A more Palladian and historically-rooted way would be to engage the paranic system and examine which specific celestial bodies change their synodic phase or are rising, setting, culminating, and anti-culminating at the time of the eclipse. Apart from establishing the actual disclosed links to the eclipse using the methods of our distant ancestors, this also allows the nature of such relations to be characterized using age-old mythological definitions of the gates of dusk and dawn, points of the immortality and triumph (Zenith) and complete mortification, the bottom of the underworld’s pits (Nadir). In our experience, the polar paranic axis, such as between rising and setting or culminating and anti-culminating fixed stars, appearing at the moment of the eclipse at the practitioner’s location have crucial influence on the direction and outcome of any performed eclipse-centric rites. Less generic indications of particularly potent tenebrous manifestations include any precise astrological connections of the eclipsed Sun with the Black Moon,

Black Sun of Saturn or of other planets, dwarf planets Pluto, Eris (Persephone), Quaoar, Varuna and Sedna, asteroids Damocles and Dioretsa, fixed stars Algol, Antares, Etamin, Sinistra, certain dark nebulae and proven black holes, Sgr A*, and the Great Attractor itself.

ON THE ARCANES INITIATIC SIGNIFICANCE OF SOLAR ECLIPSES

Mystery and manifestation arise from the same source. This source is called darkness. ... Darkness within darkness, the gateway to all understanding.

Lao Tze

Just as the opaque band closed the eyes of an Orphic neophyte, obscuring the exoteric and thus unveiling the inner vision during the initiatic rite, the Moon obscures the disk of the vulgar sun during the totality of a solar eclipse revealing the Black Flame concealed within the Sun's core. From the æons most archaic, the dead, midnight, or outright Black Sun played the central role in the transformational rites of passage that separated the wise from the profane. In the *Metamorphoses of Apuleius*, Book 11, the initiate who went through a symbolic philosophical death had to behold the midnight Sun in its full splendor. Only then the initiation was considered complete. Much earlier, in numerous Egyptian sources describing the Sun's journey through Tuat, at the very moment of midnight – the point of nadir – the Sun was resurrected and renewed, “Khepri born in the hands of Darkness.” In the scene number 73 of the *Book of Gates* (burial chamber of Seti I, 1290 B.C.) the ‘accomplished deceased’ (or well-prepared Seeker undergoing initiation?) could behold the face of the midnight Sun without the morbid fear of being completely annihilated – the destiny of the ‘imperfect dead’ (or the unprepared contender?). This was also the absolute condition for the successful passage through Tuat and reaching true immortality unscathed. Notably, the face of the midnight Sun in this ancient text was placed into a separate boat, as if being thoroughly dissociated from the face of the vulgar sun.

Apart from the ‘face of the midnight Sun,’ the Egyptian ‘afterlife’ manuscripts also mention ‘the corpse of the Sun’ (e.g. *Shat Am-Tuat*, the sixth hour, middle register). The *Book of Gates* even describes the mystical union of the Sun with its own immobile corpse: “You are Re when you lower yourself onto your corpse, you are mighty in your mystery. The god has come to his corpse, the god has been drawn to his shadow. You occupy your body and you are drawn, you who are hale in your mystery.” This corpse of the Sun was completely invisible for the “blessed dead” (or successful initiates?); however, the “accursed dead” (or the profane who attempted to reach *Mors Philosophica* in vain?) who deserved second death by incineration in the “place of annihilation” saw this mysterious corpse a moment before being exterminated once and for all. So, the effects of beholding the “dead Sun” (“the corpse of the Sun”) are completely contrary to seeing “the face of the midnight (Black?) Sun,” signifying a failed initiatic process resulting in annihilation of the Seeker’s Self. Aside from the obvious speculations that the nigredo of the Royal Art could have originated from these ancient texts, and the poetic metaphors about the midnight Sun not being able to cast a shadow, or the appearance of a mysterious solar Doppelgänger of the dying, disintegrating Self, its ominous extracted shadow: what could we gain from this Khemetic wisdom in more practical terms, especially in relation to solar eclipses?

Here lies the key: The position of the Sun in nadir, the point of ultimate mortification, is in many aspects similar to the state of the eclipsed Sun. This is not a synodic event, and the role of our Luna is played by mother Earth herself. A position of the Sun in the symbolic center of the realm of the dead, the sixth hour of *Shat Am-Tuat*, can be viewed as a mini-eclipse that happens every midnight. Its potentialities can be summed up with the total solar eclipse proper, producing a chimera of the nocturnal eclipse. The ‘subterranean’ eclipses, at least the total ones, which are visible on the other side of the Earth and are below the horizon for our observer, are highly significant even though the traditional astrologers tend to dismiss them. Even more, their main practical application is in signifying the proper timing of eminent and successful rites of sinister passage. When the vulgar sun is fully mortified by Luna beyond

the gates of sunset, its corpse is completely and literally invisible for the blessed initiate! Another application for the nocturnal eclipses 'below the ground' lies within the noble realm of advanced *Ars Falcis*. The precise moment of such events, especially if the epigones are right (look at the relations of such eclipses to the black holes Cygnus X-1, the central hole of M87, and Cassiopeia A, but also Betelgeuse and Alcyone, placing the accent on any septiles formed by the eclipsed Sun), are optimal for the supreme Theurgy of Thanatos, the invocation of the most deep and powerful deities of Death that never visit the world of the living in the corresponding myths.

ON THE 'HIDDEN' PLANETARY ECLIPSES OF THE SUN

*For art to exist, for any sort of aesthetic activity to exist,
a certain physiological precondition is indispensable:
intoxication.*

Nietzsche

The Moon is not the only celestial object that can pass between the disk of the Sun and the terrestrial observer. It is because of the unique coincidence of the nearly equal apparent diameters of both solar and lunar disks that the eclipses of the Sun by Luna are so magnificently manifested. However, concealed does not mean less potent, as under the governance of the Principle of the Opposite less is more and subtle from without can be truly astonishing from within. Such are the rare gems of Mercury and Venus challenging the vulgar sun by eclipsing its very center and going straight for the hidden nigritude of the Black Sun of the Sun during the inferior conjunctions of these planets. These 'eclipses' can be observed telescopically as the stinging black point traversing the solar disk, triumphant as casimi is reached.

Just as in the case of the Moon, in order to eclipse the Sun both planets have to conjunct with it exactly when crossing the path of the solar ecliptic, which astronomically means the Sun must be passing across the

nodes of our swift planets. In the 20th and 21st centuries the Sun traverses the nodes of Venus on June 7 (the South node) and December 9 (the North node), and the nodes of Mercury on May 9 (the South node) and November 11 (the North node). Around these days, Venus and Mercury transits over the Sun disk, or occultations by the Sun might take place. Unfortunately, the central eclipses, or transits of the entire sun disk by these planets, which interest us the most as the true occultations of the Black Sun of the Sun, do not happen very often. In general, two Venusian transits across the Sun occur eight years apart at one of the nodes, and then after more than a century, two transits with the same eight year gap will happen at the opposite node. The rhythmic cycle of these transits is 243 years and 2 days, thus the series of subtle solar eclipses by Venus can extend their influence over at least three complete generations. Mercury is a faster planet with a rhythmic period of 46 years, during which six transits of Mercury across the sun disk take place. A larger period of Mercurial transits lasts for 217 years; however, there are even greater cyclic rhythms of 414 years for Mercury passing across the Sun in May and 874 years for his eclipsing passage at the North node in November. Thus, æonic rites synchronized with Mercury eclipsing the Sun could at least potentially have a truly long-lasting effect despite the common impression of Mercury being a sprinter with the shortest cycle of revolution around the entire zodiacal circle. Quite frequently, such things are not what they seem to be at first sight.

As both Venus and Mercury parade in front of the disk of Aten, they are closest to Earth and their disks are the largest for the terrestrial beholder. They are also in their new phase and are veiled by the rays of the vulgar sun, our Emerald and Citrine hidden under the pellicle of the fool's gold. Thus, both planets can be described as new and will begin to wax after the conjunction with the Sun, changing their visual appearance from evening to morning stars. In addition, at the moment of conjunction and 'eclipse', the movement of Venus and Mercury is retrograde, proceeding in the inverse direction if observed from Earth. Could all these movements and signs have peculiar symbolic significance and interpretations of a potentially Luciferian nature? Mercury and Venus are the two planets

closest to the Sun. Their Black Suns constantly envenomate its vulgar gold, trying to reduce it into ashes from which the gold of the wise can be borne. By eclipsing the sun disk while marching through it in a reverse direction, they openly challenge the symbol of the Demiurge and emerge as morning stars, rising before the Sun in rejuvenated, victorious pride. By being close to the Earth at the very same moments, they descend toward mankind, offering the nectareous fruits of seduction and temptation. We have already outlined the Venusian myth of cunning, reflected not in the story of Luciferian rebellion, but the more delicate mythologies of Isis outwitting Ra and Inanna taking over the precious *Me's* of skill and power. However, during the dark ages of stagnant, hypocritical dogma of outward righteousness, not the illustrious Lady Ishtar but the nimble, volant Mercury was the chief seducer offering gold, silver, power, and immortality by means of the hermetic science to starved minds. In fact, he was so successful that even some Patri Beatissime fully fell for his charms, as the accounts of Pontifex Sylvester II attest. Thus, the occultations of the Sun by our swift planets are the most suitable for any rites and practices of intoxicating seduction and temptation, receiving and transmitting potent transforming stimuli, whether of passionate and aesthetic (Venus) or silvery intellectual (Mercury) nature. If successful, such workings can subvert even the strongest of this world and turn them into the proxies of the magician's influence on entire æons. On a more profound level, temptation is *venenum viridans* or *venenum mercurius* which corrupts the vulgar 'incorruptible,' pushing the mundane into the abyss of the blackest black. Depending on the venoms' tinging depth, its effects can range from inspiring masterpieces of sciences and arts to initiating the chymical Opus within the acolyte in the most dramatic manner. On this note, we conclude this discussion of solar eclipses and move towards the 'intrinsic' cycles and properties of the Sun itself.

ON THE SOLAR CYCLES, SHADOW EPIDEMICS, STRIFE AND THE PLAGUE



*Let him worship this as the absorption of the gods in Brahman,
and the enemies who hate him will die all around him, all
around him will die the foes whom he does not love.*

Taittiriya Upanishad

The visible signatures of our Sol Niger are not limited to the magnificence of eclipses that, by definition, combine resonating influences of both Luna and Sol. Enter the realm of sunspots: inner darkness erupting through the blackening face of the Sun, its flames cold yet emitting the hottest and most violent radiation, spreading its conquering tentacles of prominences and flares into defenseless outer space, striking the Earth and its fragile receptive sheath. The Ahrimanic darkening of Ahura's vessel, the small-pox of suffering Aten, the sores erupting on the body of Nanauatl, funnel after funnel destroying the image of the immutable sun god, no matter how hard the Jesuits tried to defend it and suppress this knowledge, still arcane in their time. The morbid cure coming from within to herald disasters and ignite the devastating pestilence of without, thus twisting the collective perception and triggering major æonic change, such as the Renaissance fermented and catalyzed by the Black Death. The direct expression and crooked emanation of our Black Sun of the Sun, its magnetic flux tubes akin to enormous solar worms crawling out of the star's dark

core, piercing layer after layer of stormy flames to shift æons and consume numerous generations. The envenoming plague arrows of Apollo hymned by Homer in the *Iliad*, honored by the masterful Nicander at his Temple of Claros and employed by Nebros to immolate the town of Kirrha, awaiting their eurhythmic spells to erupt through the incarcerating surface of Pandora's golden box and unleash the spiritus pestilens upon the stale world. The intricate fiddle of polarities played with whirling million mile magnets, the horseshoes of the apocalyptic stallion imprinted into the grand thermonuclear hippodrome, its rules exceedingly complex, the destinies of entire nations, races, civilizations, biological species, and whole continents being its petty expendable chips.

The stargazers of ancient China and other Oriental kingdoms watched the ominous spots on the reddish disk of rising or setting Sun with awe, often comparing them to 'ravens,' 'dark magpies,' and 'black eggs.' Indeed, the three-legged solar raven Sanzuwu, Yangwu or Jinwu ("the golden crow"), colored not black but red or, at times, green, plays a prominent role in ancient Chinese mythology. In particular it is a sacred bird of Hsi Wang-Mu, The Mother Empress of the West, the ferocious goddess of Pestilence and Death in the earlier Chinese myths who eventually became the patron goddess of Taoist immortals particularly revered by Neidan practitioners, their parallel to Tantric Shakti. Her golden peaches of eternal life attest that only the One who can open and close the gates of Death can grant immortality to the deserving initiate. The Japanese three-legged solar raven Yatagarasu ("eight-span crow") signifies sudden divine intervention in human affairs, while its Korean counterpart Samjok-o is a symbol of supreme power similar to the Phoenix, which brings us back to classical 'Western' Royal Art symbolism. In Europe, some medieval German chronicles have also mentioned the apparent visibility of sunspots, alas without assigning it any significance and probably taking the spots for earthly atmospheric events. Today, scientists are well aware that practically all solar activity phenomena are related to sunspots and thus to the magnetic activity of the Sun.

There are numerous cycles of 'solar breath,' their rhythm ranging from a mere five minutes to entire millennia. The focus of this particular

scroll is on the most dissected and contemplated Schwabe cycle casually measured by the number of sunspots observed. The average length of this cycle, established by Schwabe in 1842, is 11.11 years, although the individual periods might sometimes vary from as few as 7 and as many as 17 years between its peaks, and the ~11-year period itself is actually a half of its underlying 22-year magnetic rhythm. On average, the period from sunspot minimum to maximum is four and a half years and from maximum to minimum, six and a half. The individual sunspots wander across the face of the Sun from its eastern edge to its western in about 14 days. Unless the sunspot fades away, it will reappear on the eastern edge in two weeks, indicating that the full rotation of the Sun around its own axis occurs in roughly 27 days. Such is the bare minimum that allows study, as well as synchronization with the 'breath of Apollo' which, as history has demonstrated over and over again, is more like the sinister metronome of Apollyon.

Ponder the following illustrative events associated with the established major changes of solar activity by numerous researchers and observers around the world:

- Strife, including wars, conquests, mutinies, insurrections and full-blown revolutions
- Epidemics and pandemics, including the plague, smallpox, cholera, typhus and flu
- Heightened levels of illness and accident-related mortality, as well as spread and severity of psychiatric disorders
- Psychic or 'shadow' epidemics of mass hysteria and madness, including the St. Vitus dance, flagellants and *klikushi*, casually joined by the common apocalyptic motif of 'the End is nigh!'
- Frequent atmospheric disturbances such as hurricanes and thunderstorms

■ Seasonal abnormalities, draught and famine

■ Mighty earthquakes

The mythological themes bringing together these seemingly unrelated catastrophes are either the wrath of the solar deity himself (Apollo-Apollyon-Abaddon), or his mighty and furious emissary (Seth as ib Ra, the favourite of Ra-Horakhty in ‘The contendings of Horus and Seth’ and main defender of the solar bark in *Shat Am-Tuat*, Sekhmet the destroyer of mankind directly dispatched by raging Ra), or the chthonic Gods of War, Death, and Plague who, while not being traditionally viewed as solar in the corresponding original mythologies, can still be considered as the pivotal ‘sun’ or ruler of the Netherworld: Nin-Azu, his Akkadian relative Nergal (taking the throne of his illustrious wife in the Babylonian myth), Erra (accompanied by the fiery Ishum), Reshep, deified Semitic (but not Sumerian) Namtar. Especially when the pestilence is concerned, Oriental myths often ascribe the critical role to a central and omnipotent feminine deity such as Durga (as in the Balinese legend of Ratna and Colon Arang, in which the plague was induced by *kirtan* at the graveyard bringing up the obvious medieval dance macabre associations), Sri Devi of Vajrayana Buddhists, her baleful Tibetan analogue Lhamo, or another Buddhist goddess of pestilence, Paranasabari. Then there is another mighty deity, virtually unknown in the West, the Hindu goddess Sitala, whose name literally means ‘smallpox,’ surrounded by her ghastly retinue. Sitala’s consort is Jvarasura, the *asura* of fever who was born out of forehead sweat of meditating Shiva and is described as having three faces, three feet and remarkable ability to move in all directions at once symbolizing contagion. Other companions of Sitala include Olai Candi/Olai Bibi, the goddess of cholera, the Causatti Rogas (“sixty-four epidemics”), Ghentukarna, the god of skin diseases, and a shady woman called Raktavati (“Possessor of Blood”) – the goddess of blood infections. Indeed, an entire pantheon of Pestilence has been assembled!

This sound archetypal framework built around the symbolism and personification of the Black Sun, especially viewed as the solar core and

center, turned out to be sufficiently stable to survive even through the most ignorant of medieval times. The pestilential arrows of Apollo-Er-ra-Nergal were decidedly handed to St. Sebastian, pierced by an arrow himself during the epidemic of plague that accompanied the rule of Diocletian. We can also recall the infamous engraving of Sebastian Brant depicting syphilis as the morbid *flagellum Dei*, with baby Jesus (clearly pictured as an archetypal solar deity!) hurling down arrows of putrescent malady upon a doomed group of prostrate sufferers riddled by foul sores. The ‘bag of plagues’ – the distinctive attribute of Sri Devi or Lhamo and one of her most peculiar weapons of mass destruction – was handed to the Holy Virgin, who came in close second to St. Sebastian in a variety of futile prayers begging the not-so-merciful heavens for salvation from the Black Death and was actually viewed as the major sender of terrible pestilence as divine punishment for sins. In fact, if you count the major qualities of the ancient gods that we have mentioned above, you will get three out of the Four Horsemen of the Apocalypse: similarly, Limos the famine is also in the ‘disaster list’ of solar activity. The retinue is now fully assembled and complete, awaiting the arrival of its indisputable abysmal leader. Here comes Abaddon...



It has to be said that contemporaries of the Black Death viewed the calamities we now know to be associated with solar activity maximums and minimums – the manifest eruptions of the Black Sun of the Sun – as tightly interwoven without even referring to any underlying mythos and by observation alone. ‘A Little Book for the Pestilence,’ written by Bengt Knutsson, a mid-fifteenth century bishop of Västerås near Stockholm describes the following seven signs of the impending arrival of the plague:

The first is when on a summer’s day the weather often changes, so in the morning the weather appears rainy, afterwards it appears cloudy and finally windy from the south. The second token is when in summer the days appear all dark and look like rain, and yet it does not rain. And if many days continue thus, great pestilence is to be dreaded. The third token is when there is a great multitude of flies upon the earth, then it is sign that the air is venomous and infected. The fourth token is when stars often seem to fall, then it is a token that the air is infected with much venomous vapour. The fifth token is when a blazing star is seen in the sky, then it should fortune that soon after there will be great manslaughter in battle. The sixth token is when there is great lightning and thunder, namely out of the south. The seventh token is when great winds blow out of the south for they be foul and unclean. Therefore when these tokens appear great pestilence is to be dreaded.

The other pertinent omens listed by medieval authors include earthquakes (e.g. Karl Sudhoff, ‘Pestschriften aus den ersten 150 Jahren nach der Epidemie des ‘schwarzen Todes’ 1348: XI’), numerous births of *lusus naturae*, scorching heat and famine (often triggering mutiny and popular uprisings), halos, strange behaviour of animals, and unusual appearances of Aurora Borealis. Centuries later, Professor Chizhevsky, dubbed as ‘the modern Leonardo’ at the international biophysics congress in 1938, would summarize and correlate all such events as the apparent signatures of the 11-year solar cycle maximums, going so far as to suggest that the

auguries and forecasts of times past were not a mere superstition to dismiss and abhor but reflected a natural synchronicity one would be foolish to ignore. In relation to the plague, he would prove that at least ~65 % of all plague epidemics (or more, if the 19th century is included, in which the disease itself has evidently changed) fall into the 11-year solar cycle peaks, while at their minimums the plague mortality decreases. However, when the larger, æonic Suess solar cycles with 210 year periods are reviewed, the plague clearly prefers global minimums, such as the Spörer minimum that marked the Black Death. Interestingly, Alexander Chizhevsky himself ascribed the first discovery of the link between the solar fury and the plague to Evagrius Scholasticus, a 6th century orthodox historian, even though the relevant mythological associations are also reflected in his publications.

Leaving aside a plethora of possible connections between the rhythm of the 11-year and longer solar cycles and planetary positions (we have done plentiful investigations into this fascinating topic, and it does deserve a hefty tome on its own), we shall dedicate the rest of this chapter to practical applications of Prof. Chizhevsky and his followers' research within the framework of æonic magical praxis. The latter will inevitably constitute a functional intersection between the Magic of the Shadow (hence the 'shadow epidemics,' virulence and chymical projection) and the Magic of the Plague (centered around the Mesopotamian concept of *mustahhizu*, literally 'keeps on catching or kindling', contagiousity and chymical multiplication). Philosophically, such practices clearly belong to the Work in Purple and Red or, recalling an appropriate allegory, donning the Mask of the Red Death. Thus, the adept is expected to possess at least an embryonic Stone of Fire in order to succeed.

An effective way to approach the praxis of Plague Magic is to view it through the tested and tried prism of the natural polarity between Fire and Ice, the sunspot maximum corresponding to the former and the minimum to the latter. Astrologically, the influence of the Black Sun of the Sun (and planetary positions in casimi) is the most prominent at the peak of the solar cycle (and so are Dr. Michel Gauquelin's

correlations between planets in angular points and personality traits), while the planetary Black Suns firmly rule its polar counterpart. Chymically, one can view the entire process of ~11-year pulsation as the source of natural philosophic Fire catalyzing the Opus at the collective level (or affecting the 'universal historical process' in Professor Chizhevsky's terms), its maximums being the times of Sulphur and Salamander and minimums governed by Mercury and Remore. The whole magical purpose of such workings expressed in the common chymical terms can be to project and multiply, or arrest the undesirable projection and multiplication triggered by others, should a contest of interests arise. This amounts to starting, halting, or otherwise controlling epidemics of all kinds, from profoundly umbral to palpably manifested. The key point is to establish the moments when the masses or macro-scaled natural forces are the most and the least susceptible to the influences that the sinister magician strives to imbue or eradicate. Needless to say, the period of sulphurous Fire is the most appropriate for instigation, while the times of mercurial Ice - suppression and extinguishment.

This methodology can be further applied to the four periods of the 11-year cycle as split by Professor Chizhevsky on the basis of numerous observations and statistical analysis. The basic principle underlying this division is that the rise of the solar activity and the corresponding number of sunspots transforms the potential energy of the masses and natural forces into its kinetic counterpart, and vice versa.

The first phase of what Prof. Chizhevsky has defined as the 'historiometric cycle' is the period of the minimal excitability that can also be defined as the period of Ice, order, and increase in negentropy. The Sun disk is spotless and calm. The masses lack unity, are indifferent to incitement, tolerant, and forbearing. Pacifism and conservatism prevail. There is a shortage of any desire to struggle for the right or ideal; compromise, capitulation, and desertion are prevalent. Peace treaties are signed, minorities rule, the established autocracies hold their power. The elements are typically tranquil, and the overall level of epidemic disease is at its

historically realistic minimum. This period of Ice and order lasts for approximately three years.

The second phase is the period of growth of excitability characterized by the steady growth of mass enthusiasm. It can be compared to the melting Ice. The sprouts of collective unity appear, heralded by the emergence of proliferating, multiplying sunspots. New ideas, programs, movements, and leaders begin to surface. Tensions escalate, and alliances against common enemies are formed. Furthermore, Professor Chizhevsky has subdivided this period into three separate specific parts:

- The originating (or inserting) of new ideas and doctrines into the mass consciousness, the awakening or birth of the archetypes, the Dawn of the Gods.
- The grouping of these ideas creating competing centers of power that can be described as strange attractors in terms of modern chaos theory or centers of gravity in the language of military strategists.
- The crystallization of one predominant idea or doctrine with concentration of numerous separate groups around the single psychic center and on one unique concept. In the strategic terms of today, such a center of gravity becomes the systempunkt.

The end of this period can be stormy, being marked by impatience, collective nervousness, swirling, and discontent. The growing psychic and psychomotor disturbance of the masses is causally mirrored by the corresponding natural phenomena. New strains of pathogens can appear. The general length of the second period is two years, although it might greatly vary depending on the length of the sunspot activity cycle.

The third phase is the period of maximum excitability that boils under the governance of Fire, rise of entropy, and chaos. The number of the sunspots has reached its cyclic maximum, the solar disk is now darkened, multiple flares and prominences can be observed. In Professor

Chizhevsky's words, "this period inspires nations to the greatest insanities, as well as to the greatest achievements, thus confirming the formula of Heraclites, *"polemos panton esti pater kai basileus"* ("The war is the father and king of all")." Recalling Nietzsche, "in individuals, insanity is rare; but in groups, parties, nations and epochs, it is the rule." In a nutshell, the energies, entities, and forms arising from the potentiality of the period of Ice and seeded to germinate as it melts are now fully unfolded and proceed to disseminate in their full power and glory. This is attested by Nature herself, as numerous elemental disasters and epidemics mirror, accompany, and fuel the corresponding activities of the susceptible human mass. Recall and review the phenomena previously listed as the omens of the upcoming pestilence (notice that in historical sources the 'plague' can refer to any deadly pandemic malady such as smallpox, and not necessarily to the plague per se) and meditate upon their mythological connotation to attune your magical faculties to the manifested qualities of the raging Sun. In accordance to Professor Chizhevsky's analysis, the collective influences of this period can be characterized by the following principal factors:

- The instigating influence of leaders on their vast audience
- The exciting effect of emphasized ideas on the collective consciousness
- The velocity of incitability due to the presence of a single psychic center of gravity or the most effective attractor
- The extension area covered by the mass movement, the prevailing doctrine, natural disaster, or epidemic integration and individualization of the affected populations as a whole

Chizhevsky has put a great emphasis upon the unifying and igniting role of the leader, observing that "the influence of a Leader has such a gripping effect ... that a single word or gesture at the important moment can raise the enthusiasm of the masses and move entire armies into action."

This is clearly the 'butterfly effect' at work, although it can also be described in the chymical terms of projection and multiplication (which require at least the eidolon of the Projection Powder proper). To reinforce his collective history observations, Professor Chizhevsky has provided convincing analysis of the life and deeds of Napoleon, demonstrating that his greatest achievements and his ultimate failure have concurred with the maximums of 11-year cycles unfolded during his entire lifespan. This serves as the perfect illustration to the ages-old image of the 'solar King' or the microcosmic chymical King in Red. Another interesting observation made by Chizhevsky is that the 'solar fury' and the correlating susceptibility of the collective consciousness also explains "why ideas which may be freely and unhesitatingly discussed at this period were considered unmentionable only one to three years ago." The period of Fire and chaos itself usually lasts for three years.

The fourth phase is the period of decreasing excitability that can be outlined as glaciation of the solar flame. The amount of sunspots and all corresponding electromagnetic activity of the Sun begin to fall until the minimum is reached. According to Chizhevsky, "mass movements show their last convulsions as if before death. The masses become more and more inert and apathetic with a clearly proven tendency for peace. Lack of unity in the masses gives rise to disputes in collectives, unions and nations." He concludes that "the physical exhaustion of the masses produces a new psychophysical state which may be called enervation." Reciprocally, the elements quiet down, and the epidemics subside. This calming after the storm is gradual and lasts for three full years.

If you try to imbue a novel contagious entity, whether purely ideological, material, or magical/egregorial, during the first period of the 11 year cycle, it would be met with an utmost resistance. The words will fall onto deaf ears, energies become spent on opening the hermetically sealed, and tentacles of influence shall meet a cold stone wall. If you attempt it on the fourth, you might initially succeed, but the whole effort shall fade away in vain as the period of Ice dawns, energies dissipate. The third period of the sunspot maximum looks like the optimal time to act but at the

first glance only. In fact, it's too late; the place under the Sun is already taken, and the tempo is lost. Your projecting entity will have to fight for the breeding space against contenders who have already had sufficient span to take roots and mature, forming their spheres of influence and attracting the affected retinue. At times, one contagious disease can push away a similar other, as leprosy became replaced by tuberculosis as urban population started to predominate; however, such examples are rare and require a plethora of additional favorable coincidences and circumstances. The infection must first entrench itself creating the controlled endemic area, the epidemic center of gravity, and acquire its loyal vectors of transmission. So, the optimal time of introduction and invasion actually falls on the second period of the solar cycle: not too early, not too late.

As a general rule, look at the period right after Jupiter and Mars form a precise square, for it usually happens two years before the sunspot maximum takes place. Avoid the times when Venus and Mercury are in the lower conjunction, for this often signifies a marked decrease in the effects of the fury of the Sun upon Earth as these planets stay on their way. In the same manner, the times of both full and new Moon may not be the most appropriate as the Moon will dampen solar effects - employ the half-Moon days instead. Notably, the *sacerdotes* of the ancient past could determine the approach and even the character of the solar fury by apt regular observations of atmospheric phenomena such as halos and cloud patterns (as cirrus, cirro-stratus, cirro-cumulus clouds and even the color of the sky can be actually affected by the 11-year cycle phase) or via thorough considerations of behavior of select animals such as mice, rats and birds. There is also an obscure record that one can see more falling meteors and comets (a classical omen of calamity!) around the peak of the solar cycle. Of course, checking the number of actual sunspots and the dynamics of its ongoing change either visually through a darkened glass or by using published astronomical data has no real substitutes.

If, in contrast, you work towards dissipation of what you decry as an inimical influence or trait, two contrary, opposite methods can be pursued. One can be rightfully called 'homoeopathic' and works through the substitution akin to Mesopotamian exorcisms, fighting fire with fire

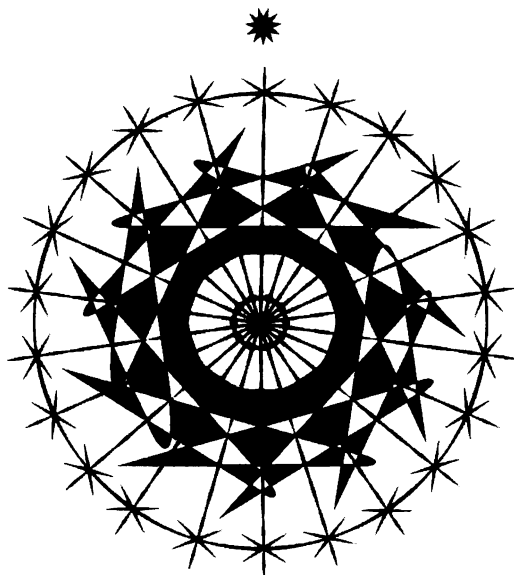
and demon with demon, Pazuzu standing against Lamashtu. In this case, the approach will not differ from the described above, as all one needs to do is the same as one's opponents while overpowering and outperforming them. If, however, one selects the contrary or 'allopathic' way, selecting the first or the fourth period to 'freeze' the adversary's 'virus' is appropriate. A general requirement of effective Plague Magic is to be able to see or otherwise sense the intricate network of connections between its objects, subjects, processes, and events that can be visualized as a complex multifaceted dynamic fractal structure. Once this ability is mastered, you can isolate the opposing 'pathogen' and begin to freeze it away by severing its connections one by one. Such a procedure of icy slice and dice belongs to the realm of *Ars Falcis*, being the attributive manifestation of Namtar, the destiny cutter and reaper who commands five directions of sixty plagues; or to the Nordic Norns, mistresses of fate weaving the odds into the net of time, the mighty Valkyries designating those who have to die. Therefore, our discussion has gradually drifted away from the generalized principles applicable to the more mundane activities (so-called 'viral' marketing, political propaganda and intrigue, etc.) towards the *Ars Magica* proper.

The votaries of the O.H.S. have a strong view that spoon-feeding the recipes of ceremonies and rites even to the Initiate is limiting, counterproductive in a long term, and is likely to carry the potent curse of Lascarius attached. If the ritual structure is provided, it should be viewed as the generic framework example for future individual modification. It is far more effective to supply the symbolic language, analogia, sympathetic correspondences and the underlying principles, so that the practitioner can employ them to build his or her own workings, thus developing magical faculties and catalyzing the ongoing process of architecting the Stone. Thus, instead of prescribing the rites, we strive to provide the system of riddles and keys that should eventually unlock the Crimson Gate. Some of the keys to the Magic of the Plague have been already delineated. One such key is visualization of the all-encompassing chaotic network with its masterful dissection employing the instruments of Thanatos as both

stasis and irreversible transformation, the final choice made and Rubicon crossed. For the purpose of such working, it is acceptable to equate the Black Sun of the Sun and our Sulphur with *Chaos*, and planetary Black Suns and our Mercury with *Mors*. The natural image to be conjured is the granular structure of the solar surface as depicted by numerous photographs of the astronomers, and fluid circular movement of Mercurial drops within the endless void.

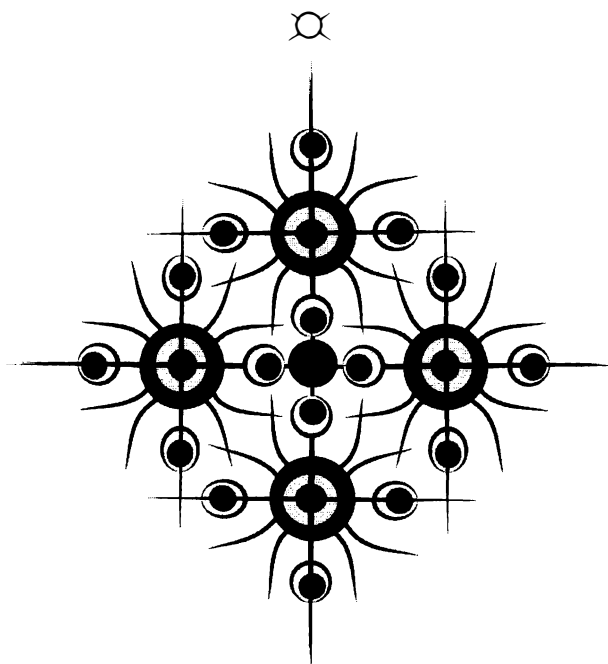
The other key is the perception, correlation, or even totemization of the magician's Self with/as the sweeping swarm, which corresponds to manifesting one's Stone of Fire as the equivalent fiery Projection Powder. A typical Plague-associated imagery of swarming rats, mice, or even Abaddon's locusts or Baal-Zebub's flies can be effectively employed. It is notable that the interchangeable symbolism of mouse and rat has deep mythological roots. The Philistines employed statues of the golden rats in rites designed to guard against the plague. The priests of the temple of Apollo Smintheus ('the mousey' in Greek) in Hamaxitus, not far away from Troy where the plague arrows of Iliad were fired, have bred and nurtured scores of sacred white mice (or rats?) dedicated to this solar god, who was occasionally depicted as standing on a mouse. At the same time, the mouse/rat was considered a chthonic animal, simultaneously associated with thunderstorms. Theophrastus, as well as a few other ancient authors, noted that by observing the behavior of a mouse, its 'dancing' and 'songs,' one can forecast thunderstorms. There are various legends of the mouse being born from the soil when lightning struck the ground or by falling from the sky as a thunderstorm raged. From the Persian Empire and Middle Asian Greek settlements to medieval Europe, the mouse was viewed as prophetic, ominous, and related to death, war, famine, and plague (add thunderstorms and the solar-Apollonic association to this concoction to obtain the whole picture!). In fact, during the Middle Ages and beyond, the mouse or rat was viewed as the agent of the Devil himself, as attested by numerous sources ranging from the 'tooth of rat the way must clear' attributed to Mephistopheles by the genius of Goethe, to St. Joseph assembling a mousetrap to defend himself from the cunning of the Evil One on a 15th century Dutch triptych of an unknown

Flemish master. The framework of this and other relevant plague vector mythology and aesthetics should be vigorously contemplated and digested by the Daimon of the magician's Self.



The next key is the virulent center, astrologically represented as the Black Sun of the Sun or, at a deeper level, as the contrastingly feminine Black Sun of our Galaxy, the central black hole of Nirriti-Durga-Lhamo which indeed demonstrated grand aspectarial significance in the 1340s. The critical part that pertains to the riddle of this and the previous keys is to establish and maintain the effective bidirectional rapport between the pandemic nidus-attractor-systempunkt and its vectors-prominences-shadows materialized, the projector and the regulated projections viewed as One-in-Multiplicity and Multiplicity-in-One, a Mandelbrot Self which is many Selves being simultaneously fluid and crystalline. This, again, can be expressed as the chaotic mechanics and interrelations between the Black Sun of the Sun and its planetary counterparts, if the practitioner finds it handy and fruitful. The demonolatric facet of the key places the main emphasis on the central archdaemon of the 'plague network,' views the locusts as emanations and externalized parts of Abaddon, swarms of infected rodents as the scorching rays of Apollo that can return into Him

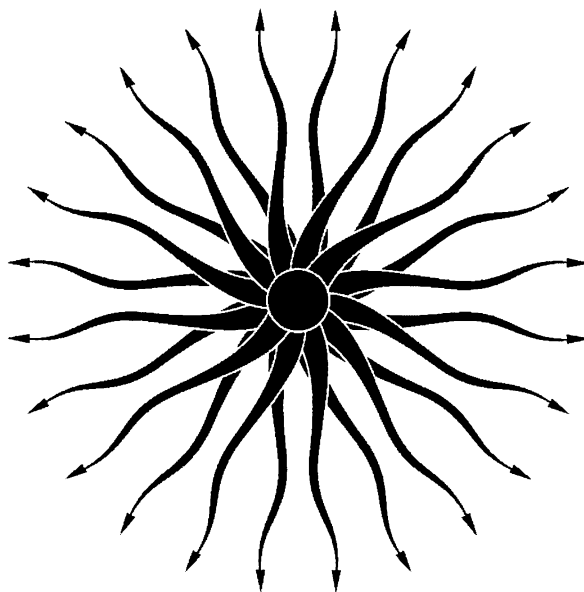
at will. The seven deathly *sabbiti* of Nergal or Erra (and then ‘the seven lightnings’ of Ugaritic Baal) are their slaying, condensed Shadows, potent and autonomous yet inseparable from their casting center, the flies of Baal-Zebub as his numerous vector-shadow-selves united by the common attribute, formula, rhythm, and purpose. This is the daemonic clavis and mythological fountainhead of all intersection and resonance between Magic of the Plague and Magic of the Shadow.



The final key to be revealed in this treatise is the piercing Plague arrow and its naturally selected contagious venom, for no venom is the same and our dark Virus must be effluent, flexible, and adaptable in order to conquer. The Plague arrow connects together the shooting center, its disseminating vehicle-Shadows, and their targets, thus merging into the organic whole Plague-War-Famine-Death with their hapless victims and surroundings, turning them into indispensable, inseparable variables of one sinister equation and chymical Elixir. This link can be allegorically contemplated and expressed in both historical and epidemiological man-

ner as the nature and properties of the unifying axis interconnecting the epoch-cosmos-environment-society-human-rat-flea-germ.

The symbolic visualization of the Black Sun of the Sun showering its deadly Plague arrows is the penetrating image of the coronal emission that can be observed during the ecliptic totality that occurs during the period of sunspot maximum. The corona strikingly alters its intensity and shape during the ~11-year cycle course. If the eclipse occurs at Chizhevsky's period of the minimal excitability, the corona is quiet, pale, symmetric, and concentrates toward lower solar latitudes, that is the emanation seen as horizontal. The influence of such an eclipse will bear the hallmarks of Ice, order, and rising negentropy. In contrast, if the eclipse happens at the peak of the cycle, the emission clearly visible at the time of totality is bright, asymmetric, and forms a distorted Chaosium, pointing its tentacles in all directions along the lines of the solar magnetic field. The influence of such an eclipse carries the qualities of Fire, chaos, and entropy rise, and its image became the true inspiration behind our major sigil of the Plague Magic - the Sun of Apollyon.



Contemplate that the coronal 'arrows' fired during the eclipse bind together the brief but affluent ~11-year periods of solar activity with astrological interpretations of eclipses per se, thus coupling them with the millennium-spanning Saros cycles and bringing another vital characteristic of the first eclipse at the Pole into the Great Game. Such is the arcane æonic significance of the Plague arrow, whose diabolical venom turns circulation of dark funnel-spots on the face of Aten into the solar Sulphur and Salamander and the slow majestic spin of the exelegismos sunwheels into its counterpart of solar Mercury and Remore.

In addition, the practitioner does not have to wait for the specific solar cycle phase to end or to be reached, or even for an eclipse to occur. The tides of fiery solar activity alternate as you are reading these words, leaving their imprints upon earthly warp and weft. With sufficient wisdom they can be tapped into at any moment, advantages harnessed from their rising and falling. The sources of their effect on the individual and collective psyche are numerous and obscure, belonging to the realm of fringe science and lengthy observations ranging from animal behavior to psychiatric wards. Discussing such studies and observations, including those personally conducted by the votaries of the O.H.S. is outside the scope of this tome, however we shall present a brief summary table any astute adept can employ:

**Low Solar Activity
(geomagnetic calm)**

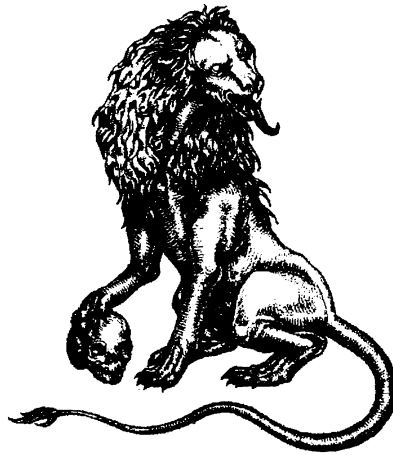
Deep insight
Infolding, insearch, inwardisation
Concentration on the Self
Solitary meditation/rites
Vipassana, zuowang, mushin
Prajna
Nirguna, Darkness, ying
Silence or rhythmic chanting
Stillness
Spontaneous ESP
Clairvoyance, precognition,
telepathy
Dreamwork, strange dreams,
nightmares
Invocation
Stabilization of inner structures
Internally rhythmic, synchronous
Symbiotic possession
Mercury
Internal imbuing

**High Solar Activity
(geomagnetic storm)**

Berserk onslaught, battle trance
Unfolding, expansion, influence
Concentration on the Other
Collective rites, festivities, celebrations
Exaltation, passion, ecstasy, frenzy
Upaya
Saguna, Flame, yang
Noise, loud recitations or music
Kirtan
Poltergeists, apparitions
Forced persuasion, hypnosis
Somnambulism, insomnia, euphoria
Evocation
Stabilization of outer collective
structures
Internally dis-rhythmic, 'everything
goes'
Parasitic or uncontrolled possession
Sulphur, 'impure sulphurosities'
External imbuing

While the data on the current solar activity and its earthly reflections is widely available from public sources, having your own dedicated astronomical and techno-magical equipment is also of a great value when locality and precision are considered. However, training yourself to sense and evaluate the flows of the solar tides, in particular the violent eruptions or long periods of quietude of the Sun, as a peculiar form of astromagic and ESP development is the best.

With this knotted chymical conundrum, we have accomplished our discussion of the Sun, Shadow, and the Plague, even though its exposed keys, principles, theory, and praxis are by no means fully explicated, the rest being left to the experimental ingenium of the journeyman to develop.



rites of the Black Sun



VARIOUS ÆONIC AND PERSONAL WORKS can be achieved and empowered by drawing on the Black Solar current. A few suggestions are presented here, as “the doer alone learneth.” (Nietzsche).

THE CHYMICAL RITE of the Nine Planetary Black Suns

*Our Stone is called the microcosm;
One and Three; Magnesia and Sulphur and Mercury,
all proportioned by Nature herself.*

Ripley’s Philosophical Axioms
found in the ‘Theatrum Chymicum’

In the previous explorations of the Royal Art, we have described how the ignition of the microcosmic Black Flame can be initiated in the process of the Great Work by merging our Mercury and Sulphur, our two Black Suns into the Rebis of Azoth, the fiery Antimony of the sages. However, this Black Flame needs a strong crystalline athanoric vessel to hold it within, thus avoiding self-dissolution; hence, there is a need for the third essential entity: our philosophical Salt, the glorious Magnesia of Ripley. Astrochymically, our Salt is obtained by a delicate step-by-step synthesis and integration of all planetary Black Suns: collectively viewed as local summa daemonium, numbering seven, excluding the Black Sun of Saturn,

corresponding to our Mercury, and the Black Sun of the Sun, corresponding to our Sulphur, but including the Black Moon, our infernal Diana. Our Salt must then be impregnated by our Sulphur and Mercury, so that all three eventually form our Stone of Fire (*Lapis Ignis*), making the initiation complete and the adept mature, prepared to move forward towards the demonic implosion, and triumphant. “Note these things: there are three heads, but one body, one nature and one mineral.” (Khalid, *The Secret of Secrets*). Thus, in all there are nine major demonic entities of the Black Suns (representing the Black Suns of the seven planets, Sun and Moon) participating in the ritualistic Great Work. While such a ceremonial, invocational approach is not specifically attested in the evidence of pre-modern alchemy, the correspondence of internal and external realities is certainly presented in the Emerald Tablet and the Hermetic tradition as a whole. Successfully establishing a resonance with each demonic entity invoked or summoned will allow the development of a corresponding facet of our Stone of Fire, and when all nine demons are summoned and all Nine Gates are open, this precious fiery Stone shall be complete.

In approaching the rite, the operator must select an appropriate sinister pantheon, each demon or dark god representing one of the Black Suns. The most effective pantheon will be the one most precisely embodying the particular ancestry of the practitioner, with its specific forms being determined by the location of the practitioner, aesthetically matching his cultural environment and structurally relating to his geographical one. In some cases, these conditions are likely to produce ultra-traditional, purist pantheonic arrangements; in others, the most obvious case being a practitioner of entirely mixed or unknown ancestry operating in a totally post-modern, post-æonic environment, a total ‘pandaemonium’ might be the result. Still other situations may require the precise arrangement of an idiosyncratic, individual pantheon or pandaemonium, or the selection of a consistent, obscure set of demons relevant to a particular way in-between æonic beliefs.

The style and attitude of invocation should be one of great thoroughness and ceremony. It should be noted that, generally, this operation is suitable to practitioners of the sinister arts competent to produce occult

effects without recourse to ritual. The formal ritual setting is presented both to enhance effects that otherwise might be insufficiently manifest or enduring if executed empty-handed and to, therefore, emphasize the permanent transmutation which engaging this process is likely to effect in the practitioner. Of course, it is also possible for the ritual-bound magician, or even the as-yet unawakened apprentice, to achieve great benefit from performing these operations, but in that case it is all the more important to adhere to the relevant astrological regimen with super-human, unwavering precision.

The fastest routine would be the performance of the invocations when the Moon, our traditional nocturnal messenger, is passing over each of the Black Suns, in which case the whole procedure would be very intense, lasting a single lunar month. Another obvious method would be the performance of the invocations when the Sun's center is aspected with each of the Black Suns, in which case the whole process may take approximately one year.

Successful completion of the lunar operation should illuminate the practitioner with the Gnosis of the Black Sun, connect him or her to the Black Sun's magical current, and empower such further ritual operations as are later described. Successful completion of the solar operation will render the practitioner effectively adept in this Art and able to call on the power of the Black Sun at will.

However, the special mastery of this Art, and the full internalization of its methods as a permanent enhancement to the practitioner's consciousness, is more likely to be achieved by thirteen-fold repetition of the conjuration throughout the successive moons. This, however, will only be realized after also performing the solar version of the operation.

When first performing the operation, the magician may wish to use the natural order of our Black Suns, which corresponds to the actual astronomical positions of these fictive objects on the path away from the Sun itself, the most suitable way for the sinister philosopher or, in contrast, moving towards the center of the vulgar sun – the anti-solar warrior's way. Such planetary orders may also be profitably correlated with the order of the Nine Thresholds previously described.

One consequence of following the specific orders noted, however, is the likelihood of the operation taking longer, even considerably longer, than the lunar month or solar year, since the practitioner will have to skip any conjunctions occurring out of order selected for the whole work of the invocational chymistry.

Another aspect of cosmological interpretation the magician may wish to consider, particularly if he or she makes use of any form of otherworld exploration or projection, is the correlation of the Thresholds to particular otherworldly realms. In the example of the Nine Worlds of Yggdrasil, for example, the following order corresponding to the Thresholds might make sense: Midgard, Hel, Jotunheim, Svartalfheim, Niflheim, Muspelheim, Ljosalfheim, Vanaheim, Asgard. The practitioner begins in Midgard as it is central, but then immediately falls to Hel as the most inertial world, then progressively rising to exalted Asgard, with the two worlds of extremes (of cold and heat respectively) placed at the center, signifying the primordial *Ginnungagap* out of which the original frost-giant and all the worlds emerged as the abyssal in-between of this arrangement. The magician thus gathers power and momentum in rising from Hel and ultimately breaks through the frigidity of Niflheim, leaping across the gap and then catapulting to Asgard with the primal energy of Muspelheim beneath and behind him.

Continuing the analogy, others might choose to attribute the Nine Portals of Midgard to the Thresholds but ascribe the 'Nine Gates of Hell' either to the Infernal Gates or the Gates of Radiant Darkness. Those latter might also be attributed to other mythic sub-realms or alternate conceptions of the original realms used: thus Mannheim (as the world of men) correlating to Midgard, Naastrand (a place of tormented dead) to Hel, Utgard (as an obscure 'outworld') to Jotunheim, Dokkalfheim (referring to the alternate conception of dwellers below as 'dark elves' or 'black elves' rather than 'dwarves') in Svartalfheim, Niflhel to Niflheim (referring to traditions of Hel itself containing nine worlds but itself being situated in Niflheim), Gimli (associated with Surt and Ragnarök) to Muspelheim, heavenly realms of refuge and endless life such as Andlang and Vidblain to Ljosalfheim, Folkvang to Vanaheim, and Valhalla to Asgard.

Some might prefer to attribute such realms to the Black Suns, leaving the originally mentioned, more general Otherworlds to the planets themselves. If this is done, the order of attributions might vary considerably between that used in these infernal conjurations and general practice. In a normal planetary order, for example, Ljosalfheim and its Mercurial, Hermetic connotations might be associated with Emerald and the Gate of Dawn, whilst Amber, the stone of Freya, and the sorcerous Threshold of Twilight, would be attributed to Folkvang, Freya's hall, and Vanaheim.

Of course, once the Black Sun of the Sun is achieved, the practitioner who moved towards this Black Heart may wish to perform further operations in the opposite direction, ascending up out of the sun as a self-immolate black phoenix and ultimately attaining the trans-Neptunian spheres. In spirit, this is similar to the twofold spiralling movement Julius Evola has attributed to Macrobius (Evola, *The Hermetic Tradition*, Chapter 44, The Planetary Hierarchy), even though the original "Commentarium in somnium Scipionis" holds no precise mentioning of such a crooked path. Those who find this series of workings sufficiently useful to repeat in greater or more complex oscillations may also wish, in later repetitions, to make use of a standard planetary order and conjunctions of these planets with the Black Sun of the Sun, especially once having themselves achieved the casimi.

Practitioners as yet uninitiated into infernal arts may also wish to introduce themselves to the ninefold system by first journeying into and through the Earth and its infernal core, passing through the Nine Doors of Hell. In this case, the operation could correspond to an alchemical slaying and refinement of the planetary metals and/or the seeking of the hidden Stone or hidden jewels in the interior parts of the earth. One order and series of correspondences suggested for this operation would be as follows, continuing the example of the use of the Nine Worlds more obscurely, as each is correlated with one of the Gates, which are themselves also correlated with a planet based on their attributes and an order ranging from the infernal 'solar' fires at the core of the earth to their furthest 'plutonian' satellite, the moon, which ordinarily presides over the nocturnal aspects of the terrestrial world.

Midgard	Reflection	(Moon) The closest body to the Earth and its satellite; significant to the Earth's nocturnal phase but also the edge of the sublunary aires whose 'sun' is the Earth's core. In such an analogy, the aires or æthyrs would fill the role of an 'abyss' of which the Moon is at the outer rim, in a role similar to the 'demoted' planet, Pluto
Niflheim	Instinct	(Neptune) Traditionally presiding over unconscious, subconscious, and intuitive realms
Asgard	Ingenuity	(Uranus) Associated with the 'Uranian' aspects of the Æsir such as their magical sovereignty, or Odin's correlated to more archaic Varuna
Svartalfheim	Doubt	(Saturn) Relating to the demiurgical craftsman-like functions of the Svartalfar
Ljosalfheim	Synthesis	(Jupiter) As generically celestial and heavenly
Jotunheim	Transgression	(Mars) As presiding over war and conflict
Vanaheim	Deviance	(Venus) Natural desire

Muspelheim	Analysis	(Mercury)
		As closest to the solar fires, given to 'analysis' and also as in accord not only with Odin but also with the trickster Loki, among the 'sons of Muspel'

Hel	Clarity	(Sol)
		Signifying the infernal fires and the underworld sun, perhaps even the 'dark sun' such as venerated in the originally shamanic cults of Apollo which inspired pre-Socratic figures such as Parmenides

On the return journey, the infernalist arises from the Earth's core bearing its baleful treasure, the Fallen Jewel, gleaming with verdant flame.

A related operation relevant to the gnosis of the personal shade and the shadow-form of the familiar could be profitably performed by a practitioner at some specific stage in the Great Work, selected based on currently prevailing personal circumstances and conditions, whether astrochymically indicated or discerned through the relationship of the operator's individual magical endeavors and the overall shape of his work. In contrast to the infernal descent into the Earth, it involves the outward projection of the form of shade into alignment with the Black Sun of the Earth. The profane would regard this as an exile into darkness, in the same way that the infernal descent is misapprehended as resulting in confinement in the Tartarean prison, and the transcendentalist Gnostic would perceive it as a further entanglement in the fetters of hyle. By contrast, while the nihilistic mystic would understand it as an absorption in the primordial black, the infernal astrochymist will instead apprehend its significance as an initiatory access to the direct gnosis of the Dark Radiance. This 'lesser alchemical marriage' endows the practitioner with the power to manifest the shadow-form of the familiar and commune with it. Its diverse uses would include sorcerous tutelage (perhaps useful in cases of preparation for Opus Minor should the sinister magician lack an embodied tutor), initiation into specific aspects of a particular

daimonology (relevant to cosmological transitions, particularly those occurring within the Opus Magnum which might otherwise disrupt it), and understanding of the sinister, adversarial forms of various magical systems which the infernalist may wish to assimilate and integrate into his own operations.

Such an operation should begin from Midgard and be understood as a projection of the shadow into the 'outer' Hell whose dark light shines from the Black Sun of Earth. The example order suggested here shifts the order of the Gates and places the Earth in the 'Plutonian' role as an innermost extreme, with transgression into 'Hel' as an infernal *ascent*.

Midgard	Deviance	(Earth)
Niflheim	Instinct	(Neptune)
Asgard	Ingenuity	(Uranos)
Svartalfheim	Clarity	(Saturn)
Ljosalfheim	Reflection	(Jupiter)
Jotunheim	Analysis	(Mars)
Vanaheim	Doubt	(Venus)
Muspelheim	Synthesis	(Mercury)
Hel	Transgression	(Black Sun of Earth)

As an initiatory process, this may also be useful to those who are not only uninitiated into the infernal arts but who also lack any experience with realms other than the terrestrial. Such an operation would also, however, necessitate a *return* to the terrestrial in order to accomplish the infernal descent before beginning even the Opus Minor.

For more experienced practitioners, an experience of the projection of the 'radiant shadow' *out* of the Black Sun of Earth might follow a similar initiatory course and endow the operator with the ability to manifest

the shade with increasingly literal power. Such a tangent may be worthwhile during some period in which other operations of the Great Work are delayed due to the need to await the appropriate celestial aspects. Or, it may be an appropriate preparation for those experienced in infernalism, but who are as yet unacquainted with the astrochymical arts necessary to commence either the preliminary operations described in this section or begin the Opus Minor.

Projection of the radiant shadow out of the Black Sun of Earth could be accomplished as follows, using the same related application of a journey through the Nine Worlds but in this case without the planetary associations, and proceeding in a more traditional order through the lower realms, then from the world of giants to the world of the gods, and then back to the human realm:

Hel	Transgression	(Black Sun of the Earth)
Niflheim	Instinct	
Svartalfheim	Clarity	
Muspelheim	Synthesis	
Jotunheim	Analysis	
Asgard	Ingenuity	
Ljosalfheim	Reflection	
Vanaheim	Doubt	
Midgard	Deviance	(Earth)

While beyond the scope of this work, similar sinister astrochymical operations might profitably make use of these types of cosmological correlations even beyond the context of the Black Suns. For example, those who have yet to complete their Opus Minor and achieve the sphere of the Moon might ascend into Hell from Midgard through empyreal, sub-lunary

versions of the Infernal Gates. This order also suggests an ascent into Darkness, but here associated with the Gate of Reflection to signify the Moon. This ascent follows the pattern implied above, but in complimentary reversal. This subjective arrangement within a personal application of traditional material demonstrates a technique of applied cosmology. Variant intentions and operations are expressed through repetitions and subtle rearrangements of the correspondences and components of the relevant cosmological system in an internally consistent but abstracted fashion:

Midgard	Synthesis
Vanaheim	Doubt
Ljosalfheim	Analysis
Asgard	Clarity
Jotunheim	Deviance
Muspelheim	Ingenuity
Svartalfheim	Transgression
Niflheim	Instinct
Hel	Reflection

Those who seek to gain power and momentum for their Magnum Opus by reaching beyond the local system must pass beyond the controlling spheres of the Sun entirely and quit the heliosphere, journeying in the traditional planetary order from the Moon past the Sun, and ultimately past Neptune. In the system presented here, this Quest probably corresponds to:

Midgard	Reflection	(Moon)
Vanaheim	Doubt	(Venus)
Ljosalfheim	Analysis	(Mercury)
Muspelheim	Synthesis	(Sol)
Jotunheim	Instinct	(Mars)
Svartalfheim	Svartalfheim	(Jupiter)
Niflheim	Transgression	(Saturn)
Asgard	Clarity	(Uranus)
Hel	Deviance	(Neptune)

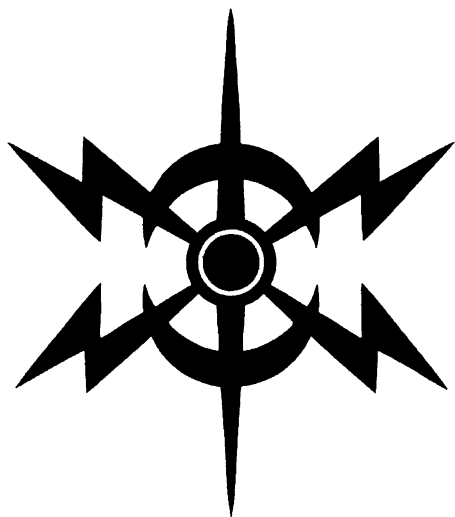
However, without actually engaging in the operation of slaying the vulgar sun, reducing the gold of the profane to ashes and achieving the black throne of casimi, the operator will lack the Flame within the Stone and perish in the outer voids, should he attempt to achieve the trans-plutonian realms without sufficient preparation. This does not mean that achieving Neptune itself prior to the inscent into the Black Sun is without merit, however – the advantages of having familiarity with practical magical operations before attempting the demonic inscension proper have already been described. It should be obvious, however, why the order of Black Suns from Neptune to Sol should never be used with the standard planets. Rather, an operator who achieves Neptune before casimi should still begin the black inscension with the Moon.

Aside from orders of operation involving exscent into the vulgar sun, which would constitute an ‘anti-opus,’ any pattern of correlations and correspondences or combination of such patterns is possible and will achieve some effect. The system as a whole will be far more effective and functional either when used only for specific operations or when used comprehensively once a complete self-initiation through all twenty-seven mysteries has been achieved. (An effective and swift means of internalizing

the twenty-seven mysteries as personal arcana would be to correlate them with some symbolic set and invoke them as incisions of Dark Radiance into the Self, each in succession through the 27 days of the aforementioned solar cycle. This rite cannot be considered equivalent even to the minor Opus but if properly performed without interruption, would sufficiently acquaint any practitioner with the arcane method in order to begin the preparations for Opus Minor.) It might also be useful to conceive of the Infernal Gates and Gates of Dark Radiance as representing the different qualities of the same Threshold when crossed in different directions, the latter signifying the function of the Threshold as the operator approaches a source of Black Light and the former when the operator either returns from it, or draws away from it (such as an 'ascent to Hell' when Hell is conceived as an upper world such as Gurdjieff's moon, or envisioned as the outer darkness).

Finally, a comment on the significance of the inner Great Work for seemingly unrelated magical practices: from our perspective the question should be whether such practices can actually exist, as it is hard to recall an operation that did not involve the projection of the adept's Self in this or that peculiar manner. There is nothing novel about this: in the Orient, *siddhis* were always considered to be nothing but desirable side effects of the Yogin's individual progress and testing ground of the Atman-Stone's abilities: "*yatha lohe tatha dehe*" - 'as in metal, so in the body' of Tantric alchemy. The original Italian title of the famous work of the UR Group is *Introduzione alla Magia quale scienza dell'Io* - literally, 'Introduction to Magic as a Science of the 'I.' The more crystallized, fractalized, synchronized, dignified, and ignified is the practitioner's daimonic Self, the greater is the change in the environment that it can induce, by means magical and otherwise. To turn one's surroundings into gold, meaning something desirable, beneficial, and pleasant for the magician and associates - an immanent expression of the personal Will - one must possess the Stone, or - better said, one must *be* the Stone. In contrast, no essence - no remarkable results. This applies not only to the active projection of the magician's passion and will but also to the passive mediumistic perception

as well: to gain anything of value from the acausal, 'ultramundane' or 'submundane' sources, the practitioner needs a finely attuned organ of perception, absorption, and assimilation - the skills mainly learnt in albedo. The 'Io' works both ways as the transceiver of wisdom, knowledge, power, and influence. Magical operations also apply in both directions: the external triggered by an inner impulse can then be internalized, macrocosmic changes serving the perfection of the microcosm. The appropriately selected processes and entities the practitioner willingly summons and sparks can resonate with the corresponding facets of the crystalline Self, delineating and sharpening them, and even inducing profound intrinsic transfigurations. For the sagacious and astute Opus Magnum and Opus Magicum are inseparable: they have become the one.



RUNE-RITE OF THE TWELVE RAYS

Standing in the Center of the World and facing the North, the magician conceives himself as a pillar of black ice formed around a hollow adamant tube through which Black Fire surges up from the Black Sun at the core of the Earth. A spherical replica of this Sun burns at his Feet, the world set ablaze, immolated in the fires of a dying æon, a world strewn with ash. Out of the ash emerges a vast field of prismatic color, shimmering with Shining Darkness like the Northern Lights, spilling out to the edges of an infinite Bright Darkness surrounding the magician, populated with black stars. His whole field of perception is suffused with Radiant Darkness, for he is a Black Sun at the center of an infinitely greater Black Sun. Counterclockwise on his own axis, he rotates uttering with vibratory power the *galdr* of the twenty-four runes of the Elder Futhark, beginning with the First and Last which together signify the Poles of Ipseity, and continuing with the second, and second-to-last signifying the Poles of Volition, and so forth, attuning his awareness to the color of each ray in turn and sending his fetch forth along its Crooked Path out to the edges of chaos. Having completed this, he turns then the other way. Having propelled himself beyond even the self-sovereignty of the singular world-sovereign, he plunges with the valkyries into the core, descending from Asgard with Baldr into Hel, accompanied by the screaming shades of Loki and Surt, there to seize the very Source of all Black Fire: the Black Light of the point, the Grail of Valhalla. From thence, inscending and excending as he wills through the Nine Doors and Nine Gates, across all Nine Thresholds, he achieves sovereignty of his own cosmos.

He has become the Thirteenth, the King of the Twelve:
the Sole and Unique One.

ALIGNMENT TO THE ÆON

The following simple rites are designed to attune the magician to the magical currents of the planetary Black Suns, feeding them as they lend the magician their momentum in the empowerment of the Work.

Dedication and Consecration of the Dagger

The magician should acquire, preferably by fortuitous means or as a gift from an initiator or authority invested with tradition, a dagger symbolic of the particular combinations of his or her own cultural heritage, present locale of working, and favourite paradigm or paradigms. The dagger will therefore not need to be purified but should be kept sheathed until its dedication.

At an auspicious time, preferably either during a total eclipse of the sun or during a conjunction of the Black Sun of Mars with the Black Sun of the Sun, and best of all when Mars or the Black Sun of Mars is conjunct with a total or annular eclipse, the magician, clothed in black or nothing, takes the dagger, unsheathed for the first time since receiving it, in the left hand, holding it against the heart, raises the right hand toward the celestial object and declares:

*Let this blade in its moment of rebirth be as my soul,
naked before the absolute Opposer.*

*As I pledge my troth unto the Black Sun, so may its metal be
bound to and nourished by the blood of my heart,
purified and enduring all trial.*

Here the magician lightly or symbolically cuts a sun-wheel into the chest over the heart.

*As my blood flows out now to feed the Black Sun, so may the
Black Sun feed me its light: honor to the honorable.*

*As my blood now falls to nourish the soil, so may the infernal sun
nourish me: duty to the dutiful.*

*As I now taste my own blood (the magician does so now)
so may I remain true to myself and to those and that which I love:
loyalty to the loyal.*

*As this blade drinks of my blood, self-drawn from my now
self-slain betrayer within, so may it likewise feast on the life and
souls of the dishonorable, the disloyal, and the decadent:
death to the worthless.*

*As I conquer my own weakness, I salute myself who has
overcome myself: Hail victory!*

For the greatest benefit, the magician should hold vigil at least throughout the totality of the relevant ecliptic event and for long enough thereafter to receive some insight into the nature of this oath and its consequences. The magician may also wish to hold a preparatory vigil beforehand and fast for twenty-four hours preceding the dedication.

The dagger, now particularly consecrated to the martial purposes of the Black Sun, remains potent both as a talisman of self-overcoming and a weapon of war against the magician's enemies.

Similar rites may be performed after the magician's own ingenuity for other weapons and tools and correlated to the relevant conjunctions of the planets or their planetary Black Suns. Suggested examples include:

- **The ring**, to be set with a black star sapphire and consecrated during the annular eclipse, may be particularly useful for the swearing of oaths and the binding of others to their oaths. Taking a false oath on the ring does not necessarily deprive it of its power, if the magician's personal

honor (or ambition, depending on his or her particular ethical structure) requires such deceit, but breaking a resolution to oneself or being bound by the ring against one's interests, certainly does. The ring may also be enchanted with other powers, particularly fascination, domination, and various forms of instinctual arcane insight.

- **A silver mirror and a black mirror** for the Moon, the former associated to the correlation of the Moon with the Black Sun of the Sun and the latter to the Black Moon with the Black Sun; also a chalice, particularly suitable for consecration during a total eclipse.
- **The vial of medicines**, blessed when Neptune is correlated to the Black Sun of the Sun, or poisons, toxins, or venoms, when the Black Sun of Neptune is similarly conjunct.
- **The robe**, which should be black and sewn both with silver stellar sigils and invisible black ones signifying the various fixed stars and objects to which the magician aims to attune, dedicated to its purpose when the Black Sun of Uranus is correlated to the Black Sun of the Sun, and worn for the first time when Uranus is correlated with the Black Sun of the Sun.
- **Magical timepieces of various types** should be enchanted when Saturn correlates with the Black Sun of the Sun, and bone fetishes, particularly the rosary, when Saturn is correlated with the annular eclipse. When Saturn is correlated to the total eclipse, the magician might consecrate the skull. The Black Sun of Saturn correlated with the total eclipse might be used to empower the 'black crystal,' or a similar medallion or talisman relevant to the anchoring of the personal magical identity or occult bodies. The Black Sun of Saturn correlated with the annular eclipse could be associated with a plate or mandala describing, defining, supporting, and defending the magician's personal identity. These, respectively, function as the Mercury and Ouroboros of the Philosophers.

- For Jupiter, the magician can select a **symbol of power** and authority. This might be the wand, for the magical realm, or the scepter or its equivalent for the political world. In the modern context this might take many forms. Similarly, various careers and professions will also have their equivalents. The magician might have a whole series of these things depending on how diverse his occupations. Those chiefly concerning power in the mundane or profane realms are empowered by Jupiter when correlated with the Black Sun of the Sun; occult and esoteric wands or scepters should be similarly empowered by the Black Sun of Jupiter. The consecration of the crown, signifying transmission of the equivalent of monarchical or imperial authority, should take place when Jupiter is correlated with a total or annular eclipse, while religious or sacral headpieces (mitres, caps, laurels, etc.) should be associated with the Black Sun of Jupiter when correlated with the eclipse, preferably a total eclipse for institutional religious honors and an annular eclipse for decorations representing personal heroic or mystical achievements.

- **The ‘black quill’** to be used in the inscription of magical scrolls, talismans, and so forth, should be correlated to the Black Sun of Mercury, while the ‘stylus’ (personal pen, or the like, used in writing or signing important documents) might be correlated to Mercury itself. In practice, however, since the Black Sun of Mercury is quite frequently conjunct with the Black Sun of the Sun, the rarer conjunction of Mercury might be preferred. Scrolls and books themselves might also be similarly empowered, particularly when other aspects relevant to their contents or topics are particularly favorable.

- For Venus, **cosmetics and perfumes**, as well as ritual and carnival masks, can be enchanted and dedicated, while the Black Sun of Venus might aptly concern magical disguises, false papers, and so forth. Like the Black Sun of Mercury, the Black Sun of Venus is often conjunct with the Sun, so all of these tools might best be consecrated when Venus itself is conjunct with the Black Sun of the Sun.

- **The black lamp** may come in two forms, that which sheds Black Light in the technical sense and that which produces a Black Flame or its equivalent. The first is best charged during a total eclipse; the second, during an annular one. These being rare events, however, the magician can also ignite the Lamp during the correlation of the Black Sun of Saturn with the Black Sun of the Sun.

- A particularly special tool, **the magical staff**, signifying the caduceus as well as the crozier of spiritual authority, might be consecrated when Jupiter and Mercury are correlated with the Black Sun of the Sun. The Blackthorne staff or a symbol of malefic or infernal religious office might best be dedicated to its purpose when the Black Sun of Jupiter and Mercury itself are correlated with the Black Sun of the Sun, and the nidstang as a staff of cursing to destruction empowered during the former conjunction with a total eclipse, and as a staff of subjugation or shaming, during the annular eclipse.

- Similarly, **the sword**, to be dedicated specifically to the defeat of enemies in war, might be ensorcelled at the correlation of Mars and Jupiter with the Black Sun of the Sun; the executioner's blade corresponding to the Black Sun of Mars and Jupiter itself (which when correlated to the total eclipse might correspond to weapons of intimidation and when conjunct with an annular eclipse might coincide with tools of ideological or propagandistic significance); the bladed staff or axe, associated with the subjugation of enemies, corresponds with correlations of the Black Sun of Mars and the Black Sun of Jupiter. The spear, concerned with the total destruction of opposing forces, should be consecrated during a correlation of both the Black Sun of Mars and the Black Sun of Jupiter with an annular eclipse; a total eclipse should be used when the spear has the æonic function of being dedicated to the sacrifice or annihilation of counter-æonic influences.

If these more complex distinctions are to be used, the magician might also wish to have multiple daggers, such as one for combat and one for

sacrifice. If this is the case, the correspondence of the daggers are as follows:

The dagger of blood-letting	Mars correlated to the Black Sun of the Sun
The dagger of dueling	the Black Sun of Mars correlated to the Black Sun of the Sun
The dagger of self-defense or protection	the Black Sun of Mars correlated to the annular eclipse
The dagger of the sacrifice	the Black Sun of Mars correlated to total eclipse

The magician must always maintain the personal dagger as distinct from these weapons, however, as that dagger is a signifier of the personal honor.

Finally, other blades of relevance may be the scythe, to be used in æonic purification, and consecrated when the Black Sun of Mars and the Black Sun of Saturn correlate to the Black Sun of the Sun. Tools used in rites, curses, and blessings of magically induced spontaneous abortion, as well as amulets of protection against conception, should be similarly consecrated but to Mars and the Black Sun of Saturn. The black sickle should be consecrated to the Black Sun of Mars and the Black Sun of Saturn when they correlate with the Moon and used to harvest baneful herbs, and the white sickle for helpful herbs, when these two Black Suns conjunct the Moon. Should any of these tools, or other tools not so specifically considered, be consecrated during an eclipse, this should be due to the specific aspects surrounding it or its relevance to the natal chart of the beneficiary of that very specially consecrated tool. Skill in sinister astrology will be essential for any such more complex calculations, and the magician primarily concerned with self-initiation and personal transmutation is advised to avoid straying too far into these minutiae without a particular reason.

Opening an Acausal Nexion

Any point of power, be it a location, a space, an object, an organization, a concept, or even a person's self, can, with the proper techniques, be opened to acausal influences which will then manifest synchronistically through and around this point, realigning it to the Black Sun's current – and equally importantly, changing its relationship to its environment so that it functions as a central Black Sun.

Methods of accomplishing this vary widely in time and complexity. Even the simplest methods may work with sufficient intensity and ecstasy, but complex, more cunning methods create a deeper, lasting, and even self-maintaining effect. Thus, in some cases, a nexion might be opened through a particular point without actually being established there beyond the course of the working. Nevertheless, this permanent establishment is what the æonist seeks.

The most basic parameters of such a rite involve ritually enacting an æonic pattern relevant to the point in question in such a way that it, with respect to the ritual, 'becomes' the Black Sun. Generally, but not always, this may involve the adaptation of some mythic pattern or formula relevant to the psychohistory of the point. If this psychohistory is somehow distorted by counter-initiatory factors, the ritual should address this by means of inversion and the conjuration of the Opposite, making their correction part of the mythic drama. Conversely, if the relevant psycho-historical patterns are present but forgotten, repressed, or buried, the ritual aims to awaken and unearth them. In some cases, the point will not have previous æonic associations, and new forms can be created. These will still need to be relevant to the surrounding contexts and may be based on previous ones, in the sense of generating a new phase of an already progressive sinister solar cycle. Likewise, the symbolism of the rite may also entail progression-through-return, in the fashion described in the passages on the eternal return. In such cases, workings performed during solar eclipses belonging to the more mature Saros series would be the most effective.

In the case of a magician endeavoring to establish the Self as a nexion, or establish a nexion within the Self, such as in the case of permanent self-daimonization or the internalization of a Daimon, the ritual can profitably be repeated every night for a year or timed to correspond to relevant celestial phenomena. The rite of demonic invocation presented in this grimoire is one example of such a rite but has more to do with self-initiation than the specific purpose implied here, which is self-transformation or augmentation into a distinct channel of inspired æonic power.

Common to all such rites will be the intense visualization, almost to the point of visible sight, of the Fivefold Unmanifest as the emanations of the Black Sun. Also common to all such rites is the lack of any form of closing or banishing ritual. It is best if the rite does not even officially end but just be allowed to draw to a close.

In cases wherein the nexion is being consecrated or created to a specific purpose, it is important that it be keyed to a specific sigil, designed in accordance with whatever tradition or paradigm is being used. It is important that all of these elements remain consistent in order to avoid loss of power resulting from incoherence of imagery, but this is not to say that syncretism is problematic if properly and tastefully executed.

It is also important that profane activities not be avoided in connection with the nexion, but that all interactions with or around it, no matter how mundane, be permeated with the constant, semi-conscious awareness of its sacrality.

Dedication of the Magician

Let the magician remain silent for a week, fasting for three days and remaining sleepless for one day and night in preparation for the ritual.

The magician strikes out at sunset on foot from his or her central place of power, having either previously determined a specific site of acausal or æonic power within walking distance of this central place or having determined to seek one out either through psychogeographic intuition, astrolocality, or other divinatory means. This divination might

be executed either at the beginning of the rite before departure, or variously during the Quest, and may take any form with which the magician is versed.

The magician must reach or discover a suitable termination by true midnight when the corpse of the Sun is ready or the rite is void. In a more astrologically specific version of the rite, it can be performed to coincide with the conjunction of the Black Sun of Saturn with the Black Sun of the Sun, thus occurring around the Winter Solstice. Alternatively, the rite could accompany a nocturnal subterranean eclipse.

Throughout either the journey to, or search for, the suitable location, the magician mentally repeats either a mantra of his or her own devising, designed to reinforce his or her attunement to the Black Sun's current, or this saying presented as an example: "*Sunur saga santur too, Sintyr pari fuir sprueh, Wiligoti haga tharn, Halga fuir santur too.*"

Upon reaching the destination, the magician stands at the center facing North and gazing downward, reaching with the will into the core of the earth to touch the Black Flame within the buried Sun, and recites the mantra aloud nine times: each in-breath draws up the Black Light and pours it out around to totally pervade the whole surrounding sphere completely encircling the area within visible sight; visualized as within a series of spheres large enough to proportionally create a spherical twelve-rayed Black Sun. The magician may also wish to perform the Rune-Rite of Twelve Rays, but only if the site will be regularly used for runic workings. Otherwise, the magician should have either previously prepared a rite specifically relevant to the patterns of the site, or compose one immediately upon finishing the mantra, and perform it spontaneously.

The magician then completely empties the mind and lies down on the ground at the center of the site, gazing up at the sky. The task is then to lay awake throughout the rest of the night without moving or sleeping, reviewing one's life to date, endeavoring to discern the critical moments of self-initiation, what led to them, and how the magician wishes to proceed with the rest of her or his life. Many unexpected insights might arise, as well as the sense that an illumination so profound has been achieved that the rite should be terminated early and the insight written

down. This delusion must be resisted. The magician should know that failure to perform the rite completely and properly the first time, once lying down in the consecrated area, nullifies any further attempts. When the dawn breaks, the magician should immediately get up and proceed back to a personal place of power or safety and, upon arrival, immediately write down any important insights. Similarly, artistic inspirations should be executed as rapidly as possible. It is of utmost importance that the magician be prepared to ignore or fend off any external distractions which might arise on the way back home, using the same conviction applied to fend off internal distractions during the night. However, failure to reach home does not negate the value of the rite or defile further attempts, except to the extent that insights not written down will be weakened.

It will also be useful if the first words the magician speaks after the rite are considered words of inspiration, declaring the will for the future of the Work, a statement of what is desired to be achieved by the sinister alchemies of self-transformation.

A magician who successfully performs this ritual or its equivalent will have a great reserve of confidence and strength to rely upon in further tests of internal strength and valor. The magician is also advised to perform the rite again at an auspicious time, but face downwards and purposefully allow sleep, seeking acausal insights from the otherworld. This auspicious time may be either a relevant astrological conjunction or a time of desperate crisis, self-doubt, or despair.

The magician may also find that this location, even if it does not prove to be a favourite site of regular work, is an ideal location for meeting with strangers or conducting works not wished to be directly connected with the home.

Invocation of the Black Sun as Opposer

In some cases, particularly when dealing with enemies or institutions that serve an essential function of opposition to the aeonic purpose but have become exceptionally vexing, yet significant, to the magician, it may be necessary for the magician to actively invoke the role of the

'enemy object's' Black Sun, becoming its esoteric nemesis. A rite of this nature requires the magician to have studied the occult symbolism relevant to this enemy in sufficient depth to design a ritual formula in which its qualities can be invoked in the inverse and then all 'fed' into the magician's own Black Flame. Thus, if the enemy is, for example, a monotheistic bureaucrat, the magician invokes demonic forces relevant to plurality and organizational discord and then consumes those forces, fueling his own Self by identifying with them only long enough to eat them and use them to ignite in himself a particular internal fire which will constantly eat away at this inverse aspect of the enemy. This will tend to have the effect of making the enemy even more unbalanced and one-sided, while simultaneously both empowering the magician in general and also acting against the enemy when necessary. In some cases, however, this will remove interpersonal opposition and allow the enemy to get on with their much happier career of destroying themselves. The ritual may also cause the interesting effect of drawing the enemy toward the magician, or fascinating them as they are inexorably drawn by self-destructive perversity to embrace their own otherness outside themselves.

INCARNATION OF THE PLAGUE-DEMON

The following rite of eleven steps can be performed over the eleven years of the sunspot cycle, or for an effect occurring on a more personal scale, according to some intervals timed to the specific will of the adept.

First, the operator isolates the 'I' as an extruding influence of Ice, conceiving of it as more frigid than the vulgar sun is calid, striking out with it into the face of the vulgar sun in act of deicidal defiance, liberating (and attempting to channel and be empowered by) the black point of casimi within. This can be performed as a daily practice or meditation, or even maintained as a constant, semi-conscious condition of intent, akin to a black mysticism of antinomian quality. The operator might wish to maintain a condition of detachment from affairs that would require immersion in vulgarity, if the overall intention of the rite is to incarnate

some novel 'plague' in demonic form. In contrast, if the aim is to conjure a demon of opposition to counter some already-present pestilence, he might instead engage in constant antinomian opposition and provocation.

The second phase draws upon the black power of casimi to conjure the 'seed of fire' which will be empowered and ripened by the Black Flame within, eventually combining with it to allow the essence of the demon to permeate the acausal nexion being opened within the adept. This part of the operation must be performed in absolute secrecy. Not only should the nature and identity of the demon be kept secret, no one should know that the adept is performing this type of operation. It might be necessary to pretend to be doing other operations, should the adept be under observation by enemies or even colleagues.

Third, the adept attempts to evoke this power outwardly *within the Sun*, projecting the form of the ripening demon-seed into the casimi in order that it be further nourished and exalted. It may be particularly useful to subvert devotional or even seemingly religious practices of solar adoration for this purpose.

The fourth step requires the adept to repeatedly transvoke the form of the demon in the course of the projection of the personal shade at various places of power chosen as locations in which to open physical nexions. From these sites, the plague will begin to manifest at the appropriate time. The better these places have been ritually prepared, and the more carefully they are chosen, the more chance there is that the plague in question will flourish and spread.

In the fifth step, the adept evokes numerous forms of the Plague-Demon at these various sites and other secondary sites connected to them. This phase should correspond to the heightening of sunspot activity, should the rite be performed in coincidence with the eleven-year cycle.

The sixth step focuses the adept's whole will on drawing out a physical manifestation of the Plague-Demon from its now fully erupted shell in the casimi. Rites of sacrifice and acausal conjuration are fully appropriate, as is creating a specific home or host for the entity, presumably at the central site or the site closest to the adept's usual residence.

The seventh step is the apparent climax of the rite, in which the



adept deliberately and fully invokes the Plague-Demon, endeavoring to fully embody it as completely as possible. This is maintained throughout the seventh phase and the eighth phase.

While the seventh phase is one of self-focus and should involve a continuous ipseic obsession with the demonic identity, the eighth phase involves turning the adept's attention outward, extroverting the consciousness of the demon as widely and diversely as possible. The adept should aim to interact with as various a group of potential vectors as possible, leaving out no social group, class, or institution.

Once the eighth phase is complete, the adept devotes all the magical conjurations of the ninth phase to long-term aims, either attempting to program the viral memes to foster such extended intentions or to re-manifest themselves in some forthcoming cycle. This phase will require frequent bouts of uninterrupted concentration but probably cannot be properly performed in isolation, making it unusually difficult.

By the tenth phase, the adept may notice that the whole operation has become a strain on attention and resources, and magically draining. Distributing magical consciousness pervasively through the plague-servitors themselves, the adept feeds upon as much of the infected population as possible, replenishing lost essence and purposely devouring the scattered remains of hosts in order to burn out those who might pass on some kind of 'immunity' that would weaken the adept's intentions in the next cycle, and also to ensure that the *best* hosts (being those who are sympathetic to the instructions and intentions of the plague) survive more easily due to the lack of competition.

In the final step, the adept goes into 'hermetic' isolation as fully as possible, for whatever length of time corresponds to each of the previous phases, and processes all the power and insight gained from the ritual. Should the adept then wish to immediately repeat the rite, the first step will involve identification with the black point of casimi, in defiance of the phase of Ice.

DONNING THE MASK OF THE RED DEATH

This Allegory of the Red Death is particularly appropriate to a rite useful to practice against an arcane adversary who has been successful in fortifying against the onslaught of the adept's magical pestilence. While the most potent application of the rite requires the adept's personal engagement, it should also be possible to convey the intention through another - better if the agent is willing and witting to act as a carrier of the infection. The strategy is effected by the adept seeking some means, usually a false pretext, to enter the fortification of the enemy. The adept must avoid being recognized but must openly convey the imagery, symbols, or doctrines (that is, must embody a role appropriate to becoming a nexion of the particular acausal influences being disseminated) signifying the infection. It is particularly useful if these signifiers be known to and recognized by the enemy but displayed in such a way as to seem non-threatening, even parodical or campy. The conclusion of the rite is appropriate to the allegory suggested; the adept - either through will alone or the aid of ceremony (all the better if the theatrical instincts of an audience can be engaged) - opens within the Self a nexion which then floods the whole dwelling of the enemy with the memetic infection in its most concentrated form. It is ideal if the adept never actually has to reveal a personal identity while doing so, but it is also necessary that the adept's body be apprehended as the physical nexion. The reason for the use of this method is that a physical understanding of contagion and contamination must be implanted in the mind of the enemy and everyone surrounding the enemy, in order that the neurotic obsessions originally suggesting isolation rather than flight (or isolation after flight) become food for, or carriers of, the viral infection. The enemy must be made to feel not only that the fortification is unsafe but also personally responsible for allowing it to become so. Thus, this is one of the rare occasions in which overt, open possession phenomena may be desirable for the adept to manifest under uncontrolled conditions. A successful application of this technique may cause others interacting with the adept to become possessed. However, it should be noted that causing the enemy

to become possessed is not the goal and may allow the effects to be more easily resisted, since a sufficiently skilled enemy would then be able to interact with the demon in a singular form more directly.

The other reason for the use of the specific methods described is that the enemy will already have attempted to erect magical defences against the particular 'plague' in question, such that the adept's Self must not only be allowed inside, but the particular instance of 'infection' must be treated as exempt from the defences. Hence the open declaration of its presence - as if someone successfully convinced security guards that they were bringing not a painted weapon but instead a brightly-colored, garish, plastic toy gun through the gates, causing it never to be screened at all. The ultimate effect will usually be to cause either the complete collapse of the enemy, or to cause the enemy to become infected with the 'pathogen' consciously. The adept has to be prepared for either the possibility that the enemy will be destroyed outright or the possibility that the enemy will be further empowered but more ideologically sympathetic. As such, this should never be performed against like-minded rivals (whom it might empower) or against people it is imperative to manipulate (whom it might ruin or destroy). Rather, the rite should only be used against enemies who would be useful even as rivals, but who are nevertheless dispensable.

DISPERSION OF THE INFLUENCE OF THE VULGAR SUN

It is through the construction and maintenance of the profane identity that the vulgar sun attempts to retain its hold over, and influence upon, the magician. Mundane people are effectively possessed by its hypostasis in the form of 'themselves,' but magicians and sorcerers are not exempt from its insinuations, as their arcane personalities may be often outshone by the vulgarity which frequently inundates their daily lives. Often this condition continues not due to laziness on the part of the sorcerer, or even incognizance of its persistence, but simply due to a lack of ingenuity

or the power to effect a suitable strategy: the sorcerer is being defeated by an enemy within. While the actual slaying of the vulgar sun, its dismemberment and transmutation, properly forms the nigredo itself, even a properly prepared magician will find it more difficult to initialize that operative aspect of the Great Work when the direct influence of the vulgar sun still interpenetrates the personal psyche. The following methods may be useful in dimming, loosening, and ultimately removing that influence in order that the nigredo proper can take place.

In as much as profane society is now regulated by a calendar timed to the vulgar sun, the magician's own birthday begins a recurrent repetition of bondage to its continuity. Yet, the sinister magician necessarily also celebrates the emergence of the apparent 'Self' into existence and its continuous, eternal return. The conflict can be resolved by its exacerbation. The magician prepares to celebrate the day of birth into the profane solar calendar as an act of deliberate defiance against the vulgar sun. In beginning these preparations, the magician must first make an exhaustive record of personal history, including ancestry, circumstances of conception and birth, and a full analysis of the development of the personal identity since then. While this record might note previous esoteric or occult initiations or development, its main purpose is to chart the progress of the apparent, profane personal identity, and therefore the apparent 'Self.' (Obviously the specific details and context of this will vary depending on the anthropology with which the magician identifies and the extent to which the magician has already distinguished consciousness and psyche from personality and identity, and all these from 'Self.')

The magician then attempts, as fully as possible, to distinguish all the elements of this profane identity that seem to derive from socially constructed factors, in contrast to those that derive from inherent predisposition or from personal experience and choice. Of those factors which are socially constructed, the magician then distinguishes specifically those that seem to be dependent on conditions of æonic and/or cultural distortion. All these are then separated into monthly categories based on the timing of past occurrences recalled as specific to their formation. Having prepared this record, the magician performs the following year-long rite.

At the exact moment of birth, the magician recites a previously composed denouncement of the vulgar sun according to a preferred cosmology, renounces the allegiance of the profane personality to its domination, and specifically condemns all aspects of its social cosmos that pertain to æonically and culturally distorted patterns. The magician then makes a 'bid for power' by challenging the vulgar sun as to its power and ability to further enslave, vowing to destroy its personal hegemony entirely by celebrating its overthrow on the forthcoming birthday. For the ensuing year, the magician then performs four rites daily, divided into twelve month-long segments, beginning with whichever one is most proximate to the exact time of birth. These rites should continue to use imagery from the preferred cosmology of the magician. The dawn rite binds the socially constructed traits and values of the identity and personality as a separate entity, reducing them to a servitor of the magician's will which can be utilized to manipulate and control the society in question. In each month, the ritual is specifically focused upon whichever aspects of the personality and society were noted as formulated in that month of the year within the preparatory record. The 'high noon' rite at the sun's transit banishes æonically and culturally distorted influences from the magician's personality. The dusk rite invokes the inherent predispositions of the profane personality as the basis of the ancestrally heritable genius and/or fetch of the magician, ultimately aiming to emulate how the personality would have developed in an environment free from distortion. At true midnight, the magician invokes the magical identity *as if it were the personal identity*, filling the gaps left behind from the banishing with consciously chosen attributes pertaining to magical skill and power. Upon the following birthday, at the exact time of birth, the magician identifies the Self as a hypostasis of a 'black sun' figure relevant to casimi in a transvocation of the daimonic magical identity as the basis of fully individuated personality. All of these operations can be regarded as having atemporal and even retroactive influence, in that the various aspects of the personal identity are targeted at their chronological point of origin, thus eliciting extensive changes in the personal life and circumstances of the operator.

The same rite, or some personal variation, could also clearly be used for æonic purposes, as the ‘vulgar sun’ of a particular society, culture, or locale could be targeted for dispersion or destruction. The magician would establish the link to it based on how it has affected the personality and personal history, or simply by charting its own attributes as if it had a personality of its own. Another alternative formula could be utilized as a blessing or curse on a target by celebrating the rite based on the target’s attributes and on the target’s birthday. This would work as well for institutions and ideologies as individuals.

The rite might also be followed by another deliberate year-long invocation of the casimi-figure. The magician would deliberately tailor a series of personal traits, attributes, and abilities which are desired for cultivation and organize them according to the months of the year (perhaps having correlated each month with one of the Twelve Rays), then invoking them in categories of four, based on whether they pertain to society (dawn), individuality (noon), inheritance (dusk), or sorcery (midnight). As in the initial version of the rite, these effects can be expected to manifest in a non-linear manner and may be unexpectedly far-reaching.

rites of the twelve crooked paths and the twenty-seven arcana

Another year-long rite useful to the magician who wishes to engage with the æonic system of sorcery presented here would involve the traversing of the twelve Crooked Paths monthly, probably beginning on the Winter Solstice. The magician might correlate each Path with twenty-seven distinct operations corresponding to its crossing of the Thresholds and Gates. A similar arcane rite would involve each of those Thresholds and Gates being approached independently on each day of the twenty-seven-day solar cycle. A naturalistically-timed combination of the rites would time them to the days of the solar cycle, twelve in a row, encompassing the entire system.



IDENTIFICATION WITH THE ÆON OF THE BLACK SUN

*In-between the Times upon the Moment
Now I stand, the Axis of the Ages
Rex Mundi, I turn as the Hinge of Time
the Black Sun my Radiant Eye
Singular Sovereign, Sole and Unique One,
I am the I:
The Eye of the World.
Around me coils the Dragon from itself disjoined,
Loosed at last to worm the Backward Way
Through empty space-time's shell
The carcass of the Neverborn Consciousness
the self-slain form pervading
Of the Undead God whose Twin
I likewise Slay.
My wings outspan the stars and my lion's maw devours them
My feet are set upon the Dead Sun's corpse
My throne is its skull, wherein the purging fires rage.
With gems as wheeling, shining stars my Palace is adorned
And I alone preside within the Tower, Black,
inside the deepest reaches
Of the Hells within the Hells beneath the Hells,
beyond the Hells above the Heavens
At the uttermost edge
Of innermost chaos
I am the First
I am the Last
And I am All that Lies between them:
But Chaos I am not and nevermore shall be,
At the Center far beyond its bounds, within its
furthest depths
I reside, Forever Free.*

*And in my hand I hold the Key – to Death,
to Time, to Hell, and all Reality
Writ upon the scroll I bear the names of those
whose lives and deaths, unlives, undeaths,
persist unto Eternity.
With twin black Eyes I watch the Æons roll
in ceaseless cycles self-devouring,
self-overthrowing as I myself o'ethrew alike,
to vanquish even my own Other Self,
Twin black 'Ts as wands of flaming ice
and frigid fire, double-axes polarized
of twin Black Suns which Now in one conjoin,
their shadows crossed,
and at their central point with radiance shine
as Single Eye,
whose Axis is: The Single I.
And with that blazing, burning icy staff
I stir the cauldron crystalline,
my slain twin's skull
Formed of old from vast primordial brine
That now with brimstone burning brims
And silver quick, colder than void
That fumes with formless fires
Thus I, one, though trine, in single form
These traits combine
And having drunk these three,
alike consume the Nine
And so the All, in One, is One in Me,
The Host of Hosts, Eternally.*

TRANS-ÆONIC CONTINUITY



THE BLACK SUN is the sole symbol of trans-æonic continuity, which both catastrophically interrupts failing or decadent æons and empowers imperial traditions, the forms of which provide the vehicle in causal, linear time, for the realization of unconditioned, acausal, nonlinear awareness in manifest form. This indicates the primary significance of the Black Sun as a cliochemical symbol of *differentiation*, reconciling opposites into a dynamic sign of self-overcoming and divine antagonism capable of enduring transition and surviving even the catastrophic end of the world-age. It has this function whether in the context of a single æon's 'Time of Troubles,' the interregnum between the collapse of one Imperium and the next phase of civilization deriving from it, or in the abyssal night falling between æonic cycles as whole civilizations recede back into the acausal and novel forms emerge.

Surviving these same transitions and transmutations in the microcosm is one focus of the Great Work empowered by the Black Sun, success in which adorns the operator with the glorious corona of the eclipse, as the solar Self has been fully mortified. Through its melancholic putrefaction, it is made the vessel of the Black Light of trans-personal, absolute consciousness by means of self-occultation with those very infernal, tellurian forces which would normally mean the total dissolution of that Self. Instead, when properly aligned to the precisely focused, refined will of the æonic sorcerer, they provide the inertial momentum necessary for immediate, ultimate liberation from the constraints of time.

This is accomplished primarily through the transmutation of the personal psyche into an *acausal nexion*, an intersection and gateway of the timeless, formless, unconditioned forces of reality from which apparent cognition and sensation alike derive. By learning to disassociate awareness from causal forms such as the persona, whenever utilizing these forms, and ultimately modifying and fashioning them according to both tradition and the aesthetic sensibility of the sorcerer, the consciousness realizes its own absolute and ineffable freedom from necessity as well as the usefulness of self-overcoming and self-restraint. Conquering its twin cravings for self-dissolution in voidness and self-abandonment to ecstatic union, the consciousness establishes as its indestructible and invincible locus a fixed point of awareness which becomes the central singularity of the magician's own Black Sun: the totality of absolute, isolate intelligence known in yogic traditions as *kaivalya*; its unconditioned invincibility being the sinister equivalent to the *nirvana* of ordinarily more nihilistic mysticisms, its two 'diamond rings' signifying the indestructible, adamant bodies of 'Self' and 'Other' which form the dual sovereignty through which the magician emanates the personal will throughout both the subjective and objective universes.

The same techniques, applied on mesocosmic and macrocosmic scale, offer the possibility of initiating whole currents of acausal and æonic illumination which awaken consciousness within causal forms, sweeping away decaying, static, decadent, or degraded structures, nourishing vital traditions, and empowering the growth of new ones. In these contexts, not only personalities but also symbols, various aesthetic forms, rites, and cultural patterns themselves might serve as nexions of the unconditioned acausal. When properly constructed, prepared, and consecrated by the cliochemical sorcerer, particularly to specific æonic purposes, they act as transmitters of potent currents of power which convey transpersonal and even trans-æonic intent throughout the causal realm. It is particularly in the cyclic repetition of such rites in a context connecting them both to popular mass consciousness and to the differentiations of various classes and traditional conceptions of identity, that the connection between acausal and causal is established and maintained.

In the same way that the body functions through a pervasive distribution of consciousness amongst increasingly specialized and differentiated organs, so the consciousness of an æon penetrates those who comprise it, whether unconsciously acting as its vehicles or embodying it as total microcosms of that æon.

CONSUMPTION OF THE ONE

Having achieved incension as and into the ultimate singularity of ipseic consciousness, the magician will have already assimilated the microcosmic planets, their dark equivalents, and the shining stellar emanations pertaining to the Work. Having become an isolate Black Sun, all lesser bodies are indiscriminately sustenance. For such a sovereign, the pursuit and maintenance of the vampyric, necro-æonic symbiosis implies an auto-hierarchizing, mutual cannibalism of diverse, eternally distinct, individuated powers. While this ensures the preservation of the condition of isolate sovereignty as a sole, solitary singularity, the achievement of *total* omnijective sovereignty requires a further self-initiation simultaneously internal and external: the complete inversion of the operator's consciousness, such that its own subjective universe becomes an objective reality while entirely interpenetrating, subsuming, and consuming its originating objective universe *itself as a singularity*. This recapitulates the original cosmogonic sacrifice and combines it with the apocalyptic revelation of the ending and fulfilment of time and all ages, consummating this combination with the final theo-cannibalism.

POST-ÆONIC NIGREDO

With the grinning corpse-face of history's death's-head already unmasked and laughing thanaterotically at even the most convinced fanatics, the wise pursue their own apocalypse, the Battle of Megiddo reconstructed toward the same ancient result, since only the Fool disdains old Chronos

entirely. But how this most recondite Quest might be prosecuted when there remains nothing left for the antinomian to sincerely oppose can be considerably perplexing. The anticosmic and antiphysian options become much less attractive to all but the most nihilistic mystics when no mesocosmic, cultural, æonic distinctions remain to set the anti-society against 'false nature' and its order – but how can anyone believe in anything novel when the illusion of belief itself has been shredded to unveil the awful glory and holy terror of the naked Absolute? The eternal return has given way to the eternal delay, but Godot is off drinking the Wine of Aluqah with Old Hassan and the Hidden Imam, too drunk on the Lie to offer any convincing truths for the unregenerate and unresurrected.

Most, then, will continue to wait, glorify themselves aimlessly and solipsistically, make a virtue of their enforced sobriety, or even steal the communion wine. The starving and half-skilled might ravenously eat the Redeemer raw and unleavened, unbaked and unconsecrated, but the truly crafty will slay the hiding god and roast him over black fires, the cannibalistic imperial burgers of the McÆon competing with the gourmet kebabs of New Europa for the honor of being the Good Meal. That this is what skill and craft has become should give even the most cynical sorcerer pause.

There remains a single æonic defiance, burning as a dim but stable Black Flame, a sole singularity nourished by Reason and fed by Need. Once enkindled by a Black Sun, it may yet enkindle thousands more. But first it must spread. Tending it with the left hand, the æonic sorcerer would do well to slay with the right hand all who would extinguish it: the Black Flame now remains the only sustenance and the only salvation. The only options remaining, when the course of time itself seems to have run out of momentum before it can even turn back on itself, are either to give the dying Last Age a sound push into oblivion or pull it back from the brink and hurl it toward from whence it came with all the power yet remaining in its necrotizing body. Perhaps best of all is to slay that Last Age in sacrifice, that in the torrential river of blood pouring out of it, the wyrm of æons might be carried backward until it is nourished enough to once again carry itself. Restored to maturity, it spreads its wings and soars as the crimson Dragon.

Thus, the dismal post-æon may yet come into being as the æon of the Black Sun, though only the smoldering embers of its aborted Imperium remain to fuel the profane and parasitic structures built among its refuge, still sucking the last of the life out of the shattered organic wreckage and already having assimilated all of its artifice. As the Vatican still shines as the Black Sun of Rome, like all empires which barely outlive their age, and the Black Suns of vanquished æons still somehow persist, shining up from the underworlds of vanished civilizations, so the Black Sun of the Last Imperium still burns behind the remains of the Last Age. While the relentless progress of time from *materia prima* toward *materia finita* might be denied or ignored by the profane, and the cycle of ages itself clogged by a glut of human refuse and putrescent belief, even the most relativistic of sophists cannot deny the bi-polar nature of sense and consciousness and the ever-present realities of pain and pleasure. These, the Twins whose conflict is too common to be renowned, reign supreme in the final and irrevocable dual sovereignty over the Last Man. He still has a choice: though he is the Last Man, he may yet be followed by the Superman. Every choice successfully made breeds another even as it slays all the rest: Will he become the Superman?

The choice of the magician is like it. Every man and every woman is a star, so one of the modernist solar Devil-prophets proclaimed in the throes of his personal apocalypse before the stillbirth of the æon. If the vulgar sun must die, who is slain, and who the slayer? Though it may well be that humans are few and far between, even the Last Man is still a man, while most of the beasts and parasites remaining are far from that. No surprise then that it was a Beast who spoke of men and women as if in prophetic and revelatory ecstasy. Sorath is rising up to crouch at the table of the black feast: but who is the meal?

The scions of the Black Sun have made their choice, even while it sets them against all other free choice, against liberty: the one remaining sacramental opiate, the profane soma of a craven new world whose priests proclaim that their enemies hate them for their freedom. Thus it might be said that the sinister sorcery of the Black Sun embodies a uniquely neo-traditional school of the Left Hand Path.



TOTALITY

When the Black Sun shines, its light burns many. It blinds the slave-gods. It kills the weak outright. It sickens the stagnant and shrivels up the parasites either directly or through depriving them of sustenance. Its dark radiation poisons the blood of some and the flesh of others, and for all those it awakens, many more it may mutate in strange and seemingly unwholesome fashions. But some things it feeds. It brings on the Apollyonic plagues, its baleful light nourishes the riotous growth of strange new pestilences that reproduce, prodigious and profligate, but not parasitic. Those who cannot tolerate them are destroyed, or possessed and then destroyed. Those who do not perish become the great symbiotes. It is these who intelligently spread that most contagious and virulent sinister Gnostic pathogen which ultimately produces the ignition of many microcosmic Black Suns. Reaching critical mass, they trigger a corresponding macrocosmic event: the æon returns anew, evolution by retrogression, heroic push toward *materia finita*.

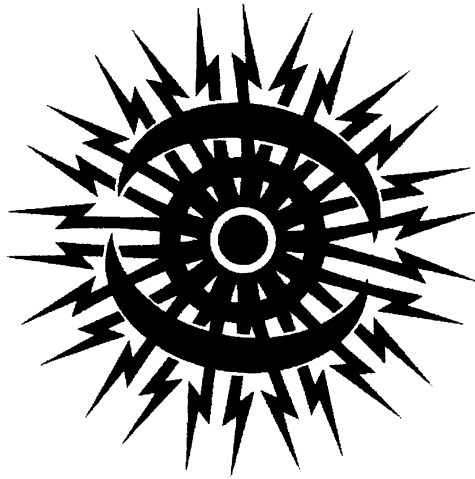
Intergrade or die.

THE FINAL CONJURATION

*I ascend unto the Totality of Arcana,
the core of the Black Star.
The Eye of the Black Sun opens,
opposing all it sees.
The obsidian mirror is empty.
The Dark Radiance spills forth from the Abyss.
Between all the Points, I am all the Paths.
Between all the Paths, I am the Single Point.
I survive and persist on all the Ways.
Between them is a tempest of silence,
an abyssal singularity of the soul.
I plunge into it
as the Gate to the Center of the World:
For I am its Eye.
I am its pupil. I am its Master.
I have illuminated the I by the Black Light;
I shine with Darkness,
I eclipse the world in Radiant Shade.
In me the Crooked Path is made Straight,
And the Instantaneous Way is suddenly open;
oblique, averse,
Tangent to the Angles of the I.
The Thirteenth Knell sounds;
hearing it, I know
I have struck it here and now:
My hour has come.
My Moment begins.
Vindex Est Venturus.*

- 13 -

That which I had to say
about the operation of the Sun
is completed



CONTRIBUTORS

This text represents the synthesis of the insights and work of two esoteric orders: Arcanus Ordo Nigri Solis and Ordo Hermeticus Sinister. Combining the former's æonic methodology and general magical theory with the latter's technical occultism, it aims to fuse aesthetic and scientific polarities of working and relate the arts of æonics, cosmology, alchemy, and astrology with operative magic: Our two Black Suns align.

Arcanus Ordo Nigri Solis

Founded in 2003 by a collaboration of disparate adepts, this Order of the Black Sun's originally small international membership initially pursued a variety of occult and esoteric researches into æonics, metamagick, and other post-chaotic approaches to practical sorcery and results mysticism. Organized into loosely affiliated local cells, its various dispersions and recombinations have spawned a rapidly growing initiatory order by a similar name (Arcanum Ordo Nigri Solis) in Latin America, as well as working groups and solitary projects of varying scale in Europe, North America, and the Southern hemisphere. With this re-publication, the original work of the Order is reproduced along with new content and perspectives.

Ordo Hermeticus Sinister

For a decade, this collegium of keen researchers, fashioned in a manner similar to the Ur-group of the previous century, has pursued matters sinister and obscure. Disseminated around Western, Eastern, and Southern Europe, its workings consist of astrochymical, daimonic, infernal, and necro-æonic operations. It operates under the premise that those who utilize both ecstatic insight and precise calculations shall advance much further than those who use only one such approach on its own. The O.H.S. presently remains closed to new members and public inquiries, remaining in a period of hermetic isolation and occultation until its Great Work is completed.

LIST OF ILLUSTRATIONS

Sigils supplied by members of the O.H.S.:

- **Rudra's Arrow**, Cover
- **Putreficator**, page 179
- **The Kronian Void**, page 180
- **Exalter**, page 183
- **Albedo Conjunctor**, page 184
- **Plague Mandala**, page 229
- **Shadowmancer**, page 230
- **The Sun of Apollyon**, page 231

Sigils redesigned by Hagen von Tulien based on the work of O.H.S. contributors:

- **Great Attractor**, page 156
- **Sgr A***, page 160
- **Casimi**, page 171
- **Daimon Rubedo**, page 188
- **Daimon Rubedo inward**, page 189
- **Daimon Rubedo outward**, page 190
- **Facies**, page 247
- **Ignitor**, page 281

All other illustrations are missionary work by Musta-Aurinko, including:

- **Chronos**, page 50
- **Tree of Undeath**, page 66
- **Dragon and Shadow**, page 130
- **Icarus**, page 176
- **Fenrir**, page 195
- **Scylla and Charybdis**, page 200
- **Abaddon**, page 219
- **Durga**, page 261
- **Aremanius**, page 268
- **Sorath**, page 276