

PANDORA'S MANSION



JOURNAL OF THE BLACK SCHOOL

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“And this is the meaning of the Supper of the Passover, the spilling of the blood of the Lamb being a ritual of the Dark Brothers, for they have sealed up the Pylon with blood, lest the Angel of Death should enter therein. Thus do they shut themselves off from the company of the saints. Thus do they keep themselves from compassion and from understanding.

Accursed are they, for they shut up their blood in their heart.”- aleister crowley



The Formula of Dispersion

A.W. Dray

The blackest configurations have been intuited by many unique individuals throughout history, chief among them being the late Aleister Crowley. Crowley was truly the first magician to hint at the possibility of such an inhuman transformation as is possible for the black adept. He came close to understanding the intricacies of the night side of the tree of life while expounding on his understanding of the three schools of magic in his text *Magic without Tears*. Here, he breaks down his understanding of the three schools of magic, calling them the white, yellow and black schools respectively. These schools have, as their foundations basic metaphysical views that are supported by kabalistic and energetic formula.

A magician, through their magical development eventually finds themselves aligned with one of these three schools and their sorcery practices become rooted in the structural formulas that naturally occur in the cosmos and give rise to the existence of these schools of magic. Crowley understood the white school as subscribing to the view that all of existence is, at its basic root, joy. Crowley was aligned with this school, and his Book of the Law reflects the innermost tenets of the white school of magic. For the white school, existence is pure joy and suffering is a temporary illusion, leading eventually to a pure state of universal joy. The magical formula of the white school is love under will. The yellow school has given birth to human philosophies of total neutrality, and Taoism is the most reminiscent of these. The doctrine of the yellow school states that Existence is simply existence, and that the goal of creation and life itself is simply for energy and consciousness to find balance. All acts of interference

for good or evil are seen by the adherents of the yellow school as futile, as the universe will eventually find the line of least resistance and create balance. Sorcerers of the Yellow school rarely intervene in anything and their sorcery is compatible with their total alignment of their very beings with nature itself. The magickal formula of the yellow school is absorption.

The black school essentially views existence as suffering, and its magickal formula is dispersion, or separation. Crowley compared the philosophy of the black school of magic with the religious tenets of certain branches of Buddhism. I truly believe that Crowley was very misguided and confused in his understanding of the doctrines of the black school. He explains that the black school views all of existence as sorrow, which means that the only way to transcend such universal sorrow is through detachment. This, of course is one of the goals of Buddhism. I understand why Crowley made this comparison, but his inexperience with our school left him in a position to somewhat haphazardly fill in the blanks.

The true essence of the black school is the drive to separate from the inertia of the natural order. Not because existence is sorrow, but due to our underlying understanding that the natural flow of existence leads inevitably towards the re-absorption of all energy and consciousness. Yes, it could be simply stated that the black school understands existence to be sorrow, if you define the extinguishing of individual consciousness and the transitory nature of life as sorrowful. Crowley was on the right track, but he simply had no affiliation with the masters of the black school. The schools

themselves are total in their universal views. Once a sorcerer finds themselves belonging to a particular school they are caught in energetic currents that multiply and initiate further progress along those specific paths within that particular school. The magicians of the three schools are utterly unable to see the views of the other two schools as having any basis of truth. Their philosophies and energetic formulas that sustain their very essence are self-containing.

Crowley struggles with his lack of understanding, and in his novel *Moonchild*, he portrays sorcerers of the black school as entrenched in rash behaviors, with a lack of intelligence and devoid of real purpose. He does, however slightly touch, unknowingly upon one of the greater esoteric formulas of the black school. Our school of magic is more ancient than the birth of both other schools, as our essence is a universal formula derived from the undeniable darkness that is space itself. To the Black Brothers, the other schools of magic are amusing afterthoughts. Our formula is the direct result of the occurrence of humanity's Prometian fire. The black school came into being the moment the first human realized that they were separate from the world around them. This human destiny gave rise to the necessary conditions for our eventual ability to break away from our human condition altogether.

The Adepts of the black school have no other god than Choronzon, and we know that this is not a god as is commonly understood, but the cosmological pre-conditions from where our ability and drive for separation from the flow of nature originally arose. Crowley saw Choronzon as absolute chaos, the master of disper-

sion, and from his school of orientation, this is true. The white magician seeks unification with the mind of the universe, the yellow adept seeks to expand and neutralize all consciousness. The black magician covets the black flame that is their individual consciousness, feeding it and fortifying it against the flow of infinity. They encapsulate their unique essence in a protective shell in order that they may continue, as this is the evolutionary prerogative of the adherents of the black school, and it will be those black adepts that are the ancestors of those who do survive the millennia to go beyond all that humanity has ever known.

Crowley is right in saying that the three schools represent three distinctly and fundamental opposing approaches to magic and that each one has, as its philosophical and spiritual basis a magical formula particular to itself. "The magical formula of each is as precise as a theorem of trigonometry. Each assumes as fundamental a certain law of Nature, and the subject is complicated by the fact that each School, in a certain sense, admits the formula of the other two. It merely regards them as in some way incomplete, secondary, or illusory. Now, as will be seen later, the Yellow School stand aloof from the other two by the nature of its postulates. But the Black School and the White are always more or less in active conflict; and it is because just at this moment that conflict is approaching a climax that it is necessary to write this essay. The adepts of the White School consider the present danger to mankind so great that they are prepared to abandon their traditional policy of silence, in order to enlist in their ranks the profane of every nation." Here, Crowley paints a picture of psychic and magical

warfare going on in an eternal struggle between the black school of magic and the white. This, as with many of his ideas on this topic, is a dramatic albeit artistic simplification of a metaphysical reality which should not be so debased and boiled down to what essentially could be the plot of any number of science fiction films or Westerns with the hero dressed in glaring white and the villain in the deep black that they have become known for. He paints a easily digestible picture of this struggle and adds with egotistical delight that the great white adepts have decided to lower themselves in order to bequeath their oh so shiny knowledge on we common " profane of every nation." This from the great beast whose ego was shed in the never ending horror of the abyss.

He goes on to say in *Magick Without Tears* " This doctrine of the Three Schools is of extreme interest. Roughly, it may be said that the White is the Pure Mystic, whose attitude to God is one of reverence. The Yellow School conceals the Mysteries indeed, but examines them as it goes along. The Black School is that of pure Skepticism." Indeed, we who are " proud in our purple" have through the millennia, developed the most refined and evolutionarily desired trait among our species; the ability to apply a discriminating mind to any trouble whatsoever and distinguish the truth from illusion and that which is a danger from the benign.

The skeptic is nothing more than that individual who has developed this evolutionary imperative to its finest skill and let you understand this; black magic is the science and art of causing change to occur in

conformity with one's will as expressed AS an evolutionary imperative.

Crowley's explanations of the yellow school are quite accurate and stirring if read with an understanding of his mystical assumptions about the universe to begin with. This school does indeed exist almost as a non-school in that its wholly contemplative stance and nature define it to the core.

"The Black School of Magick, which must by no means be confused with the School of Black Magick or Sorcery, which latter is a perversion of the White tradition, is distinguished fundamentally from the Yellow School in that it considers the Universe not as neutral, but as definitely a curse. Its primary theorem is the "First Noble Truth" of the Buddha — "Everything is Sorrow." In the primitive classics of this School the idea of sorrow is confused with that of sin." Here is a most noble ploy to associate the foundational magical formula of our school to the most repugnant idea of "sorrow." Look at the word itself. It has power and the most unattractive of associations. A perfect, potent word used with the sole aim of converting, and thus discouraging the initiate from ever exploring any contrary philosophy. Crowley conveniently and artfully uses associations as playthings, imbuing his speeches with a certainty and legitimacy that hide his true motivations and actual burning personal ambitions. He assumes that sorcery, as a "perversion" of the white school, is engaged in for only the most selfish of needs completely ignorant of a fact we of the black school have always known and have purposefully chosen to emphasize as part of our

formula. This is that ALL magic, magick and sorcery of any kind is inherently selfish and by nature....BLACK. Annihilation is a word that implies a state of non-existence, and this is a state that simply cannot be comprehended while maintaining conscious awareness of the self. This being the case, it is presumptuous to assume that the goal of the Black School of magic is the complete and utter annihilation of the self with the goal of avoiding the certainty of total metaphysical sorrow, of which reality itself is rooted in.

"This School being debased by nature, is not so far removed from conventional religion as either the White or the Yellow. Most primitive fetishistic religions may, in fact, be considered fairly faithful representatives of this philosophy. Where animism holds sway, the "medicine-man" personifies this universal evil, and seeks to propitiate it by human sacrifice. The early forms of Judaism, and that type of Christianity which we associate with the Salvation Army, Billy Sunday and the Fundamentalists of the back-blocks of America, are sufficiently simple cases of religion whose essence is the propitiation of a malignant demon." Here, the great white brother delivers a very neat, custom tailored set of ideas that simply lack a basis in educated reality. If he knew anything about "primitive" religions and the "medicine-man" of those religions, he would have chosen better words to describe the demon appeasing spiritualities that he is struggling to present. The fact is that medicine men are what we call shaman and priests, and throughout the world's varied cultures with animistically inclined religions, these individuals represent a living human medium and intermediary between the material universe and the world of the

spirits. Typical of the white school, Crowley gets lost in a dualism that for the black brother and sisterhood simply does not exist.

“We may define the doctrine of the White School in its purity in very simple terms. Existence is pure joy. Sorrow is caused by failure to perceive this fact; but this is not a misfortune. We have invented sorrow, which does not matter so much after all, in order to have the exuberant satisfaction of getting rid of it. Existence is thus a sacrament. Adepts of the White School regard their brethren of the Black very much as the aristocratic English Sahib (of the days when England was a nation) regarded the benighted Hindu. Nietzsche expresses the philosophy of this School to that extent with considerable accuracy and vigor. The man who denounces life merely defines himself as the man who is unequal to it. The brave man rejoices in giving and taking hard knocks, and the brave man is joyous.”

These concepts here are simply laughable in light of the time that has gone by since they were written and the obvious over simplification of the issues inherent in the true distinctions between these schools. What was a very cunning ploy at recruitment for Crowley’s cult can now be seen for what it is; occult politics and the designs of power for one individual. He reduces our formula to the simple human concept of “sorrow” and then proceeds to regard the Black Brotherhood as nothing more than a group of cave men on a path of ignorance.

Crowley states that the Left Hand Path and Right Hand Path look almost identical throughout the course of an initiates process of development, but that they diverge at one distinct point. "For the decision which determines the catastrophe confronts only the Adeptus Exemptus 7° = 4°. Until that grade is reached, and that very fully indeed, with all the buttons properly sewed on, one is not capable of understanding what is meant by the Abyss. Unless "all you have and all you are" is identical with the Universe, its annihilation would leave a surplus." Does this not imply the desirability of the total destruction of one's ego? Is that not what he just denounced as being the most repulsive aspect of the black school's magical formula; of which it is not even really a part? Lets us simply clarify this word "sorrow" as it should be understood by all those who approach the pylon of the pit. Sorrow is too simple a word to embody the basic formula of we who defy death, as we are not sorrowful in any way. We understand fully the nature of desire and attachment and seek no liberation from these most enjoyable things. We are the lovers of life who worship the very essence that it locked inside our bodies, and yes, our number is...

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....as this is representative of we who are "shut up" and have fortified ourselves against the reality-tides of

the common human world. We do not flee from attachment or sorrow or desire as these are all integral components of what we relish about life. Our most ancient of predecessors began on the Left Handed Path, not out of the fear of death and ego dissolution, but from a deep almost abstract connection with the earth and a love of life as everything we are and can be. The black school can thus be credited with exalting reason and knowledge above wisdom and understanding and because of this every significant human advance has been made manifest into concrete reality. It is our most basic assertion that transcendence is to be used as a means to an end, and NEVER as an end in itself.

The fear of death is not what propels us onward, but the love of life; love of life under OUR will if you will! To work for decades in refining our will and fortifying our bodies just to accept absolute union; the dissolution of the self in some "greater" being or intuited metaphysical state is shameful. We the Black Brothers who are the death defiant need more time. Yes, we need time to renew, refine and enhance our ability, knowledge and intelligence in forever seeking out new energetic configurations of awareness and new potentials in this, our multi-verse.

"The about-to-be-Black Brother constantly restricts himself; he is satisfied with a very limited ideal; he is afraid of losing his individuality—reminds one of the "Nordic" twaddle about "race-pollution."

Wrong again! Restriction is the way of the aesthetic; the monks of doom who truly engage in the art of self denial in their quest to detach from all that is beloved

of the animal man. To compare the magical fortification, preservation and sustainment of the core self with ideas about blood mixing and simple genetics shows the repetitive over simplification for the sake of self-aggrandizement that the great beast is notorious for.

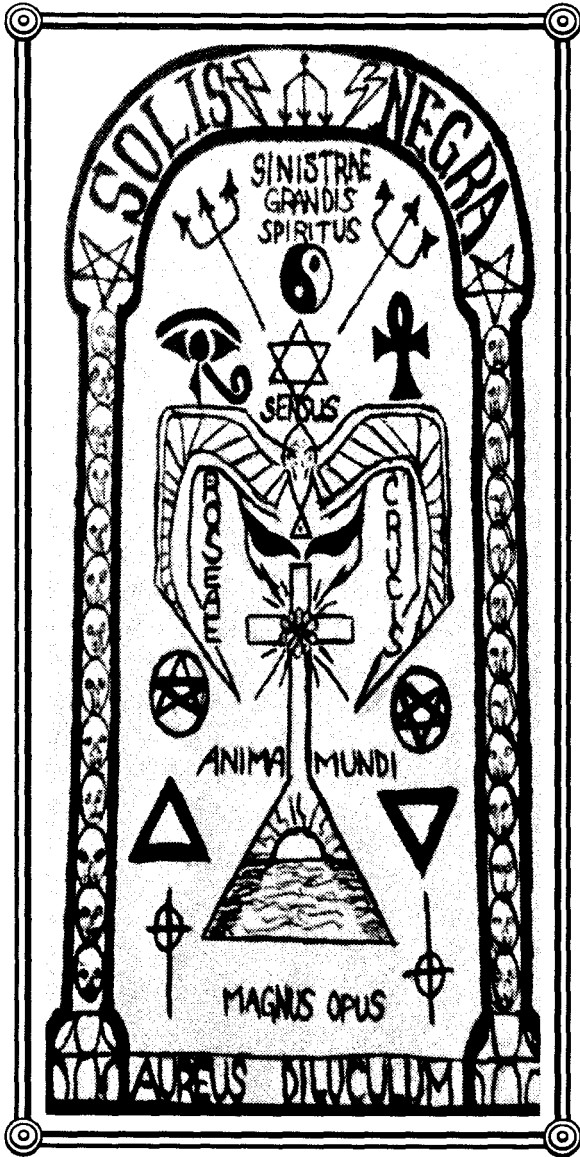
"But then (you ask) how can a man go so far wrong after he has, as an Adeptus Minor, attained the "Knowledge and Conversation of the Holy Guardian Angel"? Recall the passage in the 14th Aethyr "See where thine Angel hath led Thee", and so on. Perhaps the Black Brother deserts his Angel when he realizes the Program. Perhaps his error was so deeply rooted, from the very beginning, that it was his Evil Genius that he evoked. In such cases the man's policy is of course to break off all relations with the Supernal Triad, and to replace it by inventing a false crown, Daath. To them Knowledge will be everything, and what is Knowledge but the very soul of Illusion? Refusing thus the true nourishment of all his faculties, they lose their structural unity, and must be fortified by continuous doses of dope in anguished self-preservation. Thus all its chemical equations become endothermic."

So basically we have a proposed metaphysical situation here that may be beyond the control of the initiate, as if the creation of a Black Brother with no actual explanation other than that perhaps the high grade Adeptus must have had some initial issue in the very beginning that did not come out until this lofty grade was attained unto. Obviously Crowley cannot explain our formation or formula and reverts to these vague

uncertainties because HE DOES NOT KNOW! Very typically Crowley. And to call us dope fiends, that is just blatant hypocrisy.

It is fair to say that knowing no representative of either the black or yellow schools would come forth in their defense, Crowley proceeded to educate those who would listen in awe and assimilate his partial truths and oversimplifications along with all his other ancient and forbidden knowledge. But with time and evolution on so many levels we do now see clearly those things once accepted as the rule of the land. We sing our gratitude to Lord Set master of the night and god of no pity. We applaud the skeptic, the dominant and the strong among us because they seek on every level to apply the true laws of magic and to do so in the name of actual, concrete progress.

The head of Choronzon doth have two crowns and it is in between the friction, created from eternal imbalance that we find that rare and precious substance that only few may obtain. It is a thing and a moment in time. It is that which seeks its own level in each human being, yet eludes us as soon as we seek to give it form or shape or word. Go forth you of the Black School and take the world. This is your birthright and duty.



"For Choronzon is as it were the shell or excrement of these three paths, and therefore is his head raised unto Daath, and therefore have the Black Brotherhood declared him to be the child of Wisdom and Understanding, who is but the bastard of the Svastika. And this is that which is written in the Holy Qabalah, concerning the Whirlpool and Leviathan, and the Great Stone."- aleister crowley





Satanic Magic

Frank Charles Murphy



There is no doubt that Satanism as a religion, philosophy and way of approaching life has changed over the last few decades. Modern Satanism, as bestowed upon the world by Anton Szandor LaVey has seen its time in the spot light of popular media and has gone through several phases of development before reaching its current stage of maturity. Today, we have self-proclaimed Satanists of every kind imaginable, from every cultural background and with a staggering variety of approaches and orientations. There are theosophical Satanists who believe in the literal existence of Satan, or a prince or princess of darkness. There are free-thinking eclectic Satanists who blend their own personal views of Satanism with traditional LaVeyan Satanism or other diabolically inclined religions, and of course there are probably a few left over stone age Satanists from the 1980s, sporting bad prison tattoos and subsisting on an exclusive diet of marijuana and death metal. I have even run into a few isolate Setians still proclaiming "Xeper" the aeonic word of the true Prince of Darkness.

The world has changed, and in turn Satanism as a dynamic polarized anti-religion has adapted accordingly. Satanism as a reaction against the overtly stifling Christian ideology is no longer the realm of black clad, inverted pentagram wearing individuals visibly announcing to the world their infernal allegiances. Satanism, now more than ever has become the ultimate religion for true "non-joiners." Its core philosophies have always demanded tangible achievement from its practitioners, and because of this I believe those who were, in reality unfit to embody a satanic life were left behind to move on to their next



distraction. I think that most people who are attracted to the more superficially apparent trappings of Satanism eventually fall away due to a lack of emphasis on social activities.

Most people who are naturally drawn to anything occult have major deficiencies in important areas of their lives and seek out social affiliation as a temporary remedy from these issues. Satanism is no longer a hot topic in the media as it was during the satanic panic of the 1980s. This not only speaks of the evolution of Satanism itself, but is an accurate reflection of our western society's attitude towards Christianity and the sacred in general. Christianity, Roman Catholicism

and most other once prominent monotheistic ideologies are dying more and more every day in the wake of our unstoppable, advanced human technology. The basic principles of these religions grow more primitive and laughable with each step human beings take into the unknown. The major tenets of the worlds white light orthodox religions are quickly becoming absurdities that will eventually be comparable to belief in a flat earth or aliens controlling our global destiny. There is no doubt that now more than ever, Satanists need to work in whatever ways they deem necessary to eradicate the left over medieval ignorance of Christian thought that still manifests, unchecked in our society and daily lives.

While I do believe that there is much in the way of excellent satanic literature available for those interested, I maintain that not enough has been written in the realm of Satanic magic. Anton LaVey was truly a master of sorcery. He knew the secret ingredient that gave the black magician their power, and made magic a viable realm of action and application. This essential element was, and is the simplest of all concepts. It is to allow magic to remain a part of the vastness of the unknown. The power of the sorcerer is dependent on the fact that they are not definable by ordinary human standards, and the power of their magic is intimately tied to their ability to impose their will on the fabric of the material world. I am talking about real sorcerers here, those who seek actual results, not foggy-minded lovers of the esoteric running frantically from the challenges of everyday life.

The Satanic witch or warlock is not at all concerned with the masturbatory path workings and personal visions so avidly sought after by the mystically inclined. If magic does not produce real world, tangible results, then it is a useless pursuit best left to impressionable and powerless adolescents. The successful performance of Satanic magic is synonymous with the process of self-actualization formally introduced to the world by Abraham Maslow. It has been my personal observation throughout the years that individuals with a white light or theistic approach to magic have the least amount of concrete success with the dark arts, and often are extremely deficient in the more fundamentally important areas of life.

I cannot tell you how many individuals I have met over the decades who professed deep knowledge of all things occult and powerful knowledge of the magickal arts. No matter how much these wizardous ones seemed to know, I still could not get over the dreary poverty in which they existed. Common sense eventually prevailed, and I began to understand early in life that most who claimed any supernatural powers were no more than societal misfits, seeking to become proficient in a field where it was relatively easy to proclaim ones self an expert. Mental masturbation taken to the extreme.

Anton Szandor LaVey was one of the primary individuals to foster my own passion for magic and through his personal approach to the subject, he decidedly lead by example, never showing too much or explaining all his tricks away, causing them to become

commonplace. LaVey, as master of the art of what to show and what to keep hidden, taught all aspiring sorcerers that magical power lay not in the barbarous names or exotic ingredients themselves, but in the magician's ability to represent and orchestrate those hidden forces that remain always just out of reach. For the capable, competent Satanic witch or warlock, magic is the high art of exercising one's creativity in an ultimate act of self-creation, or what Maslow would have called self actualization. Where the budding sorcerer usually fails is in first understanding and then properly defining what it is they want to actualize to begin with. Knowing what it is you really want is essential to the successful performance of satanic magic. Most problems begin long before the black magician even enters the ritual chamber, and this is primarily due to a lack of self understanding and the resultant conflicting desires that accompany such a befuddled state. Before you even begin to utilize the satanic ritual chamber for its intended purposes, place a comfortable chair smack in the middle of it. Get yourself a writing tablet and pen and perhaps something to drink. Light some candles and sit down in the middle of your chamber and think about those things you want. Write down each one, and then honestly assess how you would feel after having attained each desire. Does a specific attainment leave you feeling strong and exhilarated? Does it leave you feeling empty and still craving something else? This is vital knowledge and a confusion of desire is the true enemy of the satanic sorcerer. Do I want hot, lusty sex with many partners, or am I really desirous of a stable, monogamous relationship? Do I value the accumulation of material things, or would I attain

attain more satisfaction and peace of mind leaving my hard earned money in a high interest account?

These apparently simple features of one's psychological and emotional make up are where all personal action stems from. If they are disjointed and garbled, so your attempts at magic will reflect. Working satanic magic without this understanding is akin to compulsion ruling over indulgence and you will most certainly find yourself wondering why your sorcery did not work and where to find a new, more potent "system" within which to attain competency. Don't worry, there are plenty systems out there eagerly awaiting you time and attention.







Niger Corporeum
Sexual Sorcery of the Black Body

Wendigo V°
(Order of the Voltec)



Like so many of the theories and processes which manifest within the Order of the Voltec, Niger Corporeum follows the trend of taking existing ideas to new levels and caters to those whom thirst for more than new perspectives on old ideas. These methods of Left Hand Path sexual sorcery are unique in their application and scope. They are not vague hints at powers that 'lay beyond' but rather the actual 'how to' and the 'why' that are necessary for continual progression within the Voltec system.

In this article I intend to introduce and briefly explain the idea of Niger Corporeum so that when the book (by the same title) is released, the potential reader will know what to expect and to decide whether this text will be right for them. While it is true that Niger Corporeum is a text intended for the V° and higher within the system, we do not regulate who may acquire these materials. But we do firmly believe that most people who have not gone through the progressive steps of the Voltec system will most likely not be able to fully utilize the material contained therein.

The Aghora V° of Voltec Current

Without boring the beloved reader with the details of the structure of the Order of the Voltec, I feel it is necessary to explain the fifth degree so that the context of the Black Body teachings may better be understood. After the Initiate chooses one of the two 'Houses' within the Order of the Voltec, s/he must focus on their strength (Dreaming or Stalking) in order to eventually use that strength to bridge the gap and pursue the goals of the other 'House' and ultimately overcome their weakness. Proficiency in both Dreaming and Stalking is essential for long term emersion within the Voltec Current. The Aghora V° is the last degree within the House of the Bloody Tongue where the 'Stalker' must prepare to handle the rigors of 'Dreaming'. It just so happens that sexual energy is linked to dreaming energies and they share many similar characteristics. So the Stalker will eventually be able to utilize sexual methods and sexual energies to enter the specific gates of dreaming but only after s/he develops the Shadow to the point of being able to retain sexual energies that can be deployed for Dreaming.

The Three Black Bodies

The term 'Black Body' has three distinct associations of significance to the Voltec Initiate. First, the Black Body is the unconventional application of the natural functions of the organic human form. Second, the Black Body is an alternate term for the Shadow Self that the Voltec Initiate spends a considerable amount of time developing and strengthening. And, lastly, the Black Body is a visual description of the body of Kali, the primary Mahavidya. Each of these three play a role in the sorcery of Niger Corporeum.

The first element is when the Nightside of the physical body is its use in very unnatural ways. Above I state that it is the 'unconventional application of the natural functions of the organic human form' and through these processes the focus on the body is redirected from sexual pleasure to the manifestation of direct changes on the psyche. This goes beyond the tantric teachings of higher consciousness through denial of the orgasm. This is the reprogramming of natural responses in order to dismantle the human condition. This is the use of the physical body in magic, the use of the products of the human body in sorcery and the use of the flesh as a vessel to the Gates of Dreaming and to speak to ones personal death when we come to embrace our blackened skin, for sex is where the process of dying begins.

In the second element, the Initiate uses sexual energy to enhance, develop, fortify, solidify, etc the Shadow Self. The Voltec Initiate has created an intimate awareness of the Shadow Self through the use of the Voltec Portal. By the time they will have the energy to begin the process of Niger Corporeum, the Shadow Self will have become Independent of the physical body and the Initiate will be able to shift his/her consciousness into the Shadow at will and, at times, can ever split their consciousness between the two selves. Only after the Initiate can successfully put his/her awareness fully into the Shadow can they impart a sexual life upon it. Once a sexual life is possible for the Shadow a new form of energetic manipulation will be possible and sustaining the Shadow eternally becomes possible.

The last 'Black Body' associated with Niger Corporeum sorcery is that of Kali. The Hindu Goddess that is the primary Being of sexual sorcery for the Voltec Initiate is said to have black skin. Of the ten Mahavidyas that are approached in this type of work, Kali plays a central role in all preparations of the female sorceress. She is the key to the production of the Voltec Kalas and their effective deployment.

The Ten Mahavidyas

Most occultists know that within Hindu systems of Tantra, the Ten Mahavidyas are considered highly important. These Goddesses embody habits, attributes, and features that would be considered unattractive and horrific to society at large, but to the Voltec Initiate, these Beings are quite different. They lead us to utilize

both pleasant and unpleasant aspects of sexual energies to engage our Shadows with Dreaming energies within the vessel of the flesh. Again, the Voltec leaves behind the accepted views of the Mahavidyas in lieu of a more dynamic and less white-washed perception. The Tantrics of today strive to associate the darker and 'repulsive' characteristics with lofty spiritual symbolism and attainments that are of little value to the Voltec. Instead, we confront these abnormal and sinister Goddesses in the way that they appear to us in separate realities...naked, bloody, blackened, aged or eternally youthful, violent, sexual, energized, magical and powerful. Why should we try to make them palatable to the human condition? It is the Aghora V° who will embrace these aspects and manifest them in their lives so that they may create useful changes.

I do not wish to reveal the entire scope of the text within this short article, however I did want to make mention of the Ten Mahavidyas and their Voltec associations.

KALI: The Black Goddess

For the Voltec, Kali represents female energies and her sphere of influence is Vaginal Sorcery. In the book, Kali's 24 aspects are described and a vaginal secretion for each is explained.

TARA: The Goddess that Devours

The mouth used in sexual activities is put into a magical context. Oral sex, receiving fluids orally, etc are all described in that section.

SHODASHI: The Mistress of All

Magic concerning Adultery and Prostitution are explained as well as asphyxiophilia.

BHUVANESVARI: The Witch Mother of Dark Space

Destructive sexual magic and anal sex are described in the work with this Goddess.

CHINNAMASTA: The Power of Sacrifice

This Goddess rules of autoerotic practices as well as sexual apparatus and phalically based practices.

TRIPURI BHAIRAVI: The Fierce One of Three Worlds

Many practices of Lesbian/Homosexuality, Hermaphrodites and Transgender type sorcery are described as well as group sex.

DHUMVATI: The Death Goddess of Sorcery

Necrophilia, sexual trace, sexual possession are all presided over by this Goddess

BAGALAMUKHI: The Powerful Witch of Cruelty

Ceremonial Rape & Bestiality, Sexual Vampirism and the unpleasant aspects of sex are revealed in a safe and productive manner.

MATANGI: The Power of Domination

Sexual sorcery of S&M and B&D are provided for the brave sexual explorer.

KAMALA: She Who is Clad in Water

Kamala is the least understood and least encountered of all the Mahavidyas. Sex guides all sorcery that involves female ejaculation and urophilia.

Beyond the Flesh

Within Niger Corporeum, the Initiate takes the physical body and rearranges its 'natural' design, it takes the mind and disassembles the 'normal' thought processes and it takes sexual energy and directs it towards unlit corridors of the Tree of Night so that the Shadow may become separate from the conscious mind, separate from the physical body and yet somehow a greater part of the individual that ever before. The process is fascinating, however we must not become distracted by the anomalies that become immediately apparent. It will take the greatest care and desire to complete interactions with the Mahavidyas. If you approach them, they will interact with you as though you are prepared despite your true ability. They do not try to determine your ability and one should not expect them to suddenly induce human feelings and thought processes.

Niger Corporeum: The Book

The text that explores all of these facets of LHP sexual sorcery is planned for release in the summer of 2011, but it will not be forced. I am doing my best to ensure that I fully test all theories presented therein and conference with other testers. I am dedicated to releasing the most potent text on sex magic that has been released in some time. If you are interested in obtaining a copy, be sure to contact Dark Harvest Occult Publishers to become a subscriber.





Glimpses in the Abyss
(Excerpts from the Chamber of Diseases)

Jarrad Dickson

The mentally ill are the people of Pandora; their illness is drawn from her archetype. But she is not their God, for all gods are dead. The remnants of the dead gods and religions are infantile, play things for the dying. If any are "mentally ill," it is they, the religious, the spiritual and the "astral travellers." The eaters and drinkers of the body and blood of Christ are ill; and so are the suicides, all suicides are ill, but were not, however, ill, before they committed suicide.

Literary Psychosis

The exegesis and development of the term literary psychosis, inherits upon the material of my literature and the dimensions of my mental illness, which is together a symbiosis of folds, and showing this explanation I intend to inform the reader on what literary psychosis is and how it is to be used with fundament to the ego serving society, and the nature of the development of the folds of the mind.

There exists an environment of the mind, and this exists in and outside of the body. Subsequently it is another realm, and Art exists in it as the Ego, and if there is as well a literary psychosis of the individual their Ego shall therefore lie in the Abyss of Hallucinations, an entity in the mental dimension that is the first fold above the Source of the Mind, the Source being Pandora, "She who sends up gifts."

There exists in the mental dimensions symbols of esoteric nature, unfound by Mankind. Every sacred symbol we posses is to be evolved, and thus it will develop into the correct symbol of the mind.

How do you write from your mental illness? You can, just as you can write about mental illness. The novella in this book is the first example of someone writing from mental illness, generating an artwork from the structure of the mental illness, and in this novella's case it is schizophrenia, psychosis and schizo-affective disorder. I write from psychosis by moving the voice from my mind and memory to the paper, or computer, to the carte blanche, and then I restructure it into a short story, novella or other artwork. I used the voices however, and the situations the voices were in, and tumbled them together, and generated the novella, and it is the first example of this genre. The genre can be called whatever they name it. This form of writing or expression, this form of artwork, is empowering and is both a new form of occupational therapy and art, literature and could be the same for music. As we hear sounds as well as voices, and can express sounds in music, as well as writing voices down, and it is empowering for it sorts out your problems, issues and mental illness.

This form of genre should be a writer's genre, an artists form of art and should be taught in occupational therapy to patients and those with mental illness. It is the act of putting it into something else, and other illnesses can be used as well as mental illness such as accidents or cancer, writing about pain, and can also be used with self harm, and situations which you can photograph, and turn into something else. It is semi-reality, and it uses pure meaning and structure, gained from reality, and can be seen as a form of realism. My aliens in my novella are the most real aliens in history, and the most real play that came to

to life, as it lived in the mind, in the creator.

Albeit you cannot write about your own source forever and a day, for the source material dries up, you need more source, so you either have to change your genre and use your imagination for other genres of art or use other people as sources, other mentally ill people, life stories, etc. It is fine to write about, or moreover from, another's mental illness. Maybe you can help work out their problems for them. It is the old form of the old, great and helpful psychotherapists that actually helped you, and a writer writing from another's mental illness can take on this position.

This may be my one and only, first and last, artwork from mental illness, though I doubt the last artwork about mental illness, for I may write another autobiography, so if I continue a career in writing I will have to use my imagination. For I have used up all the source of my mental illness; all the characters, voices, images, etc, have been used and I have sorted through my mental illness and my memory of it is sound. I am now safe and think I can handle another relapse of psychosis. It was my occupational therapy, but it is more than that; it is pure self expression; it is art, and art is the closest to, if anything is holy, holy.

So you can write from mental illness, and though it will probably be short term for the writer or artist, it is worthwhile and therapeutic, and candid, open and revealing and shows that mental illness can be exciting, and worthwhile as it can create art, and this breaks down the taboo of mental illness; it can lead you to positive heights of self expression. All mental illnesses

are open and inviting for this to happen, to be expressed; it is exciting, if people will do it for it will bring people with mental illness out into the light, and maybe dim the horror suffered by people with "mental illness" because of and from the mental health system.



*The Chamber of Diseases: Asian Egos
Cut Wildly Open in the Abyss*

Introduction

The word "me," and "we" are the idea of this book; I seek to show how an ego turned over, facing death, thus experiencing hallucinations, is turned into a different body, once disintegrated, and then reformed. The Abyss of Hallucinations is a mythic, occult and religious notion, and is found in works such as Paradise Lost, and in Thelemic texts amongst others.

In this book I see to correlate the Abyss to being a psychiatric model, showing how the experience of psychosis is an experience of the Abyss, and its hallucinations, which are caused by damage done to the ego. The book is in sole my own writings. It would be good to have others opinions on the Abyss as a psychiatric model, but I am in sole the only one who is developing this idea in psychology from an intellectual and consumer, patient's experience.

Hallucinations are the cause of the death of the ego, and this can be seen in relation to the disintegration of the personality as a persons develops a psychosis, and this book shows with proper viewing and thought one can emerge from the Abyss, i.e. their psychosis, and come out reformed, with another ego, and not as themselves, for they have been killed; their ego is dead, killed by the demon, Choronzon. form themselves again and to go through the Abyss, and it is never a smooth path. Thence there are "psychotic pathways to the source."

Without reforming another's ego there is no future for them, no meaning, they must understand that in this universe we are not blessed with meaning, only the experience of the Abyss. We then can see that spirituality is common to all psychosis sufferers, though they lack the Will to form themselves again and to go through the Abyss, and it is never a smooth path. Thence there are "psychotic pathways to the source."

Only Inside is it True

Psychosis can be seen to be what is that the Freemason's term "The Abyss of Hallucinations," Milton himself being a Freemason, and so many "mystical" Christians, they talked about the Abyss and what dwells there, one's ego, and what you want to destruct it, the demon of the Abyss.

Aleister Crowley furthered this model from the Freemasons into his orders Argentum Astrum, FF and the religion Thelema and its order, the Ordo Templi Orientis. Apparently to Crowley once one's ego has been destroyed, you can pass beyond the abyss, and receive a holy guardian angel.

We here now begin to understand the relationship and correlation to a psychiatric persons psychosis or mental disorder to the Abyss and the demon.

The hallucinations are caused by the demon, and that demon is the cause of the distress of hallucinations. The demons are unreleased trauma, and, with proper guidance, can be used cure the disorder itself; therefore schizophrenia is curable, as such is psychosis.

The angel of the abyss is never appearing however, and this statement is made by me to assure a person of mental distress that nothing spiritual can be found; however, it is only that nothing spiritual *outside* himself is true, on *inside* himself, in his own psychological processes, in what he sees after he has explored his psychosis and which shows to be the riches of the Illuminati.

Remaking Death

The patient must come to understand his own death.

Firstly, I must speak, that this book is for a fully integrated development of someone experiencing psychosis, as there I see to be some persons who are what we could term schizophrenic that are in need and assets of the insightful, artistic, and ritualistic.

Thus then, death is in need to be understood.

One must remake their death.

To remake your death you must create a suicide, that is not done through physical means, but in another mind, that can be a sphere built out of books, poems, etc.

I speak about the ritualistic side of arts as this book options the most accessible model for a patients needs, and that is art. Most do not have access to a sword, a dagger, a cup, a chalice, a wand, etc. And thus I shift the paradigm, I shift the magic wand for the cigarette, and shift the altar to arts and nature, and use these to open up "psychotic pathways" in the minds of psychiatric patients.

Thus you then create what I call a "death sphere."

A death sphere is a world of mindfulness, and we will use arts to create this, where you begin to feel and see, remember also, your suicide, or your death, and thus in this case a natural beauty should be used. Possibly you will see your death as a suicide over a woman, and it could be by a fall off a cliff, but should be a place of meaning to the world and yourself.

So place yourself back into the time of your childhood, and see the haunting loss of your youth, and where this occurred, and this can be your suicide spot.

A death sphere is a branch of a mind sphere, and is the developed understanding of death, like it is to the branching mind, and can help someone begin to feel how they could live, want to live, and how to free themselves from the shackles of psychiatry.

The Silver Star of Greece, Anesidora

Gods are dead, and with them, died the “mentally ill.” In the ancient past, before the New World, madness was a link, a portal, to the world of the gods, and we gained myths, mythology, and gods themselves; we gained Satan and Jehovah; we gained, we gained. With the death of God and gods, was the birth of reason, of the logical, clear mind; though it is one sided, incomplete and inhuman. “God is dead,” said Nietzsche, and with it, died his madness, and those like him; and he prophesied mad supermen like a puppet of failed reason, or of failed madness, and his spurious ideas only fitted into the small nook of failed madness, of the only fitting madness of the New World that people accepted: the madness of Adolf Hitler.

Hitler’s madness, and Hitler himself, was the fault of the restrictions on the psychology of the psyche, and thus like a small nook he swept the world with the only madness the world accepted; that of the madness of patriotism. Patriotism is failed madness, and is not of reason or logic. We still have its remnants, in the age of American and Arab patriotism, and thus we have not learned the lesson of Hitler. Hitler was not mad, he was sane; and World War Two was the aftermath and result of the death of madness.

Literature is owned by the mentally ill. Fiction, or the arts, is in closest reality to mental illness. Plots, storylines, themes, voices, lines, rhythms, etc are the development of those whom experienced mental illness; they created it. Was Homer a schizophrenic? The Odyssey and Iliad is plotted, voiced, and therefore ill, it was created by someone or a number of persons

with what we call a mental illness. Illness in the ancient world was a link to higher reality, to the poetic realms, what we would call Dante's world of the astral balls, the astral realm, that of living dream; a psychosis. The revolution of the mentally ill should be a social redemption of both the mentally ill and mental illness, itself; and as the Arts are realigned, surfaced and have completed their ownership to the mentally ill the revolution shall be finished. The mentally ill are the Orouboros, the dragon eating its tail or itself for an eternity; they devour themselves and are devoured by society, and resurface, in cycle; for forever more shall we have mental illness, and forever more we shall have the mentally ill, and thus we need to approach it in a different way other than "curing." Society eats and drinks the mentally ill; society is cannibalistic, we, they, eat our shadow. And our shadow is madness, not the animal; and madness is not the animal. Peter Pan is mentally ill, so are children, as they lack adult, "modern" logic and reason so are brought up to be cured, surfaced into logic and understanding; separated. However, the mentally ill are not children; they however, act out the whole of their life, their childhood, of themes, voices, storylines, obsessions and purity. Peter Pan's shadow has been crucified by society, and with it dies the pen of its artist, and other artists; and if there is an artist that denies madness, they are a failed artist; they live like a scientist, to shallow, scared and failing to follow the path of an artist, and live in the shadow of science. Science and arts are misaligned, they differ in approach and study, and both are instruments in paving the way for the future. And the future is into outer space; other futures are unimportant, other than the way to human immortality

and the acceptance of madness. Arts and especially science fiction, open up and enliven the human imagination and develops interest of outer space, of the future, of reality and so do science. Pandora, or her other name, Anesidora, is a dead God, and she is the dead God of a dead people, of the mentally ill. Her box is an ancient metaphor for the can of madness, of the box of the ill, and her "gifts" are products of Pandora, and the only product remaining is hope. It is hope that the mentally ill have. Hope to survive in society, hope to be rid of ridden stigma, hope to be cured; hope, but hope is dead. There is no cure, all mental illnesses are incurable. Why is this? It is because they are not an illness. An illness is only physiological, life threatening; therefore there is no such thing as a "mental illness," just as there is therefore no such thing as "mental health." The mind cannot be divided into the taxonomy of "health" and "illness," or "healthy" and "ill."

The mentally ill are not a danger to others, or to themselves, though only the "mentally ill" commit suicide; so how can this be? People are only mentally ill after death, after their suicide; not before. It is a judgement cast and ruled by Death, the Grim Reaper; and a judgement ruled by society. Those we claim to be mentally ill are not of the same category of those who suicide, who catch the bus, so to say, and it is mostly "normal" people who kill themselves; thus there needs to be divided the stigma on suicide from the stigma on mental illness and the "mentally ill." Suicide however, has as much stigma, or more, as mental illness, as it is banned from the media though it is a form of murder. Because of this we have the divide of self-harmers from the family of the mentally ill. Marilyn Manson is figure

of this; though he sings, speaks in interviews about the darkness of mind, in other words depression, he is divided from being mentally ill. His art is the product of a psychotic imagination; people ask, is Marilyn Manson depressed? The question that needs to be addressed is of all the questions relating to psychosis and the rock star. Pandora, is the patron goddess of arts, for she "sends up gifts," which is what her other name, Anesidora, means, and those gifts are the visions for artists, whether through drugs or through psychosis, or any form of mental illness. Or from the imagination, which is a "mentally ill" part of the mind.

The mentally ill are alchemists. Psychosis and schizophrenia, and schizo-affective disorder are plots, storylines and images that are fictional in experience and thus are an experience of living literature, or living art. When shaping this into a work of art, they are doing the great work, the Magnum Opus. The mental illness reveals itself as a book to be read; and as a psychotherapist, they used to read it, in the age of Jung and Freud. In the mid and late twentieth and now, twenty-first century, they do not probe, ask or research the mind of the mentally ill, they only use failed diagnoses and administer psychiatric drugs when they do not know what they are treating. This is a failure of modern medicine. The mind should be investigated, and through the so called "sorting out" of problems the mental illness can be dissipated, "cured." This is true psychotherapy; and they should be sorted through in the community, none should be allowed to be committed or forced to stay in hospital or mental institutions long term. It is immoral, waxing illegal,

bloody, and a form of forced-suicide murder. Because Heaven and Hell are dead, so is morality.

The mentally ill are the people of Pandora; their illness is drawn from her archetype. But she is not their God, for all gods are dead. The remnants of the dead gods and religions are infantile, play things for the dying. If any are "mentally ill," it is they, the religious, the spiritual and the "astral travellers." The eaters and drinkers of the body and blood of Christ are ill; and so are the suicides, all suicides are ill, but were not, however, ill, before they committed suicide.

The mother country and the mother tongue, all have been conformed to, and thus people conform to paternalism, and it is the mental health system that is paternalistic. It is a system that teaches self-hatred, inducing stigma and discrimination. Today, most mental health foundations are founded by the government and funded by them, to reduce stigma and discrimination, but they are founded on discrimination and stigma, of "curing," lobotomising people with mental illness; thus their work is a failure. They work to reduce stigma and discrimination on a small scale, not on the large scale that needs to be faced. The mother illness is the illness of the father, it is paternalism, Hitler's mummy; those that are in the mental health system suck on the mummies of Hitler, as if their father was their mother, and would only be complete with a death's head, a swastika. The mentally ill are crucified on swastikas. To the mental health system and to governments around the world, they worship the Aryan Cross and the Arian swastika, and two plus two equals five, not four.

Jarrad Dickson is an author, poet, occultist and academic. He has written three books with Chipmunka Publishing, which are a trilogy of endearments to his lover who killed herself. They each depict the rosy cross on the front cover. He is currently a student of Latin and English literature at the University of Auckland in New Zealand, though peruses autodidactic studies in linguistics, the occult, and all forms of arts. He has taught himself 3 languages, including Biblical Hebrew, for he saw a value in a classical education and was inspired by William H. Sidis's quote, "You can learn more at a public library than you can at Harvard..." His forthcoming book entitled the *The Chamber of Diseases* transforms the concept of the abyss into a psychological model to better understand the mechanics of psychosis as caused by the death of the ego. He also explores a most unique form of necromancy involving bringing back the voice of those who have departed, which in his case is the Ego of his dead lover Hua Nian. This forthcoming work will be made available through Dark Harvest Occult Publishers. He considers he entered into the Abyss of Hallucinations and Reason on the 18th of October, 2007, where he "walked through the first portal, chamber, or psychotic pathway," and had sever hallucinations involving the sacrifice of his heart to James Dilworth, the founder of his high school, Dilworth, in Epon, Auckland, and he sees this personage as the demon of the Abyss Choronzon.

Jarrad saw that it was the way of the A.'.A.'. adepts that before entering the Abyss, one must perfect their intellect, and study copiously. Jarrad studied many forms of philosophy, classical languages, and the

occult, and esoterica. He considers being in the Abyss a sin seen by society, though believes that Mankind is born to suffer, and went through his own suffering, still now, by the psychiatric system in New Zealand. He has been placed on many antipsychotics, and has been chemically lobotomized by the drugs, taking away his high level of concentration, and dulled his intelligence. He is currently pursuing an effective way of reversing the effects of the antipsychotics, by natural therapy.

He considers the Abyss as a multitude of illusions, portals, and "psychotic pathways to the source." He considers that his ego has been destroyed by psychiatric abuse, the visions, and his lifestyle, and now is pursuing reforming his ego, or self, and has developed a technique in the book with Dark Harvest of creating the voice of the HGA, which to him is the voice of the dead, who he considers to be one of three people: Pandora Makani, Hua Nian, and Alice Casphers. Pandora appeared to him in his 6th Chamber, and brought physical pain as she spoke, and named herself after the Haiwan word for wind, Makani. Alice Casphers is buried in a grave, dead at a young age; who he revoked in a psychotic break, in the second chamber of diseases, thus he is nearing closure on the Abyss, or so he thinks.

Jarrad believes Chaos is supreme, and in his writings, art, poetry, etc, works on infecting the human race, and obeying the Will of the Universe; that is to make life suffer.

VOLUME I

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