

CHAOS & SORCERY

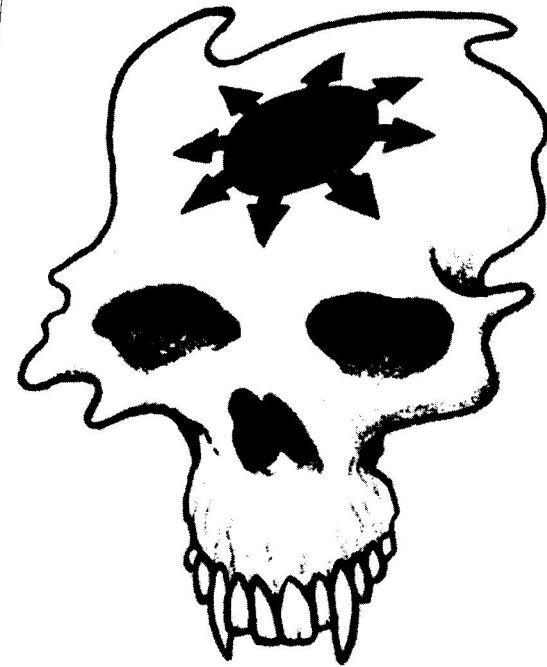


N. Hall
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CHAOS AND SORCERY

N. Hall

With illustrations by Robert Taylor



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This book is dedicated to Robyn, as without her support through difficult times and her editorial skills it would have not been possible to publish it. I would also like to thank Robert Taylor for his excellent art work and Peter J. Carroll for his preface.

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Due to the nature of the workings contained within this book, the author advises that only persons of sound mind and good physical health attempt to perform them. The author will not be held responsible for any of the results that may or may not occur when individuals or groups attempt to perform the sorcery acts that have been described.

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PREFACE

The Chaos Current has recently spawned a number of excellent grimoires by practical sorcerers who write from hardwon experience. This book must rank amongst the best of them.

I have had the honour of knowing and working with Nick Hall for some years and I have seen him perform many of the acts of sorcery that he writes of in this book. The results are often as awesome as is the presence of the man himself. Having conjured with Nick on many occasions, I would not relish the prospect of conjuring against him.

Rather than invest belief in abstruse metaphysical theory, Nick has chosen here to build a system from an eclectic range of practical procedures culled from many cultures. Informing the whole treatise however is the chaoist meta-belief that belief structures reality. This is pragmatic magick at its best. Devise or discover a technique that seems worth investing belief in, and if you can validate it, include it in your grimoire, without worrying how or why it works.

Many times in the course of reading this text I stopped to make a note of something that seemed well worth trying out. That, I think, is the mark of a useful book.

Unless the vast majority of magicians work in complete isolation from their more public peers, then the ratio of civilians who merely collect magic books to actual working magicians may be estimated at ninety nine to one. This is a book for the one-percenters, although it may inspire a few of the rest to actually pick up a wand for a change. All it takes is guts and imagination, not much specialist knowledge is required.

Peter J Carroll.

Bristol.

*Alone upon the Sacred hill,
with only the power of my will,
no sun, no moon, nor mount, nor sea,
only the dark power that resides in me.
Shun all that is weak,
break through the veil,
disregard false reality,
the sorcery quest, oh silent tale.*

INTRODUCTION

According to the 'Longman Concise English Dictionary' a sorcerer is „a person who uses magical power, with the aid of evil spirits.“ This definition assumes that sorcery is an act of magick which requires the aid of spirits or demons to enable it to work. It also implies that sorcery is an act of 'Black Magick' as the type of spirit that the sorcerer works with is evil. To clear up any ambiguity that might arise from such definitions, the following definition will be understood in connection with Chaos and sorcery:

The art of using material bases to enhance a magickal conjuration, the outcome of which is determined by the sorcerer's will.

Peter J. Carroll in his book „Liber Null and Psychonaut“ has used a similar definition, which is also relevant in the context of Chaos and sorcery: „Sorcery is the art of using material bases to effect magical transformations.“ The material bases which the sorcerer will use are to a large extent determined by the type and nature of the act of sorcery chosen by the Chaos Sorcerer to achieve the desired effect.

In an historical context, the type of material bases used depended upon several variables, including tribal lore, religion or cosmology, geographical location, cultural norms and values and to what extent magick was perceived to be a natural phenomenon. Tribal lore and religion or cosmology had a direct effect on what kinds of spirits or demons were employed to aid the sorcerer; spirits of ancestors were used as well as spirits from a known demonology, such as the complex hierarchial demonology of the Chaldeans. Lore and religion also impacted the type and complexity of talismans, amulets and fetishes.

The geographical location of the tribe or civilization was also reflected in the development of sorcery practices. These practices include the use of sacrifices, the ingredients and methods of making potions and powders and, once again, the nature of the spirits evoked to aid the working. The following ancient Accadian incantation shows quite clearly how the geography of the area directly affected the incantations and spells of the Sumerian sorcerer.

*The wicked god, the wicked demon
The demon of the desert, the demon of the mountain,
The demon of the sea, the demon of the marsh,
The evil genius, the enormous uruku,
The bad wind by itself.
The wicked demon which seizes the body,
which disturbs the body.
Spirit of the heavens, conjure it!
Spirit of the earth, conjure it!¹*

¹ This incantation is from a large tablet held in the Library of the Royal Palace at Nineveh, and is cited by Francois Lenormant, „Chaldean Magic“, page 3.

The above incantation mentions the sea, desert, mountains and marsh, and is a good description of the lower Euphrates where the Accadian (Turian language) tablets were used for sorcery of both a beneficial and destructive nature. As a consequence of living near vast tracts of desert, for example, knowledge of snake venom for making poisons was essential to the sorcerer. Similarly, the Bizango secret societies in Haiti, which practice a particular form of vodoun, use various local herbs and extracts in their magick. The bokor (sorcerer) uses a toxin from the female puffer fish among other substances to capture the *ti bon ange* (spirit) of his victim. This powder is only known in Haiti and is thus linked to the geography, herbs and animal life in the area. If correctly formulated and applied, this powder creates the zombie or living dead. Tetrodotoxin is the essential ingredient, but as Wade Davis notes in his „Passage of Darkness,“

„Emically, it is not a powder that creates a zombie; it is the magical force of the bokor as it is employed during two only indirectly related events - the prerequisite unnatural death and the ceremony of resurrection at the grave.“

This statement quite clearly agrees with the workable definition of sorcery set out earlier.

Further, the geographical location of the British Isles allows the sorcerer to not only work with a large variety of herbs and plants, but also to take advantage of seasonal changes and weather variables. Thus a thunderstorm is a good time to charge a talisman or amulet and a hot summer's day is an excellent time to do healing sorcery workings, using the sun's energy to charge a doll for such a purpose or make a potion of herbs that can be administered to a sick friend.

Cultural norms and values of the tribe or civilization have had a very important part to play in the direction and scope of sorcery practices. Historically, the sorcerer had to work within the context of his or her socialization, but having stated this, the Chaos Sorcerer should break free of his or her cultural norms and values and be able to work within different paradigms, or alternative cultural beliefs. This will increase the scope of the sorcerer's art, as techniques not directly related to the historical practice of the sorcerer's culture can be employed. The limit of the sorcerer's imagination is the only factor that determines the techniques employed in Chaos Sorcery.

As an illustration, in certain societies, such as that of the Aborigine in Australia, the Bizango in Haiti and the Hausa warrior culture of West Africa, the sorcerer used certain techniques to kill a victim magickally. These were culturally accepted as being capable of taking a person's life. In our (Western) culture these techniques can still work but they are unaccepted and beyond the norms of secular behaviour.

These culturally related techniques include death or illness by suggestion as used by the Aborigine sorcerers, who used to carry giant lizard bones which they pointed at the victim while a death spell was recited. African „witch-doctors“ used knucklebones, and European witches carved wooden dolls to represent their victims. The transmission of the hex, curse or spell can be indirect, by using a doll for

example, or direct, such as the sorcerer's squinting his eye (evil eye) in Islamic societies.

Anthropologically, these acts of sorcery are known as „voodoo death“ (Cannon 1942; Mauss 1926). There can also be traced a cross-cultural link with reference to voodoo death. Wade Davis notes that:

„An individual breaks a social or spiritual code, violates a taboo, or for one reason or another believes himself or herself a victim of sorcery. Conditioned since childhood to expect disaster under such circumstances, he or she then acts out what amounts to a self-fulfilling prophecy.“²

Cultural norms and values are also directly related to the degree to which magick is or was, in historical terms, perceived to be a natural (or supernatural) phenomenon. The cultures that have been briefly examined so far have always believed in magick and thus accepted or respected magick as being an integral part of daily life. Tribal cultures such as the Celts, Norse people, Aborigines and vodoun (modern terminology) cultures of West Africa developed sorcery practices without having to question the validity of their particular art. Within these highly developed magickal cultures, the sorcerer was both respected and feared. Consequently, the runes that have become part of Northern European tradition can be used in works of sorcery, as their power has not diminished, if used by a knowledgeable occultist, but what has changed is their acceptance and use as a valid magickal alphabet in Northern European countries such as Britain.

To the secular, meaning those who do not practice or accept magick as a natural phenomenon, sorcery would appear to be an irrational art practised by the heathen or unenlightened. This is the modern as compared to the ancient conception of both magick and sorcery, especially within the context of post industrial societies such as the one that is prevalent in Britain today.

This may appear to be a hinderance to the modern sorcerer who practices a primitive and ancient art in a modern and so-called 'civilised' world, where science has replaced magick; this, though, is not the case. The Chaos Sorcerer is able to manipulate the modern world view to enhance, not hinder, his magick - one person's reality is another's illusion. The Chaos Sorcerer is not guided by other people's belief structures, he knows that magick works without having to question the validity of the sorcery act he is performing.

All the Chaos Sorcerer requires is creativity and the ability to visualise; for instance to visualise known entities, the following being but a small sample from Sumer and Huiti: Tiamat, Pazuzu and Djab, as well as the possibly more powerful ability to conjure entities created in his own mind. These are given a personality along with a name so that they can be commanded to do the will of the sorcerer. The other tools

² Wade Davis in „Passage of Darknes“ is describing voodoo death on anthropological terms; it is the use of magick, not a self-fulfilling prophecy, that causes the victim to become ill or die.

of the sorcerer should be few in number and as basic as possible, most of which should be constructed by the sorcerer's own hand.

CHAPTER I

TOOLS OF SORCERY



*For now is the time to construct the tools,
Their secrets hidden to blinded fools.
To curse, to conjure, to chant and be free,
As a sorcerer born who holds the key.
It is time to visualize my own reality.*

TECHNIQUES OF DIVINATION

In the introduction it was stated that the tools of sorcery should be basic, but more important than that is the often neglected point that the tools should be practical and made to suit the purpose or type of magickal operation. This is especially important when constructing amulets or fetishes. As the distinction between amulets and talismans is rather ambiguous, a discussion of talismans will not be included other than to note that they are often too complex for practical sorcery, especially those described in grimoires, such as the Lesser Key of Solomon. In addition, the magickal tools considered here should not be classified as having a direct association with the natural or aetheric (astral) elements, i.e. earth, water, fire and air, as this once again over-complicates the simplistic or primitive nature of sorcery. However, the elements can be manipulated through sorcery, an example being a working to protect the house from fire.

One of the factors that can be important in Chaos Sorcery is to attempt to discover the probable outcome of a particular conjuration or enchantment. To aid the sorcerer in choosing the appropriate tools for a working, or to reinforce the decision to undertake the sorcery in the first place, it is often useful to do a divination, helping the sorcerer decide how and when to proceed and what the most likely outcome will be.

Divination should not be used as a karma control or measuring mechanism. Magick, or more directly Chaos Sorcery, has no conscience or moral structure of its own. It is only the cultural norms and values of the sorcerer's socialization that determine the way in which the mind deals with the outcome of the sorcerer's conjurations. Karma is a phenomenon introduced as a tool of social control in both Buddhist and Hindu societies, karma being a force generated by an individual's actions which determines his future existence and reincarnations. Monotheistic religions used a similar concept, i.e. „hell“ and „sin“ to control people's actions and thoughts.

Chaos Sorcerers should not be directed by any moral structure...the only guiding force behind sorcery is the manipulation of the universe through the magickal intention of the magician. Divination is the device by which the sorcerer psychically distorts time to retrieve information in general, and, more specifically, enhance his conjurations through a better appreciation of their probable outcomes. The sorcerer can also use divination to answer mundane questions, but the queries and method of divination should be simple, as this suits the nature of sorcery.

There are a number of divinatory tools, many of which are unique to a particular culture or system of magick, such as the Chinese I Ching or the Nordic runes. Some of these tools cross cultural barriers, such as the use of bones (animal or human) or blood for scrying, usually caught in a vessel after ritual sacrifice, as well as stones or shells of varying colours, shapes and sizes, thrown on a specially cleared piece of ground, the answer being determined by the way they landed.

Although they contain substantial occult knowledge, systems of divination such as the aforementioned I Ching and the Tarot are too complex for practical use in Chaos Sorcery. The Tarot in particular is not a magickal tool traditionally used in primitive sorcery practices. The construction and interpretation of a Tarot deck demands the knowledge of certain associations and an in-depth appreciation of each card's occult qualities. This in itself goes beyond the boundaries of the direct approach and simplicity of tools of divination suitable for sorcery. The magickal connection with the sorcerer's divinatory tool or tools needs to be direct, this meaning that the pattern in the stones or the image in the blood can be almost immediately divined from an altered state of consciousness. Tarot cards can all too often cause visual and mental overload, something the sorcerer is not intending to achieve during acts of divination.

Different individuals soon discover the type of divinatory techniques that suit them, and once the sorcerer has decided what tools are suitable, the construction or collection of them in itself creates a magickal bond between the sorcerer and the completed set of divinatory tools. The following ideas on divinatory tools and how to collect and construct them is only meant to be a guideline - the Chaos Sorcerer should be able to use a degree of discretion and imagination. Even the bokor (Haitian sorcerer), who will have been taught the techniques of sorcery, will use certain methods that he has developed to suit his particular approach to divination and sorcery in general.

There are three divinatory tools that the sorcerer in Britain can easily obtain or construct, these are runes, stones and bones (animal, human or bird bones). The runes are the most complex of the three, not only to construct but also to work with, as they are in themselves a complete system of sorcery. The Chaos Sorcerer will benefit from learning about their history, mythology and common interpretations in divination. Freya Aswynn's book, „Leaves of Yggdrasil“ is one of the more recent books on runes, their history and practical use.

The first decision to be made is what material the runes should be made of. Traditionally, runes are carved from wood, but the Chaos Sorcerer may use any material that feels appropriate, including small stones, sea shells, etc. One of the benefits of wood, however, is that the actual carving of each glyph into the piece of branch implants the image of the rune in the sorcerer's mind and is an excellent way of bonding with each rune. There are three trees which fortunately still exist in sufficient quantity that a single branch taken will not cause undue harm to the tree or forest; these are the oak, which symbolizes the masculine principle, the birch, which is associated with the Goddess in northern countries, and the hazel tree, traditionally linked with magick and witchcraft.

Assuming the sorcerer has decided upon a tree as the material, the next step is to obtain a branch. It should be at least two feet in length and about one inch in diameter, as anything smaller will make cutting the branch into sections (twenty-four runes make a complete set) a difficult task. An instrument to cut the branch as

neatly as possible should also be obtained. Alternatively, a strong storm will cause enough damage to a tree to cause suitable branches to fall to the ground.

Ancient grimoires and books on high magick make the process of collecting a branch for constructing magickal tools far too complex for primitive sorcery. The sorcerer should decide the most appropriate time for the cutting, for instance for male oriented runes a simple method is to collect an oak branch during the hours of daylight on the day of the sun (Sunday), as the sun is associated to a large extent with the male principle and gods such as Mithras, worshipped by the cult of Sol Invictus, Odin or even the Celtic notion of the Green Man can be evoked or called upon to give strength to the work. Also, the rune sowulo may be invoked as this rune symbolizes the sun. If the sorcerer wants to work with feminine intuitive power, a birch branch would be collected after sunset, during the night, when the moon goddess principle has taken over from her masculine opposite, which would naturally take place the night of the moon (Monday). There are various goddesses that can be evoked or called upon, including Artemis, Selene, Venus or Berchta, the Nordic goddess associated with the Berkana rune and, thus, the birch tree. There are different phases of the moon and the most appropriate time must be chosen by the sorcerer, based upon his or her intuition, although the full moon is often chosen and is also an excellent time to do general divinatory work.

The hazel branch can be collected on Wednesday, the traditional day of magick, associated in Western traditions with Mercury (or Hermes in Greek). Other gods or goddesses associated with magick may be called upon, including Thoth, Hecate or the Morrigan. Hazel is a very magickal tree and, like the oak which gives the acorn, produces the hazel nut, which can be crushed and burnt as an offering to the spirit of the tree. The hazel branch when cut into segments is also, due to the softness of the wood, comparatively easy to carve. Additionally, hazel is associated with witchcraft...the wise-folk of Britain were also sorcerers and used hazel in their magick. Staffs and dolls were often made from wood obtained from the hazel tree.

The above methods of collecting wood are only suggestions; as has been emphasized, Chaos Sorcerers should be able to choose methods suitable to themselves, including when to obtain the branch, how to do it and what sort of ritualistic behaviour to employ when cutting or finding their branch or other material. An alternative tree to collect a branch from is the yew tree, represented by the rune eiwaz or algiz and signifies the cosmic world tree of the Nords, Yggdrasil; Odin is also invoked as a god of magicians. For those sorcerers who want to be more methodical and keep within one tradition at a time, the yew tree is an excellent tree from which to make runes.

Once the branch has been obtained, it is essential that the wood be allowed to dry completely, making it easier to work with. A simple working to undertake before drying the branch is called the „Burial and Resurrection Ritual.“ Take the branch, thanking the spirit of the tree for giving you part of its life force, then dig a small hole, bury the branch and leave it over night. In the morning, dig up the branch,

wash off the dirt by rubbing an apple over it, then raise the branch above your head facing the sun as it rises from the east and say „...by my own hand I will make the sacred runes from this branch, only using the simplest tools to enable me to do it.“ This is a statement of intent and an oath to yourself that you will complete the work undertaken. The branch should be buried in your garden or another spot of ground that is sacred or special to you; if this is not possible, find a piece of ground where you can work without being disturbed. Once again the sorcerer's imagination should be the guide. The burial of the branch symbolizes death, in this case the death of the branch as part of the tree. Reclaiming it symbolizes the sorcerer's intent to give the branch a new magickal life.

When the branch has dried out, the time needed for this will depend upon the wood you have chosen, the sorcerer can then begin to make the individual runes. How this is done depends upon the individual. One of the easiest ways to do this is to use the first foot of the branch and every half inch make a mark, thus dividing the first half of the two foot branch into twenty-four sections. When the sections have been cut, the sorcerer is ready to begin to carve the individual runes.

It is important that the runes are carved in a methodical way. The twenty-four runes are divided into groups of eight, known as an 'aett.' Each aett has an important symbolic and numerological function. Start with the first rune, fehu, then over the next twenty-four days, carve one rune a day (or night). After each rune has been carved, learn its magickal significance and spend some time meditating upon it. This enables the runes to be stored at various levels in the memory of the sorcerer, so that it can be visualized when performing other sorcery workings. After each aett, put the runes in order and see how each rune develops within the individual character of each aett, e.g. the first aett will show the sorcerer how the Northern people perceived the development of order out of chaos, in terms of the development of the universe.

When all the runes are completed, it will be time to consecrate them. Consecration is important as it enables the sorcerer to charge each rune with part of his or her life force, and thus forms a direct magickal bond with the runes. The male sorcerer can use his blood or semen, while the female sorcerer can use her blood, sexual fluids or her particularly powerful menstrual blood. Using intuition, each sorcerer decides what substance or fluid most suits him or her, including any combination of substances. If the sorcerer has a magickal partner, fluids from both of their bodies can be combined for the consecration, an excellent combination being his semen mixed with her vaginal fluid and menstrual blood.

The following rite can be used to enhance the consecration and is also a good introduction to ritual work that the sorcerer can build upon when doing other sorcery workings. Assuming you will be working indoors, the first step is to clear a working space in a room where you will not be disturbed; this will act as a temple, although it will not be necessary to use a temple for the majority of sorcery workings. Place the runes in a circle on the floor, making the circle at least big enough to sit in and, if you feel it is appropriate, burn incense and candles to provide the desired

atmosphere. If you are going to use blood to consecrate the runes, take a small sharp implement and place it in the circle. Stand naked outside your circle, raise your arms and say:

*Chaos I summon thee
Formless power aid me
My body is your temple
My mind your Master
Let us consecrate these runes
May the power of Chaos be with me
when I use them,
For this is my will!*

When you have completed the conjuration of Chaos, which also serves as a statement of intent, enter the circle and sit in a comfortable position. It is important to relax and clear the mind so that you can begin to prepare for entering gnosis.³ If you have a drum, this can be placed in the circle as an aid in summoning demons, ancestors or spirits to witness your work. An alternative is to hum as this is also an ancient method of raising magickal power.

When the mind is still and the body relaxed, begin to visualize the eight-rayed star of chaos above your head, feel its power...begin to drum a rhythmic beat or hum until gnosis or an altered state of consciousness is achieved. Now collect the sacred fluid by cutting your body or raising sexual power to collect semen, vaginal fluid or sexually charged menstrual blood. Starting at the beginning, consecrate each rune in turn, speaking, i.e. anything from calling out to whispering, an appropriate empowerment, for instance „Hail Chaos, hail Odin,“ as Odin is the god of magicians in Nordic myth. When each rune has been consecrated, return to the centre of the circle and banish with laughter, a clap of the hands or a kia, which is a controlled release of power used in martial arts that sounds like a screech or shout. The consecration rite is now complete.

The eight-rayed star is visualized as this symbol represents the primal power of the universe and is thus suitable in helping the Chaos Sorcerer charge the runes. Demons, ancestors and/or spirits witness the rite and symbolize the sorcerer's understanding that sorcery is a magickal art without morals and that everything is permitted.

An alternative method of divination is the use of coloured stones to obtain direct answers to simple questions. Four stones are adequate for this type of sorcery divination, and should once again be found by the sorcerer personally. If the plan is to carry the divinatory stones around, the pouch should also be made by the sorcerer, traditional materials for a pouch being leather, suede or velvet. The colouring of each stone is a personal choice, but a suggestion is a black stone for 'no' or negative outcomes, a white stone for 'yes' or positive outcomes, a red stone for proceed with

³ Gnosis is a word used to describe magickal consciousness as compared to robotic or mundane consciousness. Techniques for achieving Gnosis will be outlined in subsequent chapters.

caution and a stone with more than one colour to indicate that the answer to the question is not clear cut and that a more complex divination is required to divine a suitable answer.

The stones can be used to answer any question worded in a yes-no format, such as is so-and- so being honest with me? The answer is obtained by putting your hand in the pouch and pulling out a stone. The stones can be consecrated in a similar ritual as described above or by simply anointing each one with blood or spittle, after generating an altered state of consciousness with whatever method seems appropriate, and saying:

*„These stones were fashioned by the elements.
May the hosts of Chaos charge them with wisdom
and power to answer any question I put to them.“*

Bones from animals and birds such as the raven or eagle are also tools used in divination. Both the Haitian and aborigine sorcerers are examples of peoples who use bones. Certain forms of West African religions, which later developed into Vodoun in the Americas, incorporate human bones in divination as well as using them as spirit traps, which contain an entity that can be used to do the sorcerer's will. Human bones such as knuckle bones, ribs and skulls are still used today by a diversity of sorcerers from different cultures for a variety of sorcery workings, and can be included in the modern Chaos Sorcerer's tools.

The technique for using bones varies among each sorcerer or shaman, as shamans also use bones for divination. Thus each Chaos Sorcerer will have to devise his own meaning and technique when using bones for divination. Interesting divinatory techniques were developed amongst the various tribes that inhabited the Congo. One such technique employed a crocodile jaw with the upper surface shaved flat. The sorcerer rubbed a wooden disk up and down repeatedly along the shaven surface of the jaw whilst chanting a variety of possible answers to the question at hand. This could include discovering the sender of a curse or the causes of a recent misfortune. The diviner would pronounce the answer received from the oracle when the disk stopped. The position of the disk along the shaven surface indicated to the diviner the correct answer to the divination. Animal and humanoid figures in a crouched position with the upper surface shaved flat were an alternative divinatory tool to the one just described, the crocodile jaw was used by the Kuba-Bushoong and was collected by Emile Torday at Nsheng in 1909. The Chaos Sorcerer can if so desired, develop original divinatory techniques to suit individual requirements and taste.

THE CHAOSPHERE

Once a set of divinatory tools has been obtained or made, the sorcerer can begin to construct the other tools. The choice depends upon individual preference, however a simple but multi- purpose tool is a chaosphere. The chaosphere as previously described is an eight-rayed star, usually drawn in two dimensions as a circle with eight arrows bursting forth, and is one of the most ancient magickal symbols.

The chaosphere can be made from a number of substances. If possible, the material chosen should be natural, not synthetic, as a natural substance already contains a certain amount of chaos energy. If the sorcerer has access to a forge or kiln, the chaosphere can be made from iron or clay, or it can be carved from a cross section of a tree. As before, these are only suggestions and other materials can also be used. The completed chaosphere can be painted black, if the sorcerer desires, as a black chaosphere is ideal for use as a magick mirror, which itself has a variety of uses. As a magick mirror, it can be used to visualize entities and call them back from the abyss of chaos to do the sorcerer's work, such as sending the entity out to attack an enemy, find a lost object or stand guard over a possession whilst the sorcerer is not in the vicinity. The chaosphere can also be used as a spirit trap, amulet or fetish, or as a gateway into the astral. One final sorcery use of the chaosphere is to use it to absorb an attack during magickal combat. When the sorcerer realizes that he is the victim of adverse magickal activity and is not just being paranoid, he can take the following protective action: attach a piece of hair and nail clipping to the chaosphere, which will create an attractor, deflecting the attack into the chaosphere which will in turn absorb it like a black hole, nullifying the attack.

The size of the chaosphere depends upon personal choice, although an eight inch diameter chaosphere enables it to be used as a focal point for visualization and relates to the eight rays of the chaosphere, as well as imprinting the connections in the mind during construction. A smaller chaosphere can be constructed, which the sorcerer can carry on his person at all times, stored in a pouch or worn around the neck, automatically acting as a powerful amulet. An alternative function is that it can be effectively used to cast spells, or as a focal point to call any entity you require at any time without attracting attention to yourself.

The eight inch diameter chaosphere is large enough to be used as a solid base on which powders and herbal mixtures can be prepared for a variety of sorcery workings. The chaosphere can also be visualized onto other magickal tools, or indeed any object, to impart a primitive and powerful charge. This is a simple and immediate method which allows the sorcerer to consecrate any object to Chaos in preparation for other sorcery workings. This visualization technique will be further developed in the chapters on the techniques of sorcery and doll magick. Following is an example of a simple healing working using a stone consecrated in this way.

Certain preparations are usually necessary before the sorcerer can begin a sorcery working. For this particular sorcery healing working, burn a small amount of frankincense crystal or incense; this was traditionally used in East Africa and Arabian countries during purification or banishing rituals, and is a gum resin obtained from a tree that was sacred to these originally nomadic people. Burning frankincense thus helps in the banishing of the illness and the aroma that is produced also acts as a natural calming agent which relaxes both the sorcerer and the person to be healed. The sorcerer can also massage the person to further relax him or her, which will also help to enhance the magickal link between the patient and the sorcerer. The final preparation is to ask the patient to concentrate on the affected

area as this helps to localize the mind of the patient which avoids any distracting thoughts.

When preparations have been completed, the healing working can begin. The sorcerer can start the healing by humming, using as deep a tone as possible, or alternatively chanting the aum mantra, which is used in Tibet, among other places. This should enable a state of no-mind or gnosis to be achieved, which allows the sorcerer to operate within his magickal consciousness instead of normal or robotic consciousness. When a state of gnosis has been obtained, the sorcerer can begin to visualize the chaosphere onto the stone. The visualization should be held as long as possible, during which the stone should be placed on the affected part of the patient's body. The sorcerer then begins to visualize the illness, disease or infection being drawn into the chaosphere by the power contained within the stone. At this point, the sorcerer should be able to discern the name of the demon or entity that originally caused the sickness to manifest and what it looks like. When the illness is completely contained within the stone, it will be sealed there by the chaosphere that was visualized by the sorcerer at the beginning of the working. The sorcerer then gently whispers, but with authority, the name of the demon and the words „**be gone.**“ The sorcery has now been completed.

As a final precaution, the stone should be buried or thrown into a river as soon as possible. This symbolically represents the death of the illness and the demon who originally caused it. The modern Chaos Sorcerer only applies the notion of demons in an analogous sense. In perceiving the illness as a demon, the sorcerer's mind is able to manipulate the illness and destroy it more effectively than directly calling the virus or disease by its medical name; it also keeps the healing working within the traditional conception of how illness was caused. The Chaldeans had a demon for every sickness and disease known to them, and would summon the demon during a healing working to banish it from the sick person using a form of exorcism to heal him or her. Today most people go to the doctor who will often prescribe medicine, which the patient accepts without knowing exactly what the bottle contains...unfortunately, a rather less personal approach.

A visualized chaosphere can also be projected onto any part of a person's body to enable the sorcerer to take control of any situation. If the sorcerer is being threatened by an aggressor, he can respond by projecting a visualized chaosphere into the aggressor's third eye; this is situated between the two physical eyes in the centre of the forehead. This particular sorcery technique will confuse the aggressor and give the sorcerer time to decide what form of evasive action is required. Alternatively a chaosphere visualized into the genital area can be used to arouse a person's sexual awareness of the sorcerer and, hopefully, a pleasant response. A magickal attack can be sent out by visualizing a chaosphere into a photograph of the intended recipient of the attack. This technique can also erase any memory of the sorcerer from the mind of the person attacked through the photograph.

THE POINTER (WAND)

The word *pointer* is more suitable in understanding its connotations in sorcery than the word *wand*, as *wand* is more appropriate to describe the magickal tool used in the magickal systems related to High Magick. The pointer does not have any direct relationship to a particular alchemical element; this also distinguishes it from a wand, which is associated with the element of fire in the system of magick developed in the Golden Dawn.

In African sorcery the pointer is one of the fundamental tools. Unlike a wand, the pointer does not have to be made from a branch cut from a specific tree at a previously designated time. Knucklebones tied to the end of a stick were pointed at a victim to curse him or her, which often led to what is technically called psychogenic or voodoo death. Human or animal bones, as well as the foot of a black cockerel, can also be used as an effective pointer, to curse a person or in other sorcery conjurations. The Lokotos and Sindamos tribes of Africa still use non-venomous snakes as a pointer. To these people the snake is a sacred animal representing life, fertility and strength. If a female member of the tribe is unable to become pregnant, she will go to the sorcerer to receive the fertility power of the snake. During the fertility working, the sorcerer inserts a living snake into the woman's vagina, to increase the possibility of her becoming pregnant. The sorcerer will also give her a snake charm that she wears on a belt around her waist. The snake represents the phallus, the penetrative rather than receiving sexual energy in nature. The sorcerer projects his energy into the snake and uses it to heal or destroy. The Lokotos and Sindamos also use the snake to point to the appropriate answer during divination workings.

The Chaos Sorcerer can use the pointer to direct his will onto an object such as a charm or amulet to charge it with chaos energy. An amulet can be charged by simply holding it in one hand and using the index finger of the other hand as a pointer, concentrating an aetheric charge emanating from the tip of the index finger into the amulet. By doing this the sorcerer is making a direct magickal link with the amulet. Most people are aware of the uncomfortable sensation experienced when another points a finger at them; this reaction may stem from our tribal past when to point a finger was to curse or hex the person.

Filipino sorcerers, although today they prefer to be called doctors to obtain credibility, use their fingers as pointers to direct their magickal energy, replacing the need to use a scalpel to do surgery. After the surgery is completed there is no scar or mark left on the body. The hands or fingers are thus a very powerful magickal tool. The index finger can be used to subtly direct energy at any object in a discreet manner to avoid attracting attention. A sorcerer may, however, include a pointer in his or her magickal equipment.

A pointer can be made from the rest of the branch that was used to make the runes. It can be decorated with magickal symbols or sigils designed by the sorcerer, carved into the pointer to charge it, and may be tapered at one end so that it resembles a

smooth spike. A chaosphere can be carved into the pointer and stained with blood and semen or vaginal fluid, charging the completed pointer in a similar manner to the divinatory tools.

The phallus is also a widely used magickal image, going beyond purely sexual connotations. A phallic pointer can be carved of wood to be used in this way in sorcery workings of a sexual nature, but also in other workings requiring penetrative creative force. A snake can be carved or painted on the phallic pointer as a symbol of its life giving force. It can be used, for example, to perform healing workings for internal female troubles. The sorcerer who is going to carry out the healing ceremony will firstly relax the patient, so that penetration will not be painful and once this has been achieved, the sorcerer can begin to visualize a golden chaosphere of pure healing energy and vibrate a humming mantra to induce gnosis. The sorcerer will then visualize the golden chaosphere entering the phallic pointer, energizing it to evaporate the illness. The phallic pointer is now gently inserted into the vagina whilst the sorcerer continues the humming mantra. After a couple of minutes the phallic pointer can be withdrawn pulling the negative energy out that sustained the illness into the pointer and out of the body. The sorcerer then visualizes the chaosphere leaving the pointer and slowly disintegrating, destroying the illness and thus banishing it. These practices must not be seen in terms of sexual perversion and sorcerers who have used phallic objects and still use them for sorcery workings do so in an altered state of consciousness, to direct the will towards the success of the working undertaken. The phallic pointer can be used to send out a spell to attract a partner. In this case the sorcerer can visualize the sexual encounter, pointing the phallic weapon at the visualization and recite an attraction spell, which can be in the simple following form:

Come to me oh woman of my lust. May the sexual flame be ignited in your mind. Feel me, want me, and before the full moon you will be in my arms.

The phallic pointer is a very ancient magickal tool which has been used by a diversity of cultures for various magickal and symbolic purposes. In Africa there still exists today a tribe which have in their village a convent in which the nuns worship a carved phallus, using it as a fetish. The nuns insert the phallus into their vaginas at sunrise every morning and masturbate to ensure that the tribe's women will be fertile and the crops bountiful. The nuns are initiated into the magickal techniques of how to maintain the tribe's fertility, in terms of children, livestock and crops. After the initiation period is complete they all take part in a rite of passage which entails having sexual intercourse with the male head of the convent. Prior to the rite, the initiates are all virgins and this will be the only time in their lives that they will have sexual intercourse, other than the ritual masturbation. They remain celibate, living within the confines of the convent walls, having entered of their own free will. The phallic fetish is a god-form worshipped as a guardian of nature. Large penises are carved by male members of the tribe and inserted into the external walls of their huts.

The pointer can also serve as a tool to be used in conjurations of demons, entities and spirits. These entities can be used to then carry out the sorcerer's commands (will), be it a curse, spell, enchantment or other sorcery work. The pointer will act like a magnet which attracts the entity that is summoned. To call the entity or spirit, the sorcerer can use a barbaric language such as Enochian which was written down by the Elizabethan magician John Dee, under the instruction of the angel Enoch. The sorcerer may also use his own magickal language, which can be induced during gnosis. The barbaric words should flow freely being released from the mind. The sorcerer does not necessarily understand the words but the entity will manifest itself regardless. An alternative technique is to conjure using a magickal script, such as the runes or the Babylonian and Chaldean Cyphers. The Chaldean and Babylonian forms of writing are very ancient and some of the oldest incantations used by man to summon the demons are Chaldean, which was located in what is now southern Iraq.

The name of the demon to be summoned is written within a triangle using the letters from the chosen script. Both the triangle and name of the demon can be traced out in the sorcerer's blood, to form a magickal link, or alternatively salt may be used. The pointer is then held with arms outstretched as a gesture of authority as the demon's name is called to awake it from the Abyss of Chaos. The pointer can also be used to trace the demon's name in the air, sending a charge into the aether (astral) which opens a portal or doorway to let the demon manifest within the triangle in the material plane. Then the pointer becomes a magickal weapon to defend the sorcerer against any undue action taken by the demon once it has appeared. When giving the entity license to depart (banishing), the pointer can be used by visualizing an aetheric or electric charge emanating from the tip and entering the demon, sapping the energy it requires to remain manifest within the triangle. An astral circle can also be drawn around the sorcerer as a protective shield during any working, and when the sorcerer is working outside, the pointer is a powerful tool that enables him to draw sigils and seals in the ground, instantly charging them.

As was previously stated, the term pointer has been used to distinguish it from a wand, which is traditionally associated with High Magick, the techniques of which are outlined in such books as „The Lesser Key of Solomon“ and „The Sacred Magick of Abra-Merlin the Mage.“ This is why the term pointer was used to describe the tool which can be directly used in Chaos Sorcery. In attempting to avoid complexity, primitive techniques, in this sense meaning ancient or tribal, are preferred and sufficient to achieve successful Chaos Sorcery results.

AMULETS

An amulet or charm can be prepared to serve a variety of functions. Several definitions of an amulet exist, the Longman Concise English Dictionary gives the following definition: „A small object worn as a charm against evil.“ This definition is far too limiting and has no real practical application as it only regards amulets as

protection. This definition is more suited to a practical understanding of how amulets can be applied in Chaos Sorcery:

An amulet is an object which represents the previously determined desire or will of the person who constructed it. When correctly charged with its own life force, it can be regarded as having a single thus directed consciousness.

An amulet is thus a material base charged by the sorcerer to contain its aetheric double, to serve a particular function.

Traditionally amulets were constructed to resemble small humanoid or creature-like figures. The modern Chaos Sorcerer does not need to construct an amulet to resemble either of the above. The material base, though, should represent the will or desire of the sorcerer who constructs it, even if, for example, an amulet is made to protect the sorcerer's house while it is unoccupied from being burgled or damaged by the natural elements (fire, air, earth, water). When constructed, however, the amulet does not necessarily resemble the house in question. This is to avoid what Peter Carroll calls lust for result, which can defeat the original intent of the amulet or, in fact, any sorcery working. The sorcerer must learn to avoid constantly thinking about the amulet's purpose once it has been constructed and charged.

The sorcerer needs to make a direct magickal link with the material base out of which the amulet is constructed. During the charging of the amulet, the sorcerer will evoke the aetheric double and thrust it into the amulet. This can be simply done by visualizing or 'feeling' the amulet's duplicate as a shimmering force descending into the material base. To return to the example of constructing an amulet to protect the sorcerer's house, an object from the house can be used as the material base; the following is only an example to illustrate the technique employed. Take an old china cup or mug, one that has been used over a period of time by yourself and smash it into tiny pieces, saying with authority: *'protect this house from (fill in) whenever I leave it.'* Anger can be used to evoke the necessary life force whilst smashing the cup to achieve a state of gnosis to charge the remains of the cup with protective chaos energy. Once the cup has been smashed into tiny pieces, collect the pieces and place them in a small bottle, similar to the ones that contain a shot of spirits obtainable from an off-license, and wear it around your neck, or carry it with you at all times whilst you are away from your home. Blood or spittle can be placed in the bottle to enhance the magickal link between the sorcerer and the amulet. A magickal link has already been created by the fact that the sorcerer had previously used the object, in this case the cup, before it was destroyed and reborn as an amulet. This is not a witch's bottle, although it may resemble one; the final magickal object is an amulet.

If the amulet has been effectively charged the sorcerer will know if something adverse is happening to his property, though this should not occur. The amulet in this case will be acting as a servitor who's sole function is to protect the property of the sorcerer when it is uninhabited. It is advisable to give the amulet a specified life-span, this is due to the fact that after continuous use, like a battery, its energy will begin to deplete. Once the specified time span has been reached, the amulet should

be destroyed by burning, burying or throwing it into a river or the sea. Once the amulet has been constructed and charged it should be regarded as a piece of jewellery and its real function banished from the mind.

The Christian Cross and the St. Christopher are worn by millions of people. The St. Christopher especially can be regarded as a protective amulet against any hazard that may occur during travel. The Chaos Sorcerer can use these images, but one has to remember that the Christian religion has been responsible for not only the death of thousands of innocent people, but also the destruction of British magickal practices and tribal cultures throughout the world. Chaos Sorcery does not need these images, invent your own! Imagination can destroy religious control of the mind and dogma.

An amulet can also be constructed to serve as a multipurpose protective shield. The amulet in this case can still be charged to have a single directive; the statement of intent will include the necessary command before the amulet is charged. A small representation of the sorcerer is ideal for this type of amulet and continues the traditional imagery previously outlined, although adapted to suit the Chaos Sorcery approach. The figure can be made of clay, for example, or carved out of wood. It should be small enough to be comfortably worn around the neck, carried in a pouch or adapted to be pinned onto an item of clothing. If it is made from clay, a small piece of nail clipping can be inserted into the image whilst it is still pliable, or a few strands of pubic hair and hair from the head can be added to enhance the magickal link. If it is carved from wood it can be stained with the previously mentioned sacred fluids. Using bodily fluids and hair cuttings is a primitive sorcery technique which personalizes the amulet and as previously stated creates a powerful magickal link. When the figure is completed, the sorcerer can then charge it in a more ritualised fashion. This is best undertaken at night and in a secluded place to avoid being disturbed. A field or forest will allow the sorcerer to contact the natural elements within the working space. When a suitable place has been found the amulet can be charged. Hold the Self-image (amulet) above your head and recite the following statement of intent:

May this image of myself protect me from any harm to my mind or body, be it magickal or otherwise.

This can be changed to suit personal requirements. Once the statement of intent has been recited, take a deep breath and exhale over the image to charge it with its own aetheric life force.

The amulet will now protect you according to your statement of intent. It will work although you are not aware of it doing so. The following instance, though it may seem trivial, explains how the amulet can work to protect you. You want to cross the road, but decide to walk further up. This change of mind saved your life. If you had crossed the road at that point, a speeding car would have knocked you over and killed you. This, of course, can never be proven, but such is the way of magick. The amulet should be destroyed after a period of use. This needs to be done, as after a few months it would contain a lot of negative energy that would have otherwise

harmed the body and mind. The original charge would have also been reduced doing the specific task. Another image can be constructed, if the sorcerer feels it necessary. Do not ponder on the purpose of the amulet, as previously explained, to do so will psychically demolish the energy that was put into the amulet to charge it. Chaos is a powerful force...let it do the work for you, the sorcerer's task is to manipulate it for the desired effect or purpose.

Amulets can also be constructed to protect or help another person. A useful technique to decide how the amulet should be constructed is to go into a trance state until gnosis is achieved and use a form of astral divination to obtain the relevant symbols or images that can be carved into the material base of the amulet. Gnosis (magickal consciousness) can be achieved by a number of different techniques, two of which are sleeplessness and the ecstatic dance, which is used in numerous magickal systems, such as vodoun. Humming is an alternative method, which stills the mind enabling gnosis to be accessed, as was discussed earlier in this chapter. The image received in the trance could be anything from a geometric shape to an animal or demon that the sorcerer had no prior knowledge of. Once the images have been received by astral divination the sorcerer can charge them whilst still maintaining gnosis. After returning to normal (robotic) consciousness, the amulet can then be constructed to contain the aetheric symbols, or demonic images, in a material base of the sorcerer's own choosing.

Ethnographic and anthropological research has compiled a wide variety of information regarding the use of charms, amulets and fetishes, from different cultures worldwide. Emil Torday brought back to Britain a vast collection of tribal art, including charms, amulets and fetishes, from the Congo region of Africa, at the beginning of this century (1900-1909). The Chaos Sorcerer can see examples of these tribal magickal tools in the Museum of Mankind, the British Museum (both in London) and the Pitt Rivers Museum in Oxford. The Museum of Natural History in Los Angeles also contains part of the original Torday collection. These tools of sorcery still contain residues of their original magickal charge and ritual use, thus the sorcerer can meditate on the displayed artifacts, and benefit from the power used to construct them.

The following charms and amulets form part of the Torday collection, as well as sorcery artifacts from other regions of the world where sorcery is still practised by the indigenous people. The Kwilu River people used humanoid figures as amulets against adverse spirits. The Chiefly Clan of the Kwilu carved a wooden charm in the shape of a blacksmith's bellows as the blacksmith was regarded as a sorcerer; a leather thong decorated with blue glass beads was attached to the charm so that it could be worn around the neck. Whistles were carved out of ivory as a charm to protect the hunter. Warriors wore a similar charm to protect them during warfare; the whistle was used to call the spirit of the animal during the hunt, or to summon a protective spirit during battle, which in most cases was hand to hand combat.

The Pende people would carve small wooden heads that were sometimes horned, to be used as a protective charm during the boys' initiation (rite of passage) ceremony into manhood. The Pende used bone and iron as well as wood to construct their amulets and charms, these all being natural not synthetic materials, which were seen by the Pende to contain their own magickal power. The Pende hunter wore an ivory tusk around his neck as a charm to protect him while hunting. In the Jivaro Oriente region of South America, shrunken heads were worn as powerful charms and also as a symbol of courage and status within the tribe. This practice is similar to the collection of human scalps by the native people of North America. The foremost practitioners of this particular method of obtaining material bases for charms were the warrior nations such as the Sioux. The correct title for the Sioux is a French spelling for a Chippewa word for snake or enemy, Nadowessioux. Apache warriors also scalped their enemies; the word Apache is a derivative of apachu, the Zuni word for enemy. The Apache were the predominant nomadic tribe in the American Southwest; they developed a formidable magickal culture, the collection of human scalps being just one of their practices. Like most American Indian tribes, their own name for themselves, N'de, Inde or Tinde, was their word for 'people.' One of the most menacing warrior nations were the Comanche, who were particularly good horse breeders, breeding horses for speed and agility, and who collected scalps as war trophies; they also used them as charms to be worn as a protection during combat. It has been argued that the practice of scalping was originally introduced by European settlers, who knew how sacred hair was to the plains Indians.

In the Andaman Islands, the skull of a relative would be carried in a string bag. This practice of using the skull of a deceased relative incorporated the belief that the skull acted as a powerful amulet to protect the spirit of the dead person. This is another manifestation of ancestor worship, which is common to most primitive cultures and is still practised today. The Kuba people in Africa carved humanoid charms out of wood. These numerous charms would be charged with a sacrifice, usually a chicken (considered to be the unluckiest animal in Africa, due to its frequent use in sacrifice) to protect the wearer from a variety of malicious spirits.

FETISHES

A fetish has different connotations than a charm or amulet, it is an integral part of tribal sorcery. A fetish can be seen as a storehouse of magickal power which is built up over a long period of continued use, being activated and re-charged each time it is used in a magickal working. A fetish is, in certain cases, the tribe's totem or god. It would be constructed to serve a single purpose such as to protect the tribe's property, or as the fetish (god) of the hunters. In certain cases a fetish would be custodian of the tribal leader's power and kept within the leader's hut or palace. Fetishes of this kind were handed down from one generation of leaders to the next. A fetish is often worshipped in the same manner as the tribe's gods or spirits, and is thus often given a magickal name. This is another distinguishing feature of a fetish, which categorizes them separately from amulets and charms. A fetish can be

constructed to serve a variety of purposes. These include the fetish being consulted for divinatory purposes, in which the god the fetish represents is summoned to aid in the divination (Aleister Crowley summoned the god Hru to aid him when he used the Thoth tarot deck). Other magickal functions include the fetish being specifically made to store powders, liquids and other charms or amulets. In this particular case the fetish is analogous to a reactor that will store the relevant power to charge any object contained within it or placed beside it.

Fetishes are usually constructed from any number or combination of natural materials used also to construct amulets and charms, such as wood, metals, clay or bone. The Kuba-Ngongo hunting fetish 'Tembo' is a carved wooden figure with a human head out of which three horns protrude. Tembo has copper strips across his eyes, nose and forehead, is encircled with short lengths of creeper and the base is covered with strips of cloth. He is forty-eight centimetres in height. The Kuba-Ngongo used this fetish to aid and protect them in all aspects of hunting; the tribe's sorcerers also used Tembo to answer questions during divinations related to hunting, going into a trance to contact the fetish's astral spirit.

Chaos Sorcerers can construct fetishes to act as their servants and gods or goddesses if preferred. Once constructed it can be modified to enhance its personality. For example, bird feathers such as those from an eagle or raven enable the aetheric double of the fetish to fly, the spine of a fish will give it the ability to explore the depths of any ocean and animal or human bones can be crushed, to be stored in a small bottle or pouch, and placed around the neck of the fetish to keep the spirit of the dead animal or human, giving the fetish a strong life force.

The *Mbala* tribe were, at the beginning of this century, one of the most primitive tribes to inhabit the Congo region of Africa. Their tools of sorcery were similar to those used by prehistoric man, these being teeth, horns and bones. Fetishes were carved primarily out of wood and the fetish could only be charged and activated if *Kisi*, a red clay obtained from sacred sites the whereabouts of which were handed down from generation to generation as a magickal inheritance, was included in the making of the fetish. Once it had been carved, unless it was covered with *Kisi*, it contained no magickal power. Thus the use of *Kisi* was a fundamental magickal secret of these primitive and powerful sorcerers. The *Mbala* sorcerers would place *Kisi* into a small hole carved into a tree trunk, this activated the spirit of the tree and it was then considered a living fetish. Cannibalism was also part of the *Mbala* culture; they were divided into two distinctive sects, the *Muri* who did not eat human flesh and the *Fumu* who did.

The *Muri* had special privileges, these included rights to certain parts of any animal killed during hunting and were the sole custodians of the magickal use of plants, herbs and powders. The *Muri* also taught the tribe's magickal rituals to the children at their initiation into adulthood. The *Muri* were thus the priest/sorcerers of the *Mbala* people. One of the great sorcerers of the *Ba-Mbala* was *Mwana N'gombe*. He had three amulets, inherited from his ancestors, which were worn at all times. These

were a bracelet (*Mwena*), an axe and a headcloth. *N'gombe* believed that to even see the reflection of the amulets would kill him. He was also a specialist in the use of *Kisi* in the preparation of fetishes, charms and amulets and was considered an elder and exceptional sorcerer amongst the *Muri* sect of the *Ba-Mbala*. *Mbala* fetishes would be consulted either by a single sorcerer or in male and female pairs. The fetish had *Kisi* rubbed into it whilst the sorcerer went into a trance (*gnosis*) to divine the answer to a client's question, or to help them solve a problem at hand. The fetish was usually a carved humanoid figure, but without the application of *Kisi* it would only be seen as a simple ornament. This is a prime example of the use and magickal application of the natural power extracted from the earth, in this case in the form of red *Kisi* clay.

The Chaos Sorcerer can adapt these primitive sorcery techniques and use them in conjunction with his or her own fetish. British grey clay in its natural form, dug from the ground by the sorcerer, can be rubbed onto the fetish during different types of sorcery workings, to activate certain parts of the body of the fetish. During divination workings, rub the clay into the third eye of the fetish, this is situated in the centre of the forehead, just above the eyebrows. This will activate the fetish, enabling it to obtain the necessary information and relay it to the sorcerer while in trance, which should be entered after the clay has been applied. During sorcery workings of a sexual nature, the clay can be applied to the genital area of the fetish. The Chaos Sorcerer can create a living fetish by adopting the *Mbala* practice of placing some clay in a hole carved out of a tree trunk. After doing this, the sorcerer will activate the tree's spirit and be able to use it to protect the surrounding area during subsequent sorcery workings; an oak is excellent for this purpose. Once a suitable oak is discovered and activated by the clay and the sorcerer's magick, it will serve the sorcerer well, as oaks have been worshipped in this country for thousands of years, even before the Druids; thus the few remaining oaks in Britain are already fetishes, sleeping, waiting for those who know how to awaken their power.

The *Iban* people of Borneo decorated human skulls, using them as fetishes to guard the sacred realm of the dead and protect their ancestors. One example in the Museum of Mankind in London has a cane jaw, wooden nose and the eye sockets decorated with cowrie shells. The Mixtec and Aztec people of Central and South America used to decorate human skulls to represent *Tezcatlipoca* the patron god of sorcerers. This god was also appropriately known as 'Smoking Mirror' and 'Lord of the Night Sky.' Human sacrifice, so prevalent in Aztec religion, was also carried out in honour of this god. Some of the victims' skulls were decorated, worshipped and considered powerful fetishes, aiding the Aztec priests in subsequent sorcery workings. Baphomet, one of the gods widely used by Chaos Sorcerers, used to be worshipped by the Knights Templar in the form of a human skull. A human skull is a powerful fetish and the modern Chaos Sorcerer can decorate one to represent his will and obey his commands.

The *Baluba* tribe of Zaire constructed a six-headed fetish which has a vessel in the middle of the heads containing wooden imitations of antelope horn, copper strips

CHAPTER II

THE TECHNIQUES OF SORCERY

and animal skin. This is an example of a multi-purpose fetish, containing amulets and charms to be used by the Baluba sorcerer when required. The Sankuru River people used a potent magickal substance known as *bwanga*, which was contained in certain fetishes. One such fetish has teeth set into the face, a horn containing medicines, feathers set into the back of the head and woven raffia covering the lower part of the body, and is forty-five centimetres (18 inches) tall.

The Chaos Sorcerer can create a multi-purpose fetish rather than several to do different tasks. The fetish should be seen as a god or spirit and the more familiar the sorcerer becomes with the fetish the greater its power. Tribal peoples would dance and drum to activate the fetish, entering a trance to enable communication to be achieved with the spirit of the fetish. The fetish would be placed in a sacred spot during certain rituals and celebrations. Sexual intercourse may also be performed to honour and activate the fetish and offerings of all sorts, including blood sacrifices, were carried out so that the fetish would comply with their requests.

The fetish can be given a name by randomly pulling a predetermined number of letters written on pieces of paper from a small hole dug in the ground, or alternatively going into a trance to discover its name. If the letters are used, they can be made into a sigil by combining them into a pictorial representation of the name, in the manner described by Austin Osman Spare. This sigil can then be carved or drawn with blood onto the fetish.

Use your fetish often, respect it as if it were a god, but **control it**. The sorcerer is the master of the fetish, do not let the fetish control you - this is a very important point and one neglected at your own risk.



*Visualise, mesmerise.
Concentrate and hypnotise.
Gesture and stare,
Replicating images reality to tear
Techniques of his magick,
Released with a breath.
Consciousness changed by an act of will,
No stranger to chaos.
His body shakes,
But his mind is still.*

In the preceding chapter, the tools or the material basis which the sorcerer utilises in his magick opened the doorway to the basic techniques that are required to enable the sorcerer to fully develop his skills. In making his tools, certain mental and physical attributes are operationalised; among others these include: imagination, concentration and the ability to manifest a desired object/entity by giving birth to it in the material realm. This applies to tools of sorcery such as a bone pointer that was found, as the sorcerer would have taken the necessary steps to acquire it. Tools of sorcery are of little value in themselves unless they can be efficiently applied to the task at hand. A set of runes are nothing more than pictographs carved into pieces of wood or stone, unless a magickal link has been created between the sorcerer and this particular divinatory/sorcery tool. This in turn will only be effectively accomplished by correctly implementing certain techniques.

MEDITATION

We no longer live in a tribal community such as that of the Mbala, in which the sorcerers were an integrated and important part of these people's lives. The sorcerer would view his world in terms of his magick, being called upon daily to perform his sorcery, in one form or another. Entering a trance was as natural as any other mundane task he would perform. The Mbala sorcerer would still need to meditate/contemplate the task at hand, but without the distractions that the modern Chaos Sorcerer has to overcome.

Meditation as a particular form of working with the mind, to some may appear to be more relevant to Buddhist techniques such as those used by Tibetan monks, than to a form of mind control/expansion used by Chaos Sorcerers. This though is not the case.

In preparation for a variety of workings such as an act of beneficial doll magick or sending out a curse, a meditation can be undertaken to focalise the mind to remove any distracting thought processes. Meditation is also a useful way of familiarising yourself with a tool constructed for sorcery purposes, such as the runes or pointer. A meditation can thus be used for more than the expansion of consciousness for religious purposes. Meditation can also be used to contemplate the best possible method by which a specific desire can be achieved and in turn what forms of sorcery are required. This particular form of meditation is analogous to a form of astral/mental divination, in which the answer is achieved by a process of elimination. The sorcerer examines in his mind all the possibilities that are available to him (a kind of sorcerer's 777) and then concentrates all his mental energy on seeing how to best manifest the method he has divined. Meditation also has other uses. The name of an entity may have been received during an astral divination and the sorcerer can discover more about its attributes and how to best set it to perform certain tasks by simply sitting in darkness in a private working space and repeating the entities name in a mantric fashion (over and over again). After a period of time, stop the mantra and record what images/thoughts enter your mind.

Meditation is a simple method by which you can harmonise yourself with the environment in which you are to perform a sorcery working. Natural space, such as a wood or hillside, is full of sounds, smells, and sensations that stimulate different responses from the body and mind. The ability to form a magickal link with your environment will stimulate the sorcery performed, if the sorcerer is able to fully control the power generated by a natural setting. It is also beneficial to return to the same spot in assorted weather conditions and at different times of the day and night, to experience and thus assimilate the environment that is to be utilised for sorcery workings.

To prepare for this meditation, lie with your back upon the ground and stretch your arms out with the palms of the hands facing the sky. Keep your eyes open, looking around and noticing all movements that occur, such as clouds in the sky or the rustling of plants and shrubs that surround you. After about ten minutes, close your eyes and begin to listen to the collection of sounds, trying to distinguish between each sound as it is heard as well as taking note of any distinguishing smells that you become aware of. Hold the concentration upon sound and smell as long as is comfortable. To harmonise all that has just been experienced, begin to breath in a slow rhythmic fashion, keeping your eyes closed, whilst building up a mental picture of the surrounding environment. When you have recreated the images, begin to hum and feel the beat of the earth below you.

This particular form of meditation serves a number of purposes. If for example you performed the exercise at the foot of your tree fetish, it would enable you to form a strong bond with the environment that the fetish inhabits, this in turn will enhance the magickal link between yourself and the fetish. Meditating upon a natural environment in which sorcery workings are to be performed will lead to the ability to manipulate that environment at will. If the sorcerer has built up a magickal link with a certain place it will not be impossible to call up a storm in the middle of a sunny day, the power of which can be used for any number of workings. Meditation upon the environment in which the storm was summoned is the first step to enable this form of sorcery to be possible.

Meditating upon your body, or its different component parts, enables the sorcerer to be proficient in controlling his gesture, breath and physical strength, and develops the ability to direct a magickal charge from a predetermined part of the body, such as the hands, to charge a tool of sorcery, or even deflect a magickal attack. Without knowing your own body it is difficult to gain self confidence. As was shown in the previous chapter, the tools of sorcery are, if desired, charged and consecrated with blood or sexual fluids, thus the ability to draw blood and control orgasm for sorcery purposes, which will be discussed in subsequent chapters, can only be achieved if the sorcerer spends time meditating upon his body and the power it contains/emanates. When summoning entities/spirits, it is necessary to be able to speak with authority and self confidence, gesture is also important in this context and, as was just indicated, meditation upon the body and its functions enables the sorcerer to develop these skills.

To meditate upon your body, it is preferable to be naked, this includes the removal of any jewellery. This preparation removes any masks that you might wear, which in turn enables the meditation to be more focused and effective. Perform the meditation in a room where you will not be disturbed; lie on your back with your arms resting by your side and begin to breath in a rhythmic fashion. Concentrate upon your breathing and the effect it has upon your body. When you feel relaxed, change the field of concentration to your heart and imagine the blood being pumped around your body giving strength to every part of your being. After you have held this mental picture long enough to be able to feel the power of your heart, direct the field of concentration to the soles of your feet. Once all your mental concentration has focalised on the soles of your feet, begin to slowly run your mind up your legs, over your genitals, up towards your neck and then down your arms. Finally return your concentration to your head and to your thinking processes, turning all your attention to the centre of your mind. Hold this meditation upon your will until mundane thoughts begin to enter your mind. When this occurs say to yourself:

*My mind and body are one.
When I command it, let my sorcery be done
I am a temple of power,
With every breath I take,
In control will I forever be.*

This statement stores all the sensations that were experienced during the meditation, and implants a positive seed in your mind enabling subsequent sorcery workings to be effective, as your mind and body will operate as a single directed unit to empower the sorcery undertaken.

A similar technique can be applied to meditate upon your magickal field (aura). This meditation will enable the sorcerer to familiarise himself with his magickal shield, thus in turn effectively using it for purposes such as a mirror self or a strong defensive shield. To prepare for this meditation sit in front of a full length mirror and stare into your own eyes. When the image of yourself begins to alter change the direction of your gaze running your eyes down the mirror image of yourself. This technique will familiarise you with the way in which others see you. After you have meditated upon the whole of your image, lie down on the floor and begin to build up your magickal shield by imagining a field of light surrounding your body. Hold the concentration until the shield begins to become hazy, then say in your mind:

*This is my magickal shield,
This is my veil of invisibility,
I will project this field of power at will,
May nothing enter it unless I thus dictate.
My body, mind and magickal shield are as one.*

Say this proclamation to yourself with authority and begin to use your magickal shield as if it were any other tool of sorcery. Both the meditation upon your own body and the meditation to construct a powerful magickal shield can be repeated

before any intensive sorcery working is undertaken such as a magickal attack or healing working that will demand total concentration and the ability to use your body, mind and shield effectively.

The ability to manipulate the natural elements (earth, fire, air and water) automatically opens a vast landscape of sorcery possibilities to the Chaos Sorcerer. In the chapters on doll magick the sorcerer needs to be able to utilise the power of the elements to direct and enhance certain of the workings outlined. To be able to do this, a meditation on each of the elements in turn will acquaint the sorcerer with how they can be applied in sorcery. These meditations will also help the sorcerer to meditate on the environment he is to work in, within the context that was previously described. After each meditation the sorcerer will begin to understand the elements in ways of which he was previously unaware. These meditations can be repeated before undertaking an act of sorcery that, for example, is to summon a salamander to be controlled in a working that utilises the element of fire. The sorcerer should also have a better understanding of how the elements are combined to create or destroy life in nature.

Meditation on the four elements has been designed to include basic visualisation, a mantra and the ability to control/alter such physical phenomenon as body weight and temperature. It is thus preferable that the meditations that have been outlined regarding your body and outdoor working space/power site are performed before undertaking this next stage. By doing this the sorcerer will have learnt the skills to effectively perform the elemental meditations.

EARTH

The first of the four elemental meditations will explore the power of earth and will set out the specific techniques that will be employed in the remaining elemental meditations. The earthly meditation is also designed to solidify and harmonise all that has been learnt/experienced in the previous workings.

In preparation for the meditation obtain enough soil from the site where the outdoor meditation was performed, and construct a circle large enough to be able to sit comfortably within its boundaries. When the circle is finished, remove all clothing and stand outside its northern point (north is traditionally associated with earth in its esoteric form). Take a handful of soil from the circle, hold your hands clasped against your chest and chant the following call to earth:

Spirits of earth I summon thee.

Oh chaos I summon thee.

Show me the key to unlock the power of earth.

After the earthly invocation (the sorcerer can recite it more than once if so desired), step into the circle and sit cross-legged, placing your hands palms facing upwards upon your knees. This is a traditional meditational posture; there are others such as the Dragon Posture, but the one described is more comfortable especially when first undertaking meditational exercises such as these. When the meditational position

has been formed, begin to breath in a slow rhythmic fashion concentrating on your breathing for a few moments. Concentrating upon your breathing serves two purposes, it both regulates your breathing and relaxes your mind and body to prepare for the meditation. When relaxed close your eyes and begin to visualise a single dot in infinite space. Hold the image in your mind for as long as possible. This may be difficult to start with, but with practice the visualisation will improve as you learn to control and evoke images at will. When the dot begins to fade change the visualisation to a single line in infinite space, then build the image to form a two dimensional square or three dimensional cube. These are once again traditional shapes associated with earth in its esoteric rather than natural form. Holding the visualisation in your mind begin to transfer all your body weight to the area between the genitals and the anus. This technique enables you to control such phenomenon as your physical mass and develops the skill of manipulating earthly solidification at will, plus developing the ability to project this concentration of earthly energy in subsequent sorcery workings when required.

When you feel that your body weight has centralised at the stated point, begin to chant the following mantra, which was received from the pool of chaos and serves to empower the techniques used in the meditation. The subsequent elemental mantras were also received in a similar fashion:

UMA REN DE HI NA

The mantra is best recited in as deep a tone as possible, using a single breath for each chant, thus the lungs should be empty after each recitation. As the mantra is repeated, change the visualisation to the image of an open wild desolate plain stretching into infinity in all directions with you seated in the middle. This vision of earth in its primitive untarnished form teaches you the sorcerer that you are in control of earth in all its forms. When you feel earthly power manifesting within your mind and body, stop the mantra, repeating the final chant as slow as is possible, let the visualisation fade, return your body to its normal weight/mass distribution, concentrate on your breathing and open your eyes. For future reference record the experiences/sensations that the meditation revealed; this also applies to the remaining elemental meditations. The meditation is designed to not only teach the sorcerer to control the power of earth but it can also be used to remove stress and ground the sorcerer after intensive sorcery workings. Thus the meditation is for practical purposes, not simply to gain a deeper esoteric understanding of the element earth.

The soil used to form the circle will be charged by the power created during the meditation and can be stored in a wooden box to be used in future for such purposes as protecting dolls or amulets when they are not being used.

AIR

The next meditation is designed to enable the sorcerer to explore and develop the skills to control the element air. This meditation serves to strengthen the mind/will

of the operator, increase breath control thus strengthening the lungs, to be able to summon the power of the four great winds (from the north, east, south and west) and to be able to use the forces of air for sorcery purposes.

To prepare for the air meditation an incense can be prepared of the following ingredients: *clover, sandalwood, coltsfoot, nightshade and crushed oak leaves*, bound together with frankincense or some other suitable oil or resin. This is only a suggestion, alternatively a prepared incense can be bought and used in the meditation. Start by burning the incense and let the smoke fill the room. Remove all clothing standing naked over the burning incense, hold your arms outstretched above your head and recite the following invocation to air:

*Spirits of air I summon thee.
Oh chaos I summon thee.
Show me the key to unlock the power of air*

As you chant the call to air begin to slowly spin, creating a vortex in the incense smoke, holding your hand in front of you and watching it so you don't lose your balance; then when you feel that the power of air is beginning to manifest, as you have created a magical whirlwind with the spinning dance, gently spin round lowering your posture until you are seated on the floor in the meditational position; maintain concentration on your hand until you feel settled. Regulate your breathing and concentrate upon the air that is being drawn into and exhaled from your lungs. When the mind and body is stilled imagine that your body is increasing in size and that you are hurtling through infinite space. When the sensation of moving at high speed is achieved, visualise a small cone surrounding you and begin to chant the following mantra in a soft voice increasing the volume of the chant during the meditation, but avoid shouting as this will lead to loss of mental and physical control:

TAY DU YA ZUM NEE

As you build up the power of the mantra by slowly increasing the volume of the chant, change the visualisation from a cone to a whirlwind that surrounds you. This visualisation teaches you to summon the power of the winds at will with you at the core of their destructive/enhancing power. When you can no longer control the visualisation, with a final powerful exhalation to complete the mantra, feel your body returning to its normal size then open your eyes to end the meditation.

This meditation is suitable as a preparation to contact the creatures of the sky, air spirits, to send telepathic messages or, as discussed, to summon a magical wind, among other possible air related sorcery workings.

WATER

The third meditation explores the element water in both its esoteric and natural forms. Water is used for baptism, cleansing and purification rites and in its magical/aetheric form to enhance/rejuvenate or destroy life. In esoteric terms water is associated with the feminine intuitive principle or lunar power. This can be

interpreted as the latent part of the mind, access to which enables the Chaos Sorcerer to open a portal to occult (hidden) paths of unexplored consciousness, not in unconscious terms as it is portrayed by Freud, but in terms of the ability to manifest power and segments of the sorcerer's personality (where answers to divinatory questions lie and where names of entities/spirits unknown to the robotic consciousness of the sorcerer lie dormant until accessed/activated). Working through altered states of consciousness, the sorcerer is able to cast spells and curses and perform a multitude of water sorcery acts such as directing the sensation of drowning upon a victim via the vehicle of a doll (this will be explained in the following chapter). An understanding of the ability to manipulate the power of water in both its esoteric and natural form will aid the sorcerer in achieving gnosis to expand consciousness and broaden the perimeters of awareness.

To prepare for the water meditation, first take a bath or have a shower. Before immersing yourself in the water, which in this case should be viewed as an act of ritual cleansing, stand naked with your eyes closed and hands covering the genitals as a gesture of awareness of nakedness in terms of knowledge, but maintaining the desire to learn, and say with authority:

*To the womb of my mind I return.
Within the cleansing power of water I immerse myself.
To open the portal of awareness,
In preparation for the calling of water.*

Whilst being cleansed by the water, contemplate the power of the great oceans, the life giving force of rain and the majestic beauty of the planet's great lakes and rivers. These are places of power upon the shores of which sorcerers of old performed their magick. When you have finished the cleansing, go to the room where the other meditations were performed and place a large bowl of water in the centre of the working area. Sprinkle some of the water from the bowl in a circle and stand at the centre of the magical water ring. With your index finger place a drop of water taken from the bowl upon your third eye, then summon the spirits of water:

*Spirits of water I summon thee.
Oh chaos I summon thee.
Show me the key to unlock the power of water.*

Recite the invocation until you slip out of normal consciousness. When this begins to occur sit upon the floor in the meditational position and begin to visualise yourself standing by a small pool of crystal clear water surrounded by dark infinite space. Feel your body being drawn towards the water. As the sensation of being sucked into the pool increases begin to sing rather than chant the following mantra:

ZUM LA HOR NE KEPH AR.

After singing the mantra for a few minutes, stop resisting the magnetic pull of the pool and let yourself be drawn into it (this is the point at which you access the depths of your mind through magical analogy). The sensation continues as you are

drawn deeper into the bottomless pool; at this point, change the visualisation to one in which you are gently spinning in an infinite mass of water. Listen to the whispers of the spirits and demons contained within the sacred waters of your mind and see the vision of past and future events of which you are the master. To return to normal consciousness, slow the singing mantra down, and feel yourself returning to the entrance to the pool. Once you are back beside the pool looking into it, stop the mantra and clap your hands three times to return to normal consciousness.

FIRE

The final meditation upon the power of the element fire concludes with the operator extinguishing a candle flame with the palm of his hand. Fire walkers of various geographical regions, such as those of the Polynesian and other Pacific Islands, are able to control the heat given off by the hot coals they walk upon (thus preventing burning the soles of their feet). This is achieved by utilising the power of mind over matter and simultaneously empowering the magickal field (aura) between the soles of their feet and the hot coals. The meditation outlined previously upon the magickal field that surrounds the body will have equipped the sorcerer with a protective shield that will be activated during the meditation enabling him to extinguish the candle flame without receiving a burn to the palm of his hand.

The fire meditation will teach you how to effectively manipulate the power of fire to your advantage in subsequent works of malicious and beneficial sorcery. Fire as with the other three elements can be an ally or enemy, working under your will or following its chaotic nature and thus sometimes working at cross purposes to you. All the elements both sustain and destroy life; with regard to fire, one only has to look at the dualistic qualities of the sun which can create a desert or nourish a bountiful crop depending upon which geographical position you happen to be in. The fire meditation takes this dualistic quality of fire into consideration.

In esoteric terms fire is the external world of the sorcerer and masculine power, the opposite to water. An examination of sun worshipping tribes or cultures such as the Romans with their gods Mithras and Apollo quite clearly illustrates the qualities of the warrior ethic associated with the power of the element fire. Fire is thus the element (in esoteric terms) of sensations and direct experience as opposed to water which sums up the hidden power contained within the latent mind of the sorcerer.

The inverted triangle is a symbol of water whereas the upright triangle symbolises the power associated with fire. This Qabalistic analysis is the formula to interpret the hexagram (six rayed star) otherwise known as the Star of David. The hexagram also combines the triangles that represent earth and air. Earth is represented by an inverted triangle with the horizontal bar of the fire triangle running through it, whereas air is represented by an upright triangle with the horizontal bar of the water triangle running through it. The hexagram thus combines the symbolism of the four elemental triangles and is an intuitive alchemical analysis of the power of the four natural as well as esoteric aspects of the elements.

Incidentally, the hexagram as a power symbol was not mentioned in Jewish literature until the 12th century AD. It became the Jewish emblem five centuries later. As with much else associated with Judaism and Christianity, the origins of their belief structure and symbolism can be traced back to much earlier cultures. The origins of the hexagram have been traced back to Tantric Hinduism which is one of the earliest religions to analyze the origins of the universe in metaphysical terms.

In Tantric Hinduism the hexagram symbolises the union of the sexes. The inverted triangle represented the primordial image of feminine power known as Yoni Yantra. This feminine creative force existed before the birth of the universe. This Goddess in her creative capacity gave birth to life within the triangle, this was the Bindu, which was to develop into the male archetype represented by an upright triangle. The two forces joined together to form the Primal Androgyne. The union of the two triangles formed the sacred symbol of the hexagram known as Sri Yantra. The inverted triangle equates to the Yoni (Shakti), whereas the masculine triangle equates to the Lingam (fire or Vahni). The Sri Yantra was personified by the Goddess Bindumati, she governed the forces of nature and thus controlled the four elements. Medieval Qabalistic practices incorporated the symbolism of the Tantric hexagram developing a form of sex worship. This was developed after the crusades that brought eastern Goddess worship to the Europeans. Baphomet, the God of the Knights Templars, is an androgyne in terms of Eliphas Levi's interpretation, which combines the symbolism contained within the Tantric hexagram. Thus one could speculate that, like the hexagram of the Qabalists, the Templars derived their form of sexual worship to honour the god/dess Baphomet from Tantric Hinduism. This could also be the origins of Aleister Crowley's 11th degree.

The metaphysical origins of the hexagram were included at this stage to give the Chaos Sorcerer an insight into the depths to which esoteric analysis of the four elements has delved. This should also help when manipulating the four elements in their natural form. The above analysis is also an indicator by which the physical sensations experienced during the meditations can be measured. A Chaos Sorcerer can draw the hexagram inside a chaosphere when performing acts of elemental sorcery, as a focal point by which the energy from the sorcery can be stored or projected towards the intended target.

Returning to the fire meditation, the sorcerer will need to make certain preparations. Form a circle of candles around your meditational circle. After they have all been lit, run your hand quickly through the flames whilst humming to begin the calling of the power of fire. After this act has been completed stand naked at the centre of the fire ring, raise your arms above your head with your palms pushed together to form the shape of a flame. As you recite the following invocation of fire move your body to emulate the movement of a flame:

*Spirits of fire I summon thee.
Oh chaos I summon thee.
Show me the key to unlock the power of fire.*

When the primordial fire has been drawn down into yourself, sit in the meditational position and begin to visualise a single flame in infinite space. When the visualisation is clear in your mind begin to concentrate upon your body temperature and begin raising it. As the flame ignites within you, start to chant the following fire mantra, starting with a low tone and raising the pitch of the mantra as your body heat increases:

TA KIM ORE XEDUM ZENTO.

Begin to sway your body as you chant the mantra to once again emulate the movement of a flame. At this point change the visualisation from a single flame to a ball of raging fire that surrounds you but does not consume you. At the height of the mantra when your body heat is sufficiently raised to counteract the heat generated from a single candle flame, lower the palm of your hand onto the candle flame directly in front of you and extinguish it. This act enables you to control the power of fire. Then stop the mantra, lower the temperature of your body with your mind and banish the visualisation by once again clapping your hands three times to restore the mind to normal consciousness. One indicator to detect if the meditation was successful is that when you stop the meditation you should be sweating and the temperature in the room should have increased enough so that you can notice the difference.

Extinguishing the flame with the palm of your hand should not leave a burn on your palm, with practice by repeating the meditation you will be able to lower your palm onto the flame slowly without getting burnt. This is basic control of the element fire, closely related to the mind and body control used for fire walking. The visualisation of yourself contained within the centre of a ball of fire teaches you that you can occupy the centre of a magickal flame while directing to its outer edges the consuming heat.

As was stated, the meditations can be performed in preparation for sorcery that utilises the appropriate element. Sorcery in general, when performed regularly, enables the sorcerer to become proficient at his art. Thus the meditations will become more powerful/effective each time they are performed. The elemental meditations are adaptable, this means that the sorcerer can perform them at a chosen power site, manipulating suitable weather conditions to replace the preparations undertaken when the meditations were performed indoors. The meditational exercises outlined in this section are only meant to be guidelines upon which the Chaos Sorcerer can develop his personal meditations to explore the mind, body, magickal field and the four elements. The techniques used in the elemental meditations lay the foundations upon which subsequent techniques will be built and strengthened.

VISUALISATION

There are two distinctive visualisation techniques that the Chaos Sorcerer can develop. The first form of visualisation is to evoke images within the mind's eye (with the eyes closed); this is the type of visualisation that was utilised in the elemental meditations. The second technique in certain respects demands a higher level of projected concentration and mental skill, to enable images to be visualised onto an object or into the space in front of you. This form of visualisation needs dedication to perfect and can take years of hard work to be able to see an evoked visualisation of an entity standing in front of you. The following chapters utilise both forms of visualisation in acts of beneficial and malicious sorcery. The visualisations outlined in this section will prepare the sorcerer for the more complex visualisations needed to enhance and project the sorcery considered.

To introduce the former visualisation technique, the method by which a chaosphere can be effectively visualised will be outlined. In the previous chapter, Tools of Sorcery, the techniques for activating the chaosphere as a tool of sorcery utilised visualisation of the chaosphere. This was an introduction to the type of visualisations used in Chaos Sorcery.

To prepare for the visualisation sit in the meditational position and concentrate upon the chaosphere that you constructed as a tool of sorcery. If a chaosphere has not been constructed, make one that is large enough to cover the palm of your hand. Whilst holding and concentrating upon the chaosphere, memorise every detail whilst humming to stop the mind from distracting your concentration. When the chaosphere begins to alter its shape (due to intensive concentration), close your eyes for a few moments then open them continuing the concentrative process.

After a few minutes stop the concentration but continue the humming mantra and when you feel relaxed begin to visualise a single dot in infinite space. Hold the image of the single dot as long as is possible. The next stage is to expand the single dot until it becomes a solid red circle in infinite space. Finally change the visualisation of the solid red circle into the chaosphere. When you have mastered holding the visualised chaosphere in a static position, you can begin to alter the visualisation at will by spinning the image, decreasing or increasing its size. It is also possible to visualise a three dimensional chaosphere and when this image can be manifested at will the sorcerer knows that this particular visualisation has been perfected.

After perfecting the chaosphere visualisation with your eyes closed, the next technique of visualisation can be attempted. Repeat the concentration upon the material chaosphere applying the humming mantra to still the mind, then close your eyes, visualise the chaosphere and hold the image for a few seconds. When the visualisation is clear in your mind, open your eyes and project the image visualising it materialising within the space immediately in front of you. Alternatively project the chaosphere onto a material object. A blank piece of paper will aid the projected visualisation, as there will be no other colours or shapes to distort the visualisation

or distract the mind when the chaosphere is visualised onto it. Hold the visualisation until the image begins to fade.

To perfect this technique, visualise a projected chaosphere on the hour, every hour, for a period of five days. Start the visualisation practice when you wake up and before retiring at night, performing both the internal and external visualisation exercises. After the five days visualisation monasticism is completed, record your success rate in a diary noting any unintentional phenomenon that occurred and facts such as when it was easiest to perform the visualisation taking variables such as daytime or nighttime into consideration. This training period will familiarise you with the seal of chaos and enable you to visualise it at will when required in subsequent sorcery workings.

As was stated in the previous chapter, the chaosphere is one of the oldest of known magickal symbols, although it may not have been used to symbolise the magickal forces of chaos when it was drawn/used or included as part of a magickal language. To illustrate this, within the temples of the period known as Uruk IV in southern Mesopotamia around 3000 BC, the eight rayed star was used as a pictogram to represent the concepts of God (Dingir), Heaven (An) and star. The pictograms used by these ancient civilised people had magickal prophylactic meaning and can thus be viewed as ancient protective sigils. A temple built by A-an-ne-pad-da King of Ur, estimated to have been constructed around the period 2600 BC, had a foundation tablet dedicated to the Goddess Nin-hur-sag, a fertility Goddess of great importance. The chaosphere appears repeatedly inscribed into the tablet as a prophylactic symbol.

Using the visualisation of the chaosphere, the sorcerer will be opening a doorway through which ancient magickal knowledge and sorcery practices are received into the mind from the shadows of the past. This will benefit the sorcerer and enhance a greater understanding of the techniques that have been applied throughout history to make sorcery effective and possible. In today's society the Chaos Sorcerer is fighting against the tide of rationality, politics and religion, but the sorcerer should be comforted by the fact that all through history sorcery has been practiced and that it is often heretics who are the agents of change. With this in mind the Sorcerer of Chaos can hold his head up high with the knowledge that he is both a heretic and Lord of Chaos.

Visualisation as a technique enables the sorcerer to draw or project power from the image that is being visualised. This point will be emphasised by returning to the element of fire. A simple method by which a single flame or raging fire is visualised will now be outlined. The sorcerer prepares for the visualisation by staring into a single candle flame. Concentrate upon the movement of the flame, the colours that make its form and commit all these details to memory. Begin to regulate your breathing to simulate the movement of the flame then shut your eyes. Begin to hum and when your mind is emptied of any images visualise the flame that you have been concentrating upon. When the flame is reconstructed by the power of your will,

open your eyes and project the image into the space in front of you in the same way that you projected the image of the visualised chaosphere. When this technique can be performed, alter the size of the flame in front of you and develop the visualisation into a raging fire. You should be able to feel the heat of the visualised flame, but as it is magickal there is no danger of you being burnt. The visualised flame will only burn if your will commands it to do so, as when you direct it towards a victim in a magickal attack. The visualised flame is also a tool which the sorcerer can use to penetrate and absorb an illness in a sorcery healing working. The sorcerer will discover other ways of utilising the power generated by a visualised flame.

When single objects such as a chaosphere and the ability to visualise and control a single flame are mastered, the sorcerer can begin to extend his visualisation skills. This next stage of visualisation development includes the ability to visualise animals, humans and entities/spirits or any other living or inanimate object. The ability to do this extends the sorcerer's imagination to its full extent.

It is more beneficial to the sorcerer to begin this advanced form of visualisation technique by attempting to visualise a human or entity that the sorcerer is familiar with. The reason for this is that he will already have committed to memory the physical characteristics of the person/entity.

The following exercise sets out a procedure by which the sorcerer can visualise and materialise the image of a close friend or lover in front of him. If you have a photograph of the chosen person, sit in the meditational position and study every detail of the photograph, do not rush this part of the working as the more detail that is memorised, will in turn enable the visualisation to be effectively manifested. When the concentration is completed, close your eyes and build up the image of the person in your mind's eye, whilst employing the humming mantra. When the image is fully materialised, open your eyes and starting with the friend/lover's face build up a complete visualisation of the person in front of you, working your way from the neck downwards. With practice the sorcerer will be able to change the posture of the visualised person with his will.

The ability to do this enhances telepathic communication, enables a directed magickal attack to be performed, for instance stabbing the visualised person (obviously not in the case of a visualised friend) and also gives the sorcerer the opportunity to capture the person's aetheric form (this technique will be explained in detail in the next chapter). These are only three of the many possibilities for working sorcery directly using a visualised person.

Visualisation of entities that you are familiar with enhances the evocation of the entity and enables the sorcerer to effectively control the entity when it has materialised. This in turn creates a strong magickal link between the sorcerer and the entity. The sorcerer can also banish it by fading out the visualisation and commanding it to be gone. Visualisation of entities created by the sorcerer, alternatively known as servitors, enables the sorcerer to send them into objects (spirit traps) so that they can be stored until released to do the sorcerer's will. An

entity can also be contained within an amulet by visualising it into the material realm then projecting it into the amulet.

Following is a method by which a complex entity such as Baphomet, a god used by Chaos Sorcerers, can be visualised into the material realm. Baphomet as per Eliphas Levi's depiction is formed out of reptilian, bird, animal and human components as well as plant and mineral parts, and is thus a complex entity to effectively visualise. To prepare for the visualisation analyze a picture of Baphomet; start with the goat's head and work your way down the picture. When you have reached the hooves, reverse the process. Continue this concentrative process for about ten minutes. With the final analysis, when you start to run your eyes down from the tip of the goat's horns slowly chant Baphomet, Baphomet to begin to evoke the entity. Close your eyes and as with the other visualisations build up a mental picture of Baphomet in the mind's eye, whilst continuing to chant Baphomet in a mantric fashion. When the entity has fully materialised in your mind, open your eyes and see the God standing in front of you. Maintain the mantra until the visualisation begins to fade. Then with authority say: Baphomet be gone. This is necessary due to the nature of both the entity and the power manifested by the chant and visualisation.

Effectively visualising entities enables the sorcerer to work more closely with them. Constructing a servitor for personal use should include the ability to visualise it into material existence. A simple form such as a snake servitor should not be beyond the sorcerer's powers of visualisation, once visualised into the space in front of you the servitor will perform whatever task you decide to give it. The servitor can also be sent astrally whilst the sorcerer visualises the target or geographical location where the task is to be performed.

Visualisation is a useful tool by which pictorial images are manifested to answer simple questions. The method does not call for any specific preparation or material tools of sorcery. As the divinatory technique employs only visualisation, it can be performed at any time without attracting undue attention to the diviner. To start the divination, run the question repeatedly through your mind in a mantric fashion. This technique enables the sorcerer to continue whatever he is doing at the time. Steadily increase the speed of the mantric question, then snap your fingers, stop the mantra and close your eyes. Hold the first image/picture that appears in your mind. This image is the answer to the question, it may need to be analyzed as at first the answer may not appear to be connected to the original question. The question formed into a mantra and repeatedly run through the mind will trigger a relevant answer, in the form of the visualised image drawn out of the pool of chaos that is the sorcerer's mind.

CHAOSPHERE BANISHING

Returning to the chaosphere, it can be visualised to absorb a negative emotion that the sorcerer is having difficulty banishing from his consciousness. It also serves in its visualised form as a vehicle by which negative or disruptive forces can be

destroyed as they are drawn into the visualised chaosphere. As will be explained in a subsequent chapter it is not necessary to perform a banishing ritual, after the completion of the majority of sorcery workings. However this simple chaosphere banishing employs certain techniques that will be discussed in the next section on gesture and can be used by the sorcerer when he feels that a banishing is required.

Begin the banishing by standing in a traditional martial arts attack stance. This stance is formed by placing the right leg about a shoulder's width behind your left leg. Bend your knees and transfer your body weight to your right leg. The position of your feet form a right angle. Your left arm is placed in such a way that it is parallel to the upper section of your left leg, keep your left hand outstretched with your palm facing downwards. Bend your right arm at the elbow and with your head pointed directly in front of you stare into the palm of your right hand.

When the attack stance has been formed, start the banishing in earnest by beginning to gently hum whilst visualising a black or red chaosphere materialising in the palm of your right hand. After a short period change the humming mantra to a repeated chant of chaos, chaos (the negative energies are attracted to the chaosphere during the chaos chant). Build up the pitch and volume of the chaos chant and with a final screech of the chaos chant, turn your right palm facing outwards and thrust the chaosphere into the void visualising the projected chaosphere hurtling upwards until it disappears. As you thrust the chaosphere upwards transfer your body weight from your right to left leg. This will add a powerful force to the thrust/punch. Return to a normal body stance and clap your hands once to end the chaosphere banishing.

With dedicated practice you will be able to visualise both images with the mind's eye and external images. The techniques of visualisation are only meant to be a guideline by which you can develop your own to suit the nature of the sorcery that is being performed.

GESTURE AND DANCE

The meditational exercises that explored the body and magickal field were designed to make you more aware of the power contained within your body and enable an effective magickal field to be formed around the body. This increased awareness will in turn enable the sorcerer to develop gestures using parts or all of the body for magickal purposes.

GESTURE

When concentrating upon an object to empower it, holding the pointer or commanding an entity, gesture and stance are of utmost importance. As body language often works in a subliminal fashion, the sorcerer must be the master of the signals that he is transmitting, in both mundane life and whilst performing acts of sorcery. A discreet gesture of the hand can attract a person's attention or change the direction of a conversation to your advantage. Facial expression, for example

utilising the evil eye, to be effective also involves using facial muscles which in turn can be viewed as a specific gesture for a specific purpose.

Different types of sorcery workings, depending upon the nature of the sorcery, employ a specific emotion manifested by the sorcerer by directing his will. In using a specific emotion to achieve gnosis, the sorcerer should be able to emulate the emotion with specific gestures. If the gesture is effectively controlled it will enhance the invocation of the emotion. Whilst invoking anger, clenching your right fist and thrusting it into the palm of your left hand whilst gnashing the teeth and increasing the tension in your neck muscles so that your head vibrates will increase the power of the anger that is manifested. When gnosis is achieved a sudden body movement, such as a violent punch, can be used to direct the anger towards the intended target. The target may be a visualised enemy, doll or even a sigil to empower it with martial energy.

The following two techniques although simple, further emphasises how gesture can be employed in chaos sorcery. Place your index finger over your lips and make a snake like hissing sound whilst saying in your mind: (Persons name) do not defame my character. This emphasises that the sorcerer is employing a specific gesture whilst uttering in the mind a relevant spell. Similarly when summoning an entity, drawing your outstretched arms towards you whilst uttering the evocation, utilises a simple gesture to add power to the calling.

Developing gestures from simple hand movements or by positioning the fingers in a certain way can be used to activate and call servitors, entities that the sorcerer has been working with. A magickal link is instantly made with the above or the sorcerer's fetish by calling its name and performing one of the aforementioned gestures. Try to avoid complex gestures to ensure subtlety. A gesture such as placing the tips of your index finger and thumb together will summon the servitor/entity to which you have assigned this gesture. Once a set of gestures has been worked out commit them to memory. Inform the servitor/entity that when the gesture is performed it will obey your commands. This may seem obvious, but one often overlooks the obvious.

Once these simple gestures have been utilised, you should find that they take on a specific quality of association in your mind. The gesture will become, after a period of use, a powerful magickal tool in itself. Becoming aware of the power contained within yourself and the magickal energy your body transmits will enable you to become a master of chaos and lord over your chosen territory.

The gestures created to be applied in chaos sorcery should not be associated with the type of ritual gestures used by the Golden Dawn or those more widely associated with Aleister Crowley. Examples of this type of gesture are: Earth, the god Set fighting; Air, the god Shu supporting the sky; Water, the goddess Auramoth and Fire, the goddess Thoum-aesh-neith. These gestures are for symbolic purposes, although this is not to say that they do not have a magickal quality in themselves.

Gesture used for chaos sorcery is designed to be applied in conjunction with an act of sorcery or as an act of sorcery in itself. Thus they are practical not symbolic.

When forming a rune such as Teiwas, in which you stand upright with your feet together and arms outstretched, the sorcerer is drawing into himself the power of the rune. Alternatively the rune is formed to summon the god Tyr, a warrior god. The stance is once again practical and not symbolic. This particular rune when formed using the body and chanting Teiwas will be an effective preparation to summon the power of the warrior to prepare for magickal combat.

A set of complex gestures and body stances can be developed into a magickal dance. As with the visualisation techniques it is advisable to begin with simple gestures so that the sorcerer can familiarise himself with their magickal potential. When the sorcerer is used to employing gesture, the next stage is to explore the potential of using dance in conjunction with a variety of sorcery acts.

DANCE

For the Chaos Sorcerer, the dividing lines between various magickal practices and techniques are not solid, so that the distinctions made between sorcery, shamanism and high magick techniques are blurred. Dance, as a technique by which a trance state can be achieved, is an area where the line between sorcery and shamanism becomes less distinct. A form of dance can be performed, for example, as a preparation for invocation to full possession, and can also be performed as an act of sorcery in itself. Dance is thus a technique that can be applied by the Chaos Sorcerer, even though ritualised dance does not immediately come to mind when sorcery is discussed. Ritual dance often incorporates complex gestures, such as those performed by Hindu women in honour of various deities or for specific religious celebrations. The famous Ghost Dance performed by the Sioux in the 1890's as an expression of their frustration with the destructive influence of the white man, can be viewed as an act of sorcery. The dancers wore a specifically designed ceremonial shirt and danced themselves into a frenzied state. Once this state was achieved they envisioned the return of Indian supremacy. The Ghost Dance was thus a way by which a spell was cast to bring about their collective desire. Dance performed to communicate with the spirits, such as those performed by Haitian vodoun dancers, African witch doctors or the nature of the dances performed by Sri Lankan Devil Dancers can be acts of sorcery. The examples mentioned indicate that the sorcerer applies dance as a specific way by which sorcery can be undertaken, in a similar way by which a shaman performs a dance to achieve his/her particular will/desire.

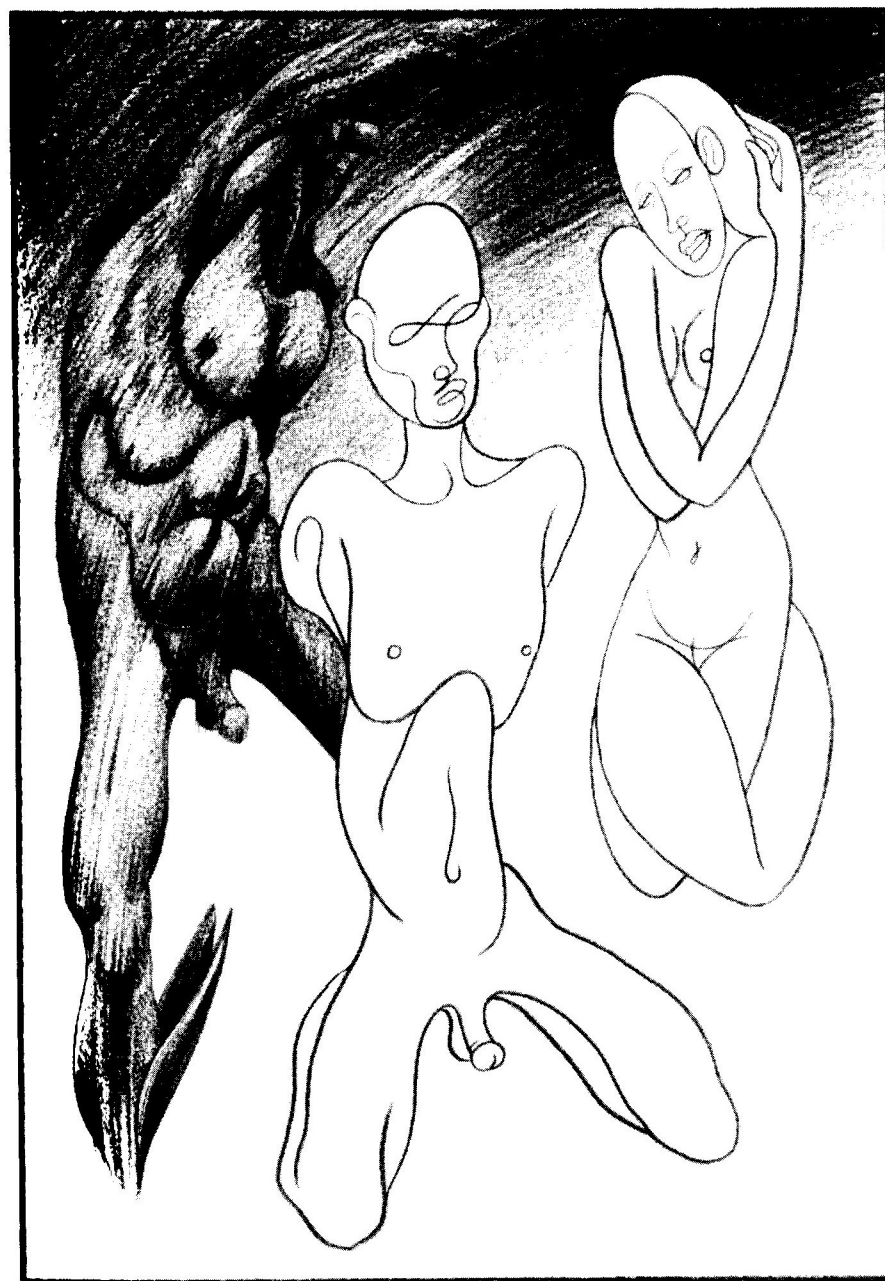
To further emphasise the importance of dance in sorcery, the techniques utilised by the Sri Lankan Devil Dancers offer an interesting illustration. The Devil Dancers both gather together and work on their own to perform specific acts of sorcery. As a group they gather to banish demons, break curses and cast spells. In the banishing dance, the sorcerers emulate the gestures and movement of the demon by moving forward in a line threatening the demon and pushing/banishing it back to the domain

from which it came. One of the sorcerers drums a simple beat to coordinate the different stages of the dance. In individual acts of sorcery the Devil Dancer will work himself into a frenzied state making spasmodic arm and leg moments. When the sorcerer has entered a state of frenzy (gnosis), a curse or spell is chanted over a material base. The material base can be a doll, charm or bones such as a human skull dug up by the sorcerer, depending upon the nature of the spell or curse. The Devil Dancer performs healing workings employing frenzied dance whilst uttering the required spell over an object or hair cutting attached to a healing charm, to create the necessary magickal link with the patient. Bodily fluids and nail clippings are also employed by the Devil Dancer when required. A sacrifice such as a chicken will often be made to obtain the help of a spirit prior to the casting of the spell/curse.

The Devil Dancer's tools are similar to those employed in African tribal magick or vodoun and to both these groups dance/gesture is an important aspect of their sorcery. Unfortunately magickal cults such as the Sri Lankan Devil Dancers are beginning to die out; their practices are threatened by the predominating religion and culture, and the influence of western rationalism and science has also begun to undermine this form of sorcery. The Devil Dancers now perform their dances to tourists as a form of entertainment, such is the way of so called progress.

The modern Chaos Sorcerer has the advantage of being able to manifest the original power raised by the type of dance outlined, as well as devising his own dance techniques, that can be incorporated into his wider techniques of sorcery.

When summoning an entity the sorcerer is able to entice it by performing a dance employing gestures and stance that the sorcerer knows equates to the type of movement used by the entity. This type of dance enhances the summoning of the entity. The sorcerer should be able to perform the dance as well as visualise the entity manifesting into the material realm. Being able to perform the dance and effectively hold the visualisation will enhance the overall power raised during the sorcery working.



The use of masks during dance is also something that you can explore. When performing sorcery, a mask will help the sorcerer to disassociate himself from his mundane personality, especially in conjunction with dance. This is achieved by the simple but effective psychological change that occurs when a mask is worn for a specific purpose. The mask can change both the personality and gender of the sorcerer psychologically and enable even the animal part of the sorcerer's psyche to manifest, if this was the intent before hand. A mask also changes/removes the identity of the dancer from a group of other sorcerers he is working with during the dance. The mask can be simply black (representing the removal of the sorcerer's personality) with a red chaosphere painted over the position of the third eye, or designed to represent the facial features of the entity being summoned. The later type of mask helps the sorcerer to summon the entity, as when he puts the mask on he begins to take on the personality of the entity being summoned. The mask is constructed with this in mind and is thus magickally charged to be able to change the personality of the wearer.

The Pende, Kwilu and a variety of other peoples along the Congo river basin in Africa, utilised masks in various sorcery related dances. Other peoples such as the Chinese have employed masks extensively in their ritual dances. Maskers such as the Mwaash aMbooy would create an entire costume to enhance the magickal quality of the mask. African sorcerers also designed masks to simply indicate the specific nature of the dance being performed.

A variety of masks can be incorporated into rites of passage that the sorcerer undertakes. Rites of passage mark various stages of a sorcerer's or magician's development. Traditionally rites of passage marked a child's initiation into adulthood and various stages of development in terms of social rank within the tribe. The Chaos Sorcerer can use a mask during such a rite of passage. When for example the sorcerer decides to be tattooed, he can wear a mask that has no eye holes. This mask will be worn so that the sorcerer can in total darkness concentrate upon the pain whilst the tattoo is being formed. The pain will enable gnosis to be achieved. During gnosis the sorcerer can charge a visualised sigil to mark the rite, or create an entity that will be contained within the tattoo to be used when desired. A mask created for symbolic purposes will remind the sorcerer of the occasion it was created for. Such a mask can be worn when the sorcerer decides to mark his commitment to pursuing a path of sorcery. A simple dance and oath can be recited to mark this particular rite of passage.

Frenzied dance can be employed for a variety of purposes. As the name suggests, frenzied dance does not have a predetermined set of gestures or movements. Thus the sorcerer spins and moves his body at will; he can use this form of dance to charge a sigil, for instance. The sigil is held in the hand and during the dance the sorcerer concentrates upon it, summoning power from within to charge it. This particular form of dance is also effective during sorcery in which the sorcerer manifests his power animal. The animal is released from within by the violent uncontrolled body moments. During the dance the sorcerer attempts to dislodge his

personality, this enables the animal such as a wolf or bear to take over the sorcerer's personality. This particular magickal act also crosses over the boundaries that divide sorcery from shamanism.

Due to the nature of the rite, it is best performed outside at a power site, with other sorcerers/shamans aiding in the manifestation of the dancer's power animal. A fire can be built and drumming used to help the sorcerer obtain a frenzied state. The sorcerer can also paint his body with tribal markings and sigils to manifest the animal from within. Once the animal has manifested the helpers need to be able to control it, for the safety of the sorcerer contained within. The helpers also need to be able to banish the power animal to return the sorcerer to normal consciousness.

During the dance the helpers can dance around the sorcerer pushing and hitting him to help the animal manifest. Once the rite has been completed the sorcerer will be able to summon his animal for protection, or use it as a form of servitor to perform acts of sorcery for him on the astral. A sigil created to summon the animal will aid in this process. An amulet can be created before the rite so that the animal once manifested, can be directed to charge it with its power. Such an amulet can be worn for protection or, as with the sigil, be worn when the sorcerer wishes to manifest the animal in the future. An alternative method is to carve a sigil into the chest as a permanent mark of the animal's power. The sigil will act as a portal by which the animal can manifest itself, when the sorcerer determines it.

Frenzied dance is one of the methods by which contact with astral entities or spirits is achieved. Alternatively an astral divination can be undertaken. Once again it is preferable that this type of dance is performed at a power site in the early hours of the morning, employing the aid of fellow sorcerers. To prepare for the dance build a small fire, if spirits are going to be contacted, prepare some food and drink as an offering to the spirit and place it by the fire.

As the fire is being lit, the dancer and the helpers begin to chant the name of the spirit/entity that is to be contacted. The dancer then stands by the fire whilst the others sit around it and begin to drum. The dancer then begins to throw himself into a state of frenzy as he dances around the fire. When exhausted (this should take at least an hour), the dancer collapses to the floor and imagines himself being thrown through a chaosphere, as a doorway to the astral. Communication with the spirit/entity is then undertaken. If the dance was performed to perform a divination, this is performed after the sorcerer passes through the chaosphere.

To bring the sorcerer out of the trance, the other participants gently hit him and push him around on the ground, whilst calling out his name to return him to normal consciousness.

The above dance is performed at night for a number of reasons. In the early hours of the morning most humans are sleeping, thus there is less likely to be psychic disturbance from the barrage of human thought travelling around the area during the day. The sorcerer will also be naturally fatigued from staying awake, so his psychic censor will be more easily bypassed, enabling astral communication to be more

effectively achieved. Finally, it is unlikely that the sorcerers will be disturbed in the early hours of the morning.

The recent phenomenon of Acid House music and Raves is a modern example to illustrate how effective dance can be to achieve an altered state of consciousness. Gnosis is achieved by prolonged dancing, rhythmic repetitive music and a barrage of lights that causes sensory overload. Unfortunately the dancers have not been trained to perform an act of magick whilst in the aforementioned altered state of consciousness. If an act of magick was performed simultaneously by all the dancers, channelling the energy manifested by the dance, it would no doubt be very powerful and effective.

Using a repetitive drum beat, a simple dance can be devised to honour the spirit/entity that the sorcerer is going to work with. This type of dance creates an alternative form of magickal link with the spirit/entity. It can be understood as a preparation for future acts of sorcery in which the spirit/entity is activated.

With the variety of dance techniques available, the sorcerer has the ability to turn his entire body into a magickal tool and use it accordingly to perform a diversity of sorcery acts. A meditation performed before the dance can be used to prepare the dancer as he concentrates upon the task at hand. Visualisation utilised during the dance can focalise the overall working, activating specific images with pre determined gestures. One can thus draw together the techniques outlined so far and incorporate them into a Chaos Dance, and these techniques also prepare the Chaos Sorcerer for the final section to be discussed in this chapter.

POSSESSION

Possession as a technique by which the sorcerer deliberately allows his mind and body to be taken over by the personality of a pre determined spirit, entity or demon can be viewed as the ultimate act of invocation. It is also an advanced act of sorcery that requires a strong healthy operator who has mastered the necessary magickal skills to enable possession to be possible. Due to the nature of possession workings it is advisable that they are performed as a group working with experienced exorcists in attendance, as the exorcist will be responsible for banishing the spirit/entity that has temporarily possessed the operator. Possession workings should not be attempted by an inexperienced person who has not yet attempted to master the type of sorcery techniques outlined so far. This has been stated for the benefit of the reader. Possession workings can leave the operator feeling detached, confused and disorientated; it can also be an emotional experience. Unless correctly incorporated into the personality/psyche of the sorcerer, the power or knowledge raised by the possession can cause permanent damage. It is for this reason that the aforementioned advice has been given.

In vodoun cultures such as the one prevalent in Haiti, possession is a process by which the sorcerer displaces his personality (ti bon ange), to allow the spirit (loa), to inhabit the vodounist's mind and body. The spirit is then able to communicate

directly with the other participants of the working. The spirit can also be asked to perform acts of magick whilst it inhabits the vodounist. In vodoun possession workings the ritual drummers play an important part. The rhythm of the drumming determines the extent to which the dancer will become possessed as well as the type of spirit that will possess the dancer. It is the off beat of the drum rhythm that is the important factor.

In vodounist possession ceremonies, the priest/ess employs a form of trance inducing dance to enable the spirit to possess them. The type of frenzied dance outlined earlier is suitable to enable possession to be achieved. As a trance state is entered, the dancer temporarily destroys his personality as it is lost in the frenzied state achieved by the drumming and dance. The spirit summoned can then enter the sorcerer replacing his personality with its own. In vodoun ceremonies of this nature the dancer will often sacrifice a chicken during the dance as an offering to the spirit enticing it to possess the dancer. The dancer is often trained from birth and dedicated to a specific loa, then becoming the vehicle by which the loa can communicate with its worshippers. Vodoun is a religion and should be studied with this in mind.

Before attempting a possession it is advisable that the sorcerer studies the entity/spirit. Learning its attributes, what it has been traditionally used for, the techniques (in terms of the culture or peoples that work with it) that have been used to summon it and the nature of sorcery the spirit/entity can be asked to perform. To emphasise this point, it is unwise to let yourself become possessed by Pazuzu (Sumerian/Akkadian demon of the southwest winds) to perform a sorcery healing working. When these points have been considered, the sorcerer should decide before undertaking the possession what is required from the spirit once it has possessed the operator. When the spirit has manifested, another sorcerer present then directs the spirit to perform the desired act of sorcery. Specific questions can also be asked to learn more about its nature first hand.

Dance is not the only technique that can be used to enable a sufficiently strong trance state to be achieved to enable possession to occur. Before the possession working begins, the operator summons the spirit/entity in the kind of format used in traditional invocatory workings. At this stage the sorcerer visualises the spirit/entity whilst he continues to summon it. The summoning in itself should be performed with all the power of calling the sorcerer commands. If preferred the sorcerer can use a barbaric tongue to call the spirit. Once the sorcerer feels that the spirit, or demon if you prefer, is beginning to respond to the calling and the command to possess the sorcerer's mind/body has been given, the sorcerer may collapse to the ground. At this stage the other participants begin to also call the spirit using whatever techniques each individual feels is appropriate. Drums can also be played at this point to aid in the calling.

When the other participants have begun to call the spirit, the operator (the sorcerer who is going to be possessed) begins to shake his body violently to start the process

by which his personality is dislodged. From this point on the operator should no longer be fully aware of what is happening to him. The operator may begin to speak in a strange tongue as he shakes upon the ground. This is a sign that the spirit is beginning to take control of the sorcerer's personality. When this occurs the other participants should begin to increase the power of the calling. The sorcerer being possessed may also make strange noises and decrease or increase the pitch of his voice.

Only the other participants will be able to discern when the spirit has fully possessed the sorcerer. It will usually be the task of the sorcerer chosen to direct the spirit, to ask the spirit its name to ascertain whether or not the chosen spirit is amongst them. After the required tasks are performed by the spirit, it is exorcised from the sorcerer to enable him to regain his personality. Do not be surprised if the spirit refuses to comply with your demands.

An alternative method that does not require the sorcerer to perform the summoning before hand will now be explained. As with the previous possession workings that have been outlined, this is once again a group working.

The sorcerer who is to be possessed stands in the middle of the other participants, leaving enough space for him to freely move about when possessed. The circle also acts to constrain the spirit once it has fully manifested within the sorcerer. The operator then begins to meditate upon the spirit that is going to be called and gently begins to talk to it in his mind as if it were standing in front of him. After a period of time which depends upon the sorcerer who is going to be possessed, the sorcerer begins to gently move his body slowly increasing the intensity of the movements. When the sorcerer is literally vibrating he begins to speak using whatever sounds or word forms enter his head. The sorcerer now begins to visualise the spirit standing in front of him. After a while it will appear to the others that he is speaking a foreign language. At this point the other participants begin to dance around the operator in whatever direction seems appropriate, whilst calling the spirit to manifest (possess) the sorcerer. The sorcerer performing the possession should at this stage be removing his personality from himself to enable the spirit to possess him.

The fever of the circle dance in which drums can be played is now increased. The operator will be vibrating and making uncontrolled gestures, whilst screeching and or speaking in a strange tongue. The sorcerer now pulls the visualised spirit into himself. The spirit will now fully possess the empty vessel which formerly contained the sorcerer's personality, to enable communication to begin. One of the other participants then questions the spirit to make certain that complete gnosis or possession has occurred. As before, the spirit will need to be exorcised from the sorcerer to enable his personality to return. Sorcerers who are experienced with the phenomenon of possession may find that the spirit voluntarily leaves, enabling the personality or *ti bon ange* in vodoun terminology to return naturally. However, it is always advisable to perform the exorcism, as some spirits are quite capable of imitating the personality of the sorcerer.

The phenomenon of the sorcerer beginning to talk in a strange and often demonic sounding tongue is brought about when the spirit begins to enter the operator and replaces the operator's ego with its own. It is also a side effect of the sorcerer deliberately banishing his own personality, enabling him to open up to any of the forces that happen to be around at the time. The spirits can be seen to communicate to each other through the operator. This is why it is necessary to make certain that the desired spirit has in fact possessed the operator.

The Chaos Sorcerer does not have to believe that the spirits actually exist as a self determining force with a specific lifeforce and personality of their own. The process by which possession occurs can be interpreted as the sorcerer manifesting a particular part of his personality. For example a possession working to summon Baphomet can be viewed as the operator manifesting the Baphometric part of his personality whilst the rest of his personality has been temporarily displaced. From whichever of the two categories you decide that spirits come under, possession is a phenomenon that can be explored by Chaos Sorcerers and it is a particular aspect of magick from which a great deal of important information can be directly received. Possession is thus a technique by which occult knowledge can be rediscovered.

Applying the methods outlined in this chapter will enable the Chaos Sorcerer to effectively undertake the workings in the rest of this book. As with the rest of the workings discussed, these techniques are only meant to be guidelines by which further techniques can be developed. No single person can claim that he has developed the ultimate system of sorcery, or that she is the sole custodian of some system of magick that requires no alteration or adaptation to be effective for any practitioner of the arts using it. Any person who makes such claims should be regarded with caution and that person is certainly not working within the overall philosophy of Chaos Sorcery and Chaos Magick in general.

CHAPTER III

MALICIOUS DOLL MAGICK



*A doll to make from wood or clay
Through its power a life
To save or cast away.
With spittle, blood, a nail or pin
Command the life force
Contained within.
Your vision and power, a demon
to call.
This solitary task to make your
Victim crawl.*

Doll magick has been and still is integral to the sorcery techniques practised by a diversity of people both ancient and modern. Historically the use of dolls in sorcery can be traced back before the Chaldeans developed their sophisticated demonology and magickal system. Various African tribal cultures have developed powerful and effective techniques for both malicious and beneficial doll magick workings. Since the dawn of time these techniques have been extensively employed and integrated into their respective tribal sorcery practices. Doll magick has also become an important aspect of Haitian vodoun practices. These doll magick techniques developed out of the sorcery knowledge inherited from their African ancestors, and are an effective tool in the Chaos Sorcerer's repertoire.

A doll constructed to enable the Chaos Sorcerer to direct his will must not be confused with an entity, be it held in a material base or in a pure aetheric form. An entity is created by the sorcerer to perform a particular or variety of tasks and is given an identity and name by the sorcerer to enable him to control and direct it to fulfil the task at hand. An entity does not directly resemble any person, it is a creation of the sorcerer's imagination, whereas a doll does directly resemble the person the sorcerer wishes to heal, harm or help. The doll is the material base through which the sorcerer manipulates his sorcery; an entity is a vehicle by which the sorcerer can direct his intent without having to specify how the entity performs its task, it is a being, not a representation. This is an important distinction between an entity and a doll and one which will help the reader to differentiate between the techniques of Chaos Sorcery employed when using a doll for one form of sorcery working and an entity for another.

British and European witches, centuries before the Alexandrian and Gardinarian modernised forms of witchcraft developed, employed dolls made from clay, wax or wood in specific workings with the intent being to heal, harm or help the person the doll was constructed to represent. It can be argued that ancient British witchcraft was more akin to a sorcery related system of magick, without the religious connotations associated with organised and often dogmatic witchcraft practices of today. As indicated in the introduction to this section, there are three fundamental natural base materials out of which dolls constructed for sorcery workings have been made from, these are wood, wax and clay. Doll magick is usually contained within the category of malicious or dark sorcery; this understanding has arisen from not only the Christian interpretation of sorcery in general, but also out of the western misguided comprehension of the mechanisms and connotations associated with ancient and modern tribal sorcery practices. A doll can just as effectively be used to benefit or heal an individual but this aspect of doll magick is often neglected in preference for a doll being constructed and applied in works of malicious sorcery.

Very little reliable literature is available on the practical application of doll magick, apart from their use in African tribal sorcery and Haitian Vodoun. Historical accounts of British doll magick only relate to their use in witchcraft without covering the technical aspects employed. One of the more reliable sources for

information concerning the use of dolls in Britain is the Witchcraft Museum in Boscastle, Cornwall, which contains examples amongst its exhibits.

For the modern Chaos Sorcerer, incorporating a doll into his repertoire of techniques enables him to explore the extremities of his visualization and concentrative powers. A doll can be constructed for a single purpose; if this is the case the doll should be destroyed when the working is completed to release the energy that the sorcerer manipulated during the sorcery. Techniques employed to destroy the doll will be outlined as individual workings are discussed throughout the chapter. The Chaos Sorcerer also has the option of constructing a doll for general doll magick purposes. Obviously the doll will not be destroyed upon the completion of each working, but it is important to cleanse the doll after it has been used. Two simple but effective methods are ideal for cleansing the doll and harnessing the magickal power of the elements water and fire. To use the element of water, it is first necessary to purchase or make by hand a wooden bowl at least ten inches in diameter. When the bowl is finished or a suitable one has been bought, carve or paint the eight rayed star of chaos at the bottom of the bowl; the chaosphere will absorb the energy contained within the doll. Fill the bowl with water and add a few sea salt crystals, or use sea water which has a natural cleansing quality, then immerse the doll in the water and leave it there for about ten minutes, allowing the chaosphere and water to perform the cleansing. When the doll is retrieved know that the doll is cleansed.

The second method requires less preparation, as the only items necessary are a white candle with a chaosphere inscribed into it. Light the candle when the working in which the doll has been used is complete, and gently ask the flame to cleanse the doll. When your cleansing spell has been recited, pass the doll through the candle flame three times to complete the cleansing. It may appear that with the primitive nature of sorcery it is unnecessary to cleanse a tool constructed for multi-purpose workings, especially in the context of Chaos Sorcery, but this would be an error on the part of the sorcerer. If the doll was used for malicious purposes, for example, and then used later in a healing working, the energy created in the doll by the sorcerer from the first working could interact with the energy conjured for the healing. Cleansing the doll in between banishes any leftover intent in the doll and, more importantly, in the sorcerer's magickal mind.

A doll constructed for malicious purposes can be effectively used to harm the chosen victim physically, mentally or to destroy property, such as business premises. The sorcerer can also construct a doll to cause a victim to break up with a close friend or lover. Before considering the construction of a doll for malicious purposes, it is wise to explore other magickal or mundane solutions. This is not a moral statement or one of karmic retribution in mind, it is a point of practical advice. Malicious sorcery, in this case doll magick, requires pinpoint magickal and mental concentration, which may be difficult when the sorcerer is emotionally involved. Also, it may leave the sorcerer drained and open to magickal attack himself, with diminished defences that may not be adequate to absorb or deflect the attack.

By taking this into consideration the sorcerer can avert any unpleasant repercussions that could arise and prepare for the possibility. The creation of a doll to represent the sorcerer is one form of defensive action. This may still be appropriate even if the victim is not another sorcerer or practitioner of the magickal arts, as malicious thoughts formed in the victim's mind can give birth to a powerful demon that will carry out the thought, as if a statement of intent had been prepared and acted upon.

MAGICKAL TWIN

To construct the doll the sorcerer again needs to decide on the appropriate material base from which to make it, this may be based on convenience, purpose or through the answer obtained from a simple divination. As has been mentioned, clay, wax and wood are traditional materials and the question can be worded to divine which of the three materials would best absorb a retributive magickal attack. When constructing the doll to represent the self-image or magickal twin, the anatomy of the sorcerer can be represented to clearly distinguish the gender of the doll. A strand of the sorcerer's hair can be attached to the doll's head and pubic hair to the genitals, and nail clippings and a small piece of cloth can be incorporated to enhance the magickal link. The doll will be magickally charged during its construction and, at the same time, the sorcerer will develop a strong magickal link through the items taken from his body. If the sorcerer wishes to include bodily fluids, such as spittle and blood, they can be combined in a small vessel and then massaged into the doll.

Once the construction is complete, all that remains to be done is to pronounce the statement of intent (this being the purpose for which the doll was constructed) over the doll, an example being:

*This doll is me,
As I have life, so does this doll.
It is my magickal twin,
Constructed by my hand,
To absorb any malicious thought
or action, magickal or mundane
made against me, for it is my shield and
Protective veil.
This is my will.*

When this statement has been completed, place the doll in a wooden box that should be made or purchased for this specific purpose. The box can contain some soil obtained from the base of the tree that the sorcerer has activated as a fetish, or some other representation of earth. The soil should cover the doll as this further helps contain any malicious energy directed at the sorcerer and a chaosphere can be carved on the inside of the lid as a further precautionary measure. Place the box in a secluded part of the house so that it will not be disturbed and banish its existence from memory. The doll will do what it has been instructed, even after it has been forgotten by the sorcerer's conscious mind. The doll works by attracting the attack

intended for the sorcerer, it becomes the mirror self or magickal twin, absorbing maliciousness directed at the sorcerer.

MAGICKAL ATTACK

After the protective doll has been constructed, the sorcerer can begin preparations for making a doll that represents the victim to be attacked. If possible the sorcerer should try to obtain something from the victim, i.e. a strand of hair, a photo or a piece of cloth from an item of clothing. An object that has been frequently used by the person will also do, such as a pen or cup, as securing hair or nail clippings from another sorcerer is almost impossible. Having said that, it is advisable to use some object, even a photograph, so that the victim's aetheric double or part of it can be bound into the material base of the doll and the necessary magickal link effected.

Malicious doll magick can be used both for local miscreants and to attack unpopular world leaders, such as Saddam Hussein. People such as Saddam are magickally protected due to the support they receive from their followers, particularly when, as in Saddam's case, they hold strong religious beliefs. A photograph can be used as such people frequently appear in newspapers and magazines. The photograph is attached to the doll or burnt when the magickal attack is sent out. It is a good idea to perform such an attack in a group working to raise sufficient chaos energy or kua force to make it effective. To achieve the necessary gnosis, anger can be employed by the group within the ritual to be directed into the doll which can then, for instance, be crushed under foot by the participants.

After completion of the doll representing the victim, the Chaos Sorcerer needs to consider the most effective way to send out the attack, where to send it and the duration and timing of it, all of which are important variables to achieve the desired malicious effect. The severity of the attack will depend upon the sorcerer's ability and the extent to which he is prepared to inflict mental or physical distress.

The Bakongo people of Zaire used a carved wooden homonculus (humanoid figure) as part of their sorcery system, which served to represent the enemies of the tribe or village community. During sorcery workings, a blade or nail would be hammered into the homonculus to inflict suffering upon the victim. The intent, such as „*may (victim's name) be blinded for three days*“ or „*exterminate so-and-so's cattle*“, would be sent out with the help of the Bakongo's spirits, who would have been summoned before the attack was sent out using chanting, drums and dance. The sorcerer would sometimes go into a possession trance analogous to the sort used by the houngan or bokor in Haitian vodoun during malicious sorcery. This form of magickal consciousness (gnosis) is an effective way to raise the required malicious energy to make the attack effective. The Bakongo also hammered a nail into the homonculus to break a spell or curse or other form of malicious sorcery sent by another sorcerer against one of their people. This is an example of a primitive tribal people's use of a multi-purpose doll primarily for malicious sorcery.

The Chaos Sorcerer can adapt these so-called primitive sorcery methods and employ them in his or her own malicious doll magick. As an illustration, the sorcerer can choose to inflict pain on part of the victim's anatomy by hammering a nail into the corresponding part of the doll. If the doll is made from clay, the sorcerer can push a pin into the doll's body, which of course is just as effective. Visualising the victim while performing the magick is important, as in visualising the person's face while pushing a pin into one or both eyes to blind him. As a way to achieve gnosis, anger can be raised and when the pin is pushed into the doll, while holding the visualisation, shout out the statement of intent and spit on the doll as a gesture of contempt. Choose the words of the statement of intent carefully, to shout out „*may be blinded*“ is not specific enough, details such as the duration of the blindness and whether it is temporary or permanent should be included. A suitable statement of intent that takes these into consideration would be:

May(victim's name) be temporarily blinded for three days, from the moment he/she wakes up tomorrow morning.

A suitable time to carry out this particular act of malicious doll sorcery would be between three and four am in the morning. Timing is important. Between these hours the victim is most likely to be in deep sleep mode, this being when the natural defensive instincts and magickal shield (aura if you prefer) are at their weakest. This enables the sorcerer to send out the malicious sorcery via the vehicle of the doll with the least possible resistance from the victim, which in turn creates a more effective magickal attack. The timing, duration and how by using the emotion of anger to achieve gnosis whilst inserting a pin into the doll's eyes, has thus been correctly considered and put into action by the sorcerer in a similar way that an army general would plan and then execute an attack against the enemy. Manipulate the energy drawn from the pool of chaos but do not leave anything to the goddesses of chance and fate when undertaking an act of malicious doll magick.

If this is the only act of malicious sorcery to be administered to the victim, once it has been completed the doll should be destroyed by burying, burning or throwing it into deep water. If the attack is to be one where the intent in this particular case is to inflict permanent blindness leave the pin in the doll's eye whilst it is being destroyed by one of the suggested methods. By leaving the pin in the doll's eye the severity of the attack is enhanced and magickally transmitted via the doll to the victim. The gesture (pushing the pin into the doll's eye) becomes the physical action necessary to inflict the blindness upon the victim. If the sorcerer's intent is to cause permanent blindness this should also be included in the statement of intent or spell recited before the attack is undertaken. The sorcerer may decide that further acts of malicious sorcery are required or justified. If this is the case leave the pin in the doll's eye until the sun has set in the west the following evening. Removing the pin when the veil of darkness has taken the place of the sun, symbolises in this case that the victim has been successfully blinded for the duration stated in the statement of intent. Once the pin is removed it can be placed in a box or bag that the sorcerer keeps his magickal tools in to be used again when required. After the pin has been

removed from the doll's eye, cleanse the doll by one of the methods previously stated to prepare it for future use.

Using a pin to direct a magickal attack via the doll is only one of the methods that the Chaos Sorcerer can employ as part of his malicious doll sorcery to inflict mental or physical pain upon the chosen victim. Manipulation of the element of fire by enhancing the heat produced from the flame of a black candle can also be effectively used to burn a specific part of the victim's body. To dedicate the candle to the task at hand, the sorcerer can carve the victim's name into it before the doll magick working begins. If preferred the sorcerer can carve the victim's name in a sigilised form (a pictorial representation of the victim's name) or using one of the ancient scripts mentioned.

It is preferable to carry out acts of malicious doll magick in the hours of darkness for the reasons already outlined, but when the sorcerer has decided to manipulate the element of fire, he can if so desired enhance the natural energy generated by the power of the sun during the hours of daylight. This manipulation of solar power before sunset by the sorcerer increases the severity of any burn that the victim will receive via the doll. The technique employed is to imagine that the candle flame is the centre of the sun and the source of all its power whilst the doll is being held over the candle. The sorcerer can also call upon the aid of a solar deity such as the Roman sun god Mithras before the working begins. If the sorcerer decides to summon a solar deity during the working, he must remember to thank the deity for his help after the sorcery working has been completed; this is out of courtesy and respect for such deities as Mithras. Another method is to obtain a photograph of the victim, fold it up and attach it to the part of the doll that will be held over the flame. As the photo begins to smoke, visualise a bolt of lightning striking the victim where the photograph has been attached and shout out three times „burn...burn...burn!“

It is necessary to consider the amount of pain the victim is to endure. This will depend on the time you hold the doll over the candle flame and your visualisation. Another important variable is the material base from which the doll was made. If it was fashioned from wood, wait until the wood begins to blacken and starts to smoke. This is enough to produce a small burn on the victim's body. To let the doll continue to burn and catch fire could inflict serious injury as the flames covering the doll are magickally transmitted to the victim. An attack only intended to cause a minor burn could turn out to be fatal if precautions outlined are ignored. If the sorcerer made the doll from clay, hold it over the flame for about ten seconds and visualize the burn appearing on the victim's body. Any longer than ten seconds could weaken the structure of the doll and affect other parts of the victim's body which might lead to a more serious than intended injury, such as cardiac arrest or severe shock. In addition, to severely weaken the structure of the doll can render it unsuitable for further use as the doll may not be able to absorb and transmit the magickal energy created to make the attack effective.

A nail and the element of fire can be combined to inflict two injuries simultaneously. While the doll is being held over the candle flame, push the pin into another part of the doll's anatomy or, when the doll is removed from the flame, push the pin into the area of the doll that has been burnt. When working with the element fire, it is advisable to destroy the black candle after the magickal attack has been sent as this will stop the element of fire being used against the sorcerer in any revenge attack. The candle can be melted down in a pot and then, as the wax cools, take it and mould it into another humanoid figure to represent the victim who was attacked prior to the candle's metamorphosis. Take the wax doll and bury it within the shadow of the tree fetish. If the sorcerer has chosen not to use a tree as his fetish, bury the doll at night in a graveyard, possibly calling upon a deity of death, such as Baron Samedi, to guard the doll. If the victim is another sorcerer who decides to magickally burn you in a revenge attack, the attack will be transmitted into the wax doll and returned to the sender. This is an example of how a doll can be made from a weapon (the candle) that was used in an attack to protect the sorcerer and cause even further torment if a revenge attack is sent. Such is the way of Chaos.

Another useful fire related spirit is the salamander, which can be summoned to aid in any magickal working that utilizes the power of the element of fire. For doll magick, the salamander can be summoned before or during the malicious sorcery working, but it is of the utmost importance to command the salamander with authority if the sorcerer's will is to be correctly fulfilled. There are numerous methods by which the spirit may be summoned, one of which is the following conjuration that has been designed to suit this particular sorcery (doll magick):

*Spirit of fire, I summon thee
Spirit of the eternal flame, I summon thee
Spirit of primordial energy, I summon thee
Through the portal of the chaosphere, I summon thee
Thou art known as Salamander...
Give life to my fire and do my will.*

If the salamander is to be called before placing the doll over the flame, hold the candle in front of you and light it while reciting the conjuration. After the last sentence of the conjuration, visualise a glowing humanoid or reptilian figure appearing before you, feel the heat emanating from its presence. Pick up the pointer with the hand that is free, point it at the salamander and say:

*„I am your master, the keeper of fire.
I command you to enter this flame,
give power to its burning.“*

Direct the pointer towards the candle and visualise the salamander entering the flame. Put the candle on the floor, pick up the doll and place it over the flame once again saying three times ...burn...burn...burn!

An optional approach is to summon the salamander after the candle has been lit. Hold the doll in front of you during the conjuration and, as you visualise the salamander appearing, give the following command:

*„I am your master, the keeper of fire.
I command you to breathe destructive flame,
into (victim's name and part of the body to be burnt).“*

When this has been done, place the doll above the flame as before. It is of great importance that, after a spirit or demon has been summoned and its task completed, the sorcerer gives it license to depart to send it back from whence it came. If ignored, the salamander will be contained within the material realm to which it was summoned awaiting further commands. When no other directions are given, out of boredom the salamander will turn its attention against the person who summoned it with unfortunate consequences for the forgetful sorcerer. The sorcerer must be in control at all times. The salamander should be banished immediately after the malicious doll working has finished. The following license to depart is suitable for that purpose:

*I license you to depart - oh salamander spirit of fire.
I command thee to enter the chaosphere,
To return to the primordial flame from whence you came.
Be Gone!*

After a period of practical experience, the Chaos Sorcerer will begin to develop original techniques and methods by which his or her will can be directed upon the intended victim via the vehicle of the doll. However to give the reader some more ideas from the abyss of chaos, two more techniques by which the sorcerer can inflict pain upon the victim are: applying a noose around the doll's neck to induce the sensation of strangulation upon the victim and using the chaosphere as a portal (focal point) visualised or carved into a predetermined part of the doll's anatomy, by which malicious thought forms or pain can be magickally sent to disturb or destroy the unfortunate victim of the sorcery.

To induce the sensation of strangulation upon the victim via the doll, make a noose from copper wire (copper is an excellent magickal conductor of energy) or a length of cord that is long enough to fit around the doll's neck leaving some excess cord extending from the noose. Construct the noose as soon as the doll representing the victim has been completed so that the intent of the sorcery is held firmly in the mind. To begin the working, place the doll on the ground holding the noose above its body and lower then raise the noose in a threatening manner. These ritualistic movements are intended to enable the sorcerer to focus his mind and begin to enter gnosis in preparation for the magickal attack. When the sorcerer feels ready to begin the attack, place and tighten the noose around the doll's neck, take up the slack and raise the doll off the ground. As this is being performed visualise your hands slowly tightening around the victim's throat and whisper:

*The breath of life is taken from thee,
oh fool who did dare offend me.*

Once the enchantment has been recited three times, lower the doll to the ground and release the noose from around its neck. The time it takes to recite the enchantment three times is long enough to induce the sensation of strangulation upon the victim and cause severe discomfort.

An alternative technique is to build a replica of a hangman's gallows large enough to enable the doll's neck to be placed in the noose without the feet of the doll touching the ground. A chaosphere can be carved into the gallows with a sigilised representation of the victim's name written in the middle of the chaosphere. This will enable the sorcerer to directly activate the power of chaos during the sorcery working. When the doll is placed in the gallows the sorcerer can activate the chaos energy to direct the attack via the doll by once again whispering the following enchantment:

*Oh chaos,
remove the air from...(victim's name) lungs.
As this doll chokes so does... (victim's name).*

As before, remove the doll from the gallows after the third recital of the enchantment. If the sorcerer forgets to remove the doll from the gallows the attack could be unintentionally prolonged, which could lead to the death of the victim from both suffocation and shock. Doll magick incorporates gesture, concentration and the intent in the form of a statement of intent, spell or enchantment. The Chaos Sorcerer needs to be able to coordinate all these aspects and any other magickal technique that is employed during the sorcery working. Mistakes can be avoided if the sorcerer follows his magickal instincts and dedicates himself fully to the task at hand. Having completed the working, if the doll is not going to be used again, destroy it. During the destruction of the doll the sorcerer can say in a mantric fashion; my work is done. Saying this completes the original intent and signifies to the sorcerer's mind that no further action in this particular case is necessary. This does not mean, however, that the sorcerer is unable to orchestrate a future attack upon the victim if circumstances demand that such action is required.

THE CHAOSPHERE AND MAGICKAL ATTACK

Incorporating the chaosphere into malicious doll magick enables the Chaos Sorcerer to manipulate the primordial force out of which magick is made possible. Chaos gods and goddesses of many different guises have been both worshipped and assimilated into many different aspects of magick since the dawn of time. These include amongst many others, Tiamat the Chaldean goddess of the primordial sea who was destroyed by Marduk in the Chaldean creation myth, Eris the chaos goddess of the Greeks' and Baphomet the god of the Knights Templars who's original form was a human skull but who is now depicted as a goat-headed hermaphrodite as per Eliphas Levi's representation of this entity. The modern Chaos Sorcerer can use the chaosphere instead of the triangle used in High Magick when

summoning these entities (gods/goddesses) during doll magick workings or any other form of sorcery if so required. The eight rayed star of Chaos also appears in pictorial form in ancient artwork portraying the goddess Ishtar. In addition, the chaosphere can be seen in a number of sacred seals associated with the Zonei in the Necronomicon, these include: Nanna, Inanna and Shammash. It is thus a powerful tool that has been both symbolically represented and applied in various types of magick for over a millennium, a tool that can be used effectively by the modern Chaos Sorcerer. Using the doll in conjunction with the chaosphere enables the sorcerer to work with magickal precision. Four parts of the doll's anatomy are sufficient to carry out a variety of malicious workings. These are, not in any order of preference, the head, chest, stomach and genitals.

A chaosphere visualised or carved into the doll's head becomes a portal through which pain can be transmitted to this part of the victim's body. Visualising a snake entering the chaosphere carrying the pain in its venom will enhance the sorcery. To cause the victim to suffer from a sever migraine, for instance, the following statement of intent can be spoken whilst concentrating upon the doll's head before the working begins:

*may (victim's name) be afflicted by a sever migraine for three days.
From the moment the snake enters the chaosphere. For this is my will.*

During the visualisation, chant 'migraine, migraine, migraine' three times to charge the malicious sorcery. The same technique can be applied to cause the victim to have amnesia for a specified time or to control the victim's thoughts to the benefit of the sorcerer. In both the above techniques, after the initial visualisation, the sorcerer can imagine the snake constricting around the victim's cranium to induce the pain or amnesia. Be specific in the statement of intent and banish the snake once the working has been completed (after the specified time).

When sending malicious thought forms via the doll and chaosphere to the chest region of the victim, it is possible to control the intensity of the pain. The Chaos Sorcerer has the added advantage of being able to take the victim's gender into consideration. This also applies when the doll is constructed, during which the sorcerer should emphasize the physical characteristics of the victim, including genitalia. A female's breasts are a very sensitive part of her anatomy. To send pain in the form of swelling or an ache, carve the chaosphere into the breast (one or both of them) and visualize the snake entering the breast via the chaosphere. Imagine that the snake begins to increase its mass once inside the breast. If the victim is male, imagine the snake sinking its fangs into the chest muscles.

A technique that can be used on both sexes is to carve the word *heart* into the chaosphere in a sigilized (pictorial) form after it has been inscribed onto the chest. Once this has been done, place the doll near a drum and begin a slow repetitive beat to represent the rhythm of the heart. After about ten minutes, which is enough time to enter gnosis, send the snake into the chaosphere with a suitable conjuration (or statement of intent) and visualise the snake constricting around the victim's heart.

Begin to make the drum beat in an irregular fashion to symbolize the beginning of a heart attack. Stop the drum beat after one minute, as any longer could kill the victim. If this technique is used, do not exceed the time stated and destroy the doll as soon as the working has been completed. The snake can be used to cause the victim to be unable to breathe properly by visualising it slowly wrapping itself around the lungs. Once the snake has done its work, draw it out of the victim and back into the chaosphere, which will contain it in the void. To banish it, shout: *Be gone, oh servant of mine.*

One final malicious thought form that can be used is to concentrate on the chaosphere carved into the doll's chest and slowly begin to chant drown, drown. After a short period, visualise the lungs filling with water to induce the sensation of drowning upon the victim. This will also cause the victim to panic as to feel you are drowning whilst being nowhere near water is very disturbing indeed.

Using the doll to inflict pain into the stomach of the victim is an effective way to direct malicious thought forms of a short or long term duration. The sensation of a stomach cramp is one of many variations that can be used. By manipulating the gender of a female victim, the sensation of menstrual pain can be projected through the chaosphere carved into the doll's stomach. Once again, repeat the words of the intended pain that is going to be directed at the victim in a mantric (repetitive) fashion. Continue the mantra for as long as you wish the victim to suffer the pain. The pain can be intensified by pushing a pin into the chaosphere during the mantra. To prolong the pain, visualise the snake that has been previously described entering the chaosphere whilst concentrating upon it. The pain will last until the sorcerer commands the snake to depart; this can be three hours, three days or more than three weeks. It is advisable not to forget that the snake has been used in the malicious sorcery as prolonged intense pain without a second of respite could lead the victim to seek a cure down the end of a gun barrel.

When considering a malicious attack using the doll and chaosphere inscribed into the genital area, gender is the first consideration. A male can be made impotent whereas a female cannot. This may seem obvious, but it is to the sorcerer's advantage to be able to manipulate correctly the physiological and biological differences between the sexes. For instance, genital warts on a female are harder to detect and cure than genital warts on the male penis. Thrush (yeast infection) also causes more discomfort to a female than a male, although both may have it. The sorcerer should thus choose carefully the kind of affliction that will be transmitted through the chaosphere carved into the genital area of the doll. It is also wise to consider that certain viruses, such as the previously mentioned warts, can be transmitted to the victim's sex partner; a statement of intent before the working should cover this situation to avoid causing pain or discomfort to an innocent person.

Gnosis can be achieved using orgasm for malicious doll sorcery involving the genitals. The Chaos Sorcerer can thus manipulate an ecstatic sensation to cause pain.

The sorcerer can also use the orgasm and the magickal power generated at the moment of climax to charge sorcery tools and to reach gnosis for other non-malicious workings. At the point of orgasm, shout out the virus or intended affliction, such as impotency, then exhale sending the thrust of orgasmic energy into the chaosphere. Do not employ the semen or vaginal fluid released during orgasm; the sorcerer's own body fluids should not be used in a doll that represents the victim, as this could interrupt the magickal link with the representation of the victim built up during the construction of the doll.

When manipulating sexual gnosis, it is preferable to have previously carved the chaosphere into the genital region of the doll, so that the attack can be released via the breath of the sorcerer without having to visualise the chaosphere onto the doll, distracting the mind away from the intent and power generated at climax. Pin point accuracy is required during this technique of malicious doll sorcery as the orgasmic power leaves the sorcerer only a few seconds to manipulate it. The sorcerer can construct the genitals of the victim without having to make the rest of the body. This enables total concentration to be sustained on this area of the body without the rest of the body to distract the eye. It is also easier to carve the chaosphere into a large phallus or mons veneris than a small part of a full doll. An alternative is to over-emphasise the genitals in proportion to the rest of the doll's anatomy. To destroy the doll, or phallus, after the working has been completed break the doll into small pieces, wrap the remains in a cloth with a sigilised representation of the virus or affliction written in a chaosphere painted onto the cloth and then as soon as possible bury the remains. The sorcerer can if so desired bury the remains of the doll at the foot of the tree fetish which will stand guard over anything the sorcerer places within its shadow. Wrapping the remains of the doll or phallus in a cloth and sealing it with the chaosphere combined with the sigil, completes the sorcery by finishing off the working with the same intent that it was started with. This is analogous to returning to the front door to check that it has been closed properly.

CONTROLLING THE VICTIM'S ASTRAL BODY

The Chaos Sorcerer may decide that it is necessary to capture the aetheric or astral body of the victim. This process is similar to the kind of sorcery that a Haitian bokor (the adversary of the vodoun priests known as houngan) will preform to have total control over the victim; the sorcery of the bokor will be discussed later in this chapter. The process by which the Chaos Sorcerer is able to capture the astral body of the victim is complex but not impossible. The sorcerer's first task is to decide what material base is suitable to construct the doll in which the victim's astral body will be contained. A simple divination will supply the sorcerer with the answer to his question. When the divination has been performed, the next stage is for the sorcerer to construct a doll representing the victim. It is necessary in this particular malicious doll magick working to obtain from the victim a piece of cloth taken from an item of clothing worn by the victim, or something that the victim uses in his/her daily life. A photograph in this case is not sufficient to be able to attract the victim's

astral body into the material base of the doll. The astral body will only be drawn towards something that has been directly used by its human double or blood, spittle or hair taken directly from the body.

After the sorcerer has constructed the doll containing, or wearing, shards of the items obtained, the doll can be scented. To do this the sorcerer prepares a sweet-smelling incense. The ingredients depend upon the sorcerer's personal choice, although the following are suitable: lavender, rose petal, oak leaves, a crushed cinnamon stick and a drop of patchouli oil. When the incense has been prepared, to magickally charge it visualise the chaosphere entering the ingredients. Burn the incense and slowly run the doll through the smoke until all the incense has been burnt. The doll is scented to give it a further human quality, this being its own bodily odour. This also helps to attract the astral body of the victim towards the doll.

When all the preparations have been completed the working can begin in earnest. The sorcerer will need to prepare himself by firstly relaxing the mind and meditating on the sorcery that is to be performed. Continue the meditation until the mind and body are totally relaxed. Now begin to rock backwards then forwards in a gentle but rhythmic fashion; this should begin to place the sorcerer in a trance. Once the trance state has been achieved place the doll in one hand and the pointer in the other. The pointer is used by the sorcerer to direct the astral body of the victim towards the doll once it has been summoned. With arms out-stretched begin to visualise the victim's astral double standing directly in front of you. To summon the astral body into the material plane it is necessary to perform a conjuration as if a deity or demon was going to be evoked. The visualisation helps the sorcerer to bind the astral body of the victim and direct it into its new home (the doll).

Whilst the visualisation is being performed, begin to chant: come to me, come to me. Then recite the following evocation:

*I summon thee...(victim's name),
I am the master of your astral form,
I am the lord of your shadow self.
Oh astral body give substance to my visualisation.
I command you oh shadow,
to enter this doll.
For this is your material base,
Your prison until my will is done.*

When the conjuration has been completed, direct the pointer towards the doll and begin a humming mantra. During the mantra imagine that the astral body of the victim begins to diminish until it is the same size as the doll and at this point with a bolt of electric blue light it enters the doll. The aetheric body of the victim will be contained within the material base of the doll until the sorcerer destroys the doll and once again releases it. With the conclusion of this working the sorcerer has total control of the mind and body of the victim. The magickal link created will only last

a few hours after which it will begin to diminish as the victim becomes weak due to the loss of his astral self making effective control of the victim more difficult. It is advisable to destroy the doll after about three days, during which time the sorcerer should have completed all the tasks he wished the victim to perform. To control the victim once the astral body has been contained in the doll, the sorcerer only has to direct a command at the doll as if he were speaking to the victim directly. As was stated at the beginning of this working, this particular malicious doll magick is possible but the sorcerer may have to perform the working many times until the astral body is finally contained within the doll.

With the aid of simple tools such as the spike or pin, chaosphere and the ability to manipulate the natural elements, a variety of sorcery techniques are possible to inflict pain, control the mind and actualise malicious thought forms upon the victim. The doll is the sorcerer's vehicle by which he is able to inflict his will. Chaos Sorcery as with Chaos Magick in general enables the sorcerer/magician to develop his/her own magickal techniques to achieve the desired result. Thus the techniques that have been outlined in this section on malicious doll magick can be developed or changed to suite the sorcerer's individual magickal skills. Visualise, conjure and command, then thy maliciousness will be done.

Chaos Sorcery enables the sorcerer to work with a variety of ancient and primitive tribal sorcery techniques and freely enter any belief structure such as vodoun and witchcraft for the duration of the sorcery working (manipulating a paradigm to the sorcerer's advantage) whilst being able to detach himself from the chosen belief structure once the working has been completed. The Chaos Sorcerer also has the added advantage of being able to add to his own arsenal of techniques those sorcery practices that have been shown to be effective through centuries of use and trial and error. This is one of the unique aspects of Chaos Sorcery which differentiates it from other more structured approaches to the art of sorcery that are contained within one overriding belief structure, which result in a restricted code of practice. This is especially true when the sorcerer is guided by a dark repressive cloud of religious beliefs.



ZOMBIFICATION

Certain sorcery practices may appear even to the most open minded technician of Chaos Sorcery to be improbable or even phantasmagorical. One of these practices is the creation of a human zombie (living dead). This process is know as zombification and is one of the sorcery practices developed by Haitian sorcerer's known individually as bokor who operate a system of sorcery drawn from mainstream Haitian vodoun, but one that has certain characteristics that differentiate it from the sorcery practised by the traditional vodoun priest (houngan). A bokor is an initiated member of one of the Haitian secret societies such as the bizango, zobop and voltigeurs who's origins have been traced back to the sorcerer societies of West Africa. Ethnographic and anthropological research has traced the development of secret societies in Haiti to the maroon enclaves set up to protect escaped slaves when Haiti was under French control in the eighteenth century.

Zombification can be viewed as the ultimate form of doll magick, the material base in this case being a human who has lost his/her free will, personality and intelligence. The bokor has the ability to totally control the unfortunate victim once the zombification process has been completed. According to vodoun belief only a person who dies from unnatural causes can become a zombie. There are also two distinct forms of zombie, who's creation by an experienced bokor is greatly feared in Haitian vodoun culture, these are the physical zombie (zombie cadavre) and the zombie of the spirit (zombie ti bon ange, or zombie astral). The zombie cadavre is created by an experienced bokor using certain sorcery techniques to induce a near death experience and, after the victim has been certified dead and has been buried, the bokor will remove the victim from the grave to complete the zombification process. The creation of a zombie cadavre is a complex magickal procedure. The zombie ti bon ange will, in terms of sorcery, be more commonly created by the bokor for his own purposes. In vodoun belief, it is impossible for the former type of zombie to exist without the other.

In Haitian vodoun belief and for practical magickal application of this type of sorcery, there are various interrelated components of man. A human is not complete without all of his spiritual components; if one is missing he is merely a zombie cadvre, i.e. the material home of the spiritual components. The spiritual components are: *the z'étoile, the gros bon ange, the ti bon ange and the n'âme*; without the n'âme each cell of the body cannot function, it is the spirit of the flesh, which, after clinical death of the body, maintains the form of the corpse.

Wade Davis notes on page 186 of „Passage of Darkness,“

„The n'âme is a gift from God, which upon the death of the corps cadavre begins to pass slowly into the organisms of the soil; the gradual decomposition of the corpse is the result of this slow transferral of energy, a process that takes eighteen months to complete. Because of this no coffin may be disturbed until it has been in the ground for that period of time.“

The z'étoile resides in the sky (heavens). It can be understood as a representation of the individual's destiny, a calabash carrying one's hopes, and it orders the future events of the soul during its next life. The vodoun soul has two distinct aspects, the gros bon ange and the ti bon ange, translated from French this means; 'big good angel' and 'little good angel,' respectively. The gros bon ange enters the individual at conception, its sole function being to keep the person's body alive; when the individual becomes clinically dead (no trace of any vital signs left in the body, i.e. no heart beat nor brain activity) the gros bon ange returns to the cosmic energy reservoir, God's source that supports all life. It should be mentioned that vodoun conceptions of God are their own and quite different from Christian notions of Yahweh or Jehovah.

The ti bon ange can be viewed as the individual's aura, his or her personality or will. It is the ti bon ange that the bokor must trap and manipulate to create both the zombie ti bon ange and the zombie cadavre. During sleep, the ti bon ange leaves the body and this is what makes dreams possible in vodoun belief. When the houngan becomes possessed by the loa (spirits), the ti bon ange is temporarily displaced to allow the personality of the loa to manifest through the other spiritual and material components of the vodoun priest or priestess. The houngan will, on certain occasions, take precautionary measures to protect the ti bon ange from the sorcery of the bokor, as it is essential to preserve the ti bon ange both in life and after the gros bon ange has left the body following death. When certain vodounists are initiated the houngan will extract the ti bon ange from the body and contain it in a clay jar (*canari*), keeping it within the sanctuary of the hounfour (vodoun temple). The ti bon ange is still able to animate the living body, so that the new vodoun initiate does not lose his or her personality. The houngan knows if he can remove the ti bon ange and place it in a canari, then a black sorcerer bokor can also use the aura of the victim and turn him or her into a living zombie.

The bokor is able to create as previously noted either a zombie cadavre or zombie ti bon ange, and in both cases the bokor can only undertake the necessary sorcery if the death was due to unnatural causes, such as drowning at sea or a Haitian who was killed in a foreign land. A natural death, known in Haiti as *mort bon dieu*, is determined by God and is thus outside the bokor's sorcery capabilities. The bokor who has knowledge of the correct spells can capture the spirit (ti bon ange) of a victim who recently died due to unnatural causes and use the zombie ti bon ange to do his will by commanding it and releasing it from its spirit trap, similar to the canari jar employed by the houngan. An alternative method is to capture the ti bon ange of the living by sending the *l'envoi morts or expeditian*; the literal translation means 'the sending of the death spirit.' The bokor may perform a conjuration to summon the vodoun equivalent of the devil known as *djab* to give power to his spells. Once the death spirit has been activated, the victim will begin to suffer from the following symptoms as his/her ti bon ange is drawn away from the gros bon ange, n'âme and corps cadavre; they will become thin, lose all bodily and mental strength, spit blood and eventually die unless a houngan intervenes and combats the

malicious death spirit, sometimes seen to be the *lutin*, a spirit of an ancestor who feels cheated or neglected by his/her living relatives. The houngan can use a garde, sometimes taking the form of a small bag containing magickal ingredients or a spiritual tattoo cut into the skin, to combat the bokor's sorcery and leave the victim with his/her *ti bon ange* intact. The l'envoi morts or expeditian along with the creation of a zombie cadavre is seen by Haitian vodounists as the bokor's most evil or black acts of sorcery. The vodounist can also partake in a ritual performed in the hounfour in which an invisible protective charm known as *pouin* is constructed and released to protect the vodounist from malicious sorcery.

The bokor can also incorporate the use of what is known as *wanga*, this being a term used by vodounists to describe any object or an array of objects that will harm any persons who come into contact with it. The wanga is the supreme magickal weapon of the Haitian bokor. When correctly arranged (*rangé*) and charged with the appropriate spell, only the victim marked by the sorcerer will be harmed when he/she touches it. This is an example of the extent to which a bokor can control his sorcery powers. Vodounist belief applies the concept of dualism, for every wanga produced by a bokor, a houngan can prepare a magickal antidote known as the *garde*, some of which have been previously discussed.

A Haitian bokor can also use a wanga in the form of toxins prepared to enable the *ti bon ange* to be stolen from an intended victim. The toxic powders are spread in the form of a cross at the entrance to the victim's home. Using the skill of the *rangé*, only the intended victim is afflicted and the process of zombification will begin. It is also possible in vodoun belief to capture the *ti bon ange* within one week of the victim's death, during which the soul is detached from the corps cadavre.

The bokor is unable to undertake the process of creating a zombie unless he first performs the necessary sacrifices to Baron Samedi, the guardian of graveyards, who may or may not sanction the act. If the Baron agrees, the victim is then what is called 'marked' by the bokor. Maitre-Carrefour, the master of crossroads will also often be summoned by the bokor to aid in the complex process to create a zombie. Many of a houngan's and bokor's ceremonies are performed at crossroads as they are seen to be sacred sites where the worlds of the loa (spirits) and man interact.

The creation of a zombie cadavre is the most complex of all forms of bokor sorcery. To capture the *ti bon ange* using toxins placed at the threshold of the victim's home, he will first need to obtain a toxin known as *tetrodotoxin*, which is collected from a female puffer fish in the summer from the sea around Haiti. This toxin is mixed with other toxins and powders procured from plants and fungi. Depending upon the bokor's personal magickal formula, other ingredients may include tarantulas, toads, polychaete worms, snakes and shavings from a human skull. Once the powder is completed, a sacrifice, usually a chicken or black cockerel, is offered to the loa and gods.

Before the magickal powder is placed on the ground in the form of a four quarter cross, ground glass or other toxins will be added to enable the toxins to enter the

blood through the abrasion on the bottom of the feet. The chances of the powder working effectively are slim and other events may intervene to frustrate the process. For example, even if the powder works and the victim is pronounced dead, he may suffocate in the coffin, or the powder may be too strong and actually kill the person. If the bokor does kill the person, the bokor will believe that God has intervened. If the toxins only make the victim sick and then he/she recovers, the bokor will believe that a houngan successfully combated his magick with a powerful garde. If the toxin tetrodotoxin is administered correctly by the bokor along with the other magickal ingredients, the following process occurs. The victim's metabolic rate and all vital signs are reduced to almost zero. The victim enters a catatonic state in which the body does not respond to sound or touch, the senses appear to be, for all intents and purposes, absent. When this stage has been reached, the victim appears to be dead, will be certified as such by a physician and buried.

The process is not yet complete, even if the tetrodotoxin formula works as intended. The bokor will need to wait until the victim revives and regains consciousness in the coffin. The time taken before the toxins wear off will vary with each victim, based on factors such as body weight, age and health. After digging the victim up, the bokor will tie his hands behind his back and lead him to a cross, where he will be rebaptized and given a new name by the bokor, a name by which the bokor will be able to control the zombie as it will be unknown to relatives, houngans or anyone that the victim was associated with.

When the victim is retrieved from the grave, he will be suffering from the effects of the tetrodotoxin and will also be in a highly traumatized state. After the baptism on the following day the bokor will make a paste containing a potent psychoactive drug known as *datura stramonium*. The victim will then be forced to eat the paste. *Datura stramonium* is known by vodounists as the *concombres zombi*, or zombie's cucumber. It is a drug that contains specific ingredients to cause any person who digests it to become severely disoriented, leading to amnesia. Whilst intoxicated with *datura*, the bokor resocialises the zombie and the unfortunate victim is given a new identity and becomes the slave of the bokor, obeying his every command. The victim will remain a zombie for the rest of his physical life unless a houngan is able to combat the bokor's sorcery with a powerful enough garde, enabling the victim's *ti bon ange* to be reunited with its *gros bon ange*, corps adavre, n'âme and z'étoile. Wade Davis describes the phenomenon of zombification („Passage of Darkness," page 191) in terms of:

„The zombie cadavre that has its gros bon ange and n'âme can function; however, separated from the ti bon ange the body is but an empty vessel, subject to the direction of the bokor or whoever maintains control of the zombie ti bon ange. It is this notion of alien malevolent forces taking control of the individual that is so terrifying to the vodounist. In Haiti the fear is not being harmed by zombies as much as becoming one. The zombie cadavre is a body without a complete soul, matter without morality."

There exist in Haiti historical records of the phenomenon of zombification; one such victim was Clarivius Narcisse. Narcisse first began to feel the effects of the

CHAPTER IV

BENEFICIAL DOLL MAGICK

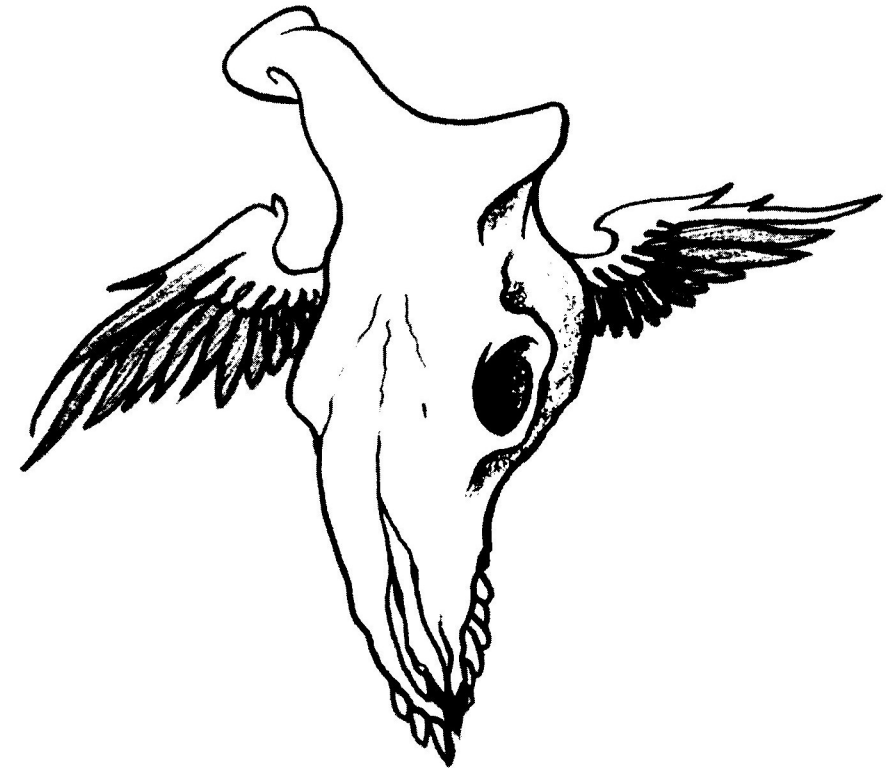
sorcerer's magick in 1961 during the period he was engaged in a land dispute with his family in the Atribanite Valley of Haiti. It is known that he asked for help from a houngan, but no garde was prepared to help him. In 1962, due to the seriousness of his illness, he was admitted to the Albert Schweitzer Hospital where he entered a state of paralysis and, upon cessation of vital signs, was subsequently pronounced dead by physicians trained in the West.

Narcisse stated that he remembers leaving his physical body only to return to it when in the coffin he was summoned by a bokor who beat Narcisse to prevent his ti bon ange re-entering his body. He was then baptized before Baron Samedi and given the *concombre zombi* (*datura stramonium*). Narcisse was then kept as the bokor's slave on an isolated farm, but later returned to his own community testifying that he had regained his ti bon ange with the help of a houngan. Narcisse is viewed in the Haitian vodoun community as a *zombie savanne* (former zombie).

Apart from the bokor's ability to create a living doll in the form of a zombie, the bokor is also believed to be able to metamorphosize into a werewolf (*loup garou*). Further, the bokor can trap a person's ti bon ange in another living animal, insect or bird and use the chosen vessel to do his will.

Zombification outlines the extent to which a sorcerer can manipulate magickal power to control another person. A zombie can be regarded as a doll in light of the fact that a doll created by a Chaos Sorcerer for malicious purposes renders the victim defenceless against the loss of control of his physical and mental state. Zombification is a phenomenon only to be discovered in vodoun culture and magickal beliefs, but it illustrates the extent of a sorcerer's powers and capabilities. Although *datura stramonium* can be used by a Chaos Sorcerer to cause a victim to suffer from amnesia, tetrodotoxin is unobtainable in the British Isles in its natural form as the female puffer fish does not inhabit our waters.

The techniques of malicious doll magick discussed are sufficient to enable the Chaos Sorcerer to impose his will upon another person. As the Chaos Sorcerer is working in an overall chaotic paradigm, it is often a good practise to follow a malicious working with a beneficial working at some point to experience extremes and contrasts. An inexperienced sorcerer practising mostly malicious workings may create demons from his own mind that he is unable to control and over time the shadows of the past will eventually enclose him in a veil of darkness, consuming his very being, leaving him defenceless and in need of assistance from other like minded sorcerer's. This is not a karmic warning, it is the magickal consequences of practising malicious sorcery of any form as a full time vocation. Even the Haitian bokor knows how to perform beneficial sorcery using the power of the garde. The dividing line between the sorcery of the houngan and that of the bokor is not as clearly drawn as some may have been led to believe.



*The sorcerer called to cure or find,
Changes the direction of his mind.
A doll created, a friend not foe,
An image of life to enhance
Not let go.*

Chaos Sorcery incorporates beneficial as well as malicious techniques of doll magick; doll magick does not have to be malicious to be effective. The Chaos Sorcerer using the magick of the doll can heal or protect as efficiently as if the doll was constructed to harm or destroy. Constructing a doll for beneficial purposes employs similar methods as if the sorcerer was intending to use it for malicious purposes. The material bases out of which a doll is constructed for beneficial purposes also remain the same, these being wood, clay and wax.

The construction of a doll for beneficial purposes is made simpler by the fact that obtaining nail clippings, hair, blood spittle and other bodily fluids to create the necessary magickal link can be achieved without having to be devious. A person who approaches a Chaos Sorcerer asking for the benefit of his sorcery skills to heal or help, is likely to have trust in the sorcerer. Thus the necessary items to make an effective magickal link will more than likely be given freely, enabling the sorcerer to start the construction of the doll without having to first steal the required items.

HEALING

When constructing a doll to represent the patient to be healed, the patient may not be willing to give the sorcerer hair and nail clippings and even less willing to offer the sorcerer blood and personal sexual fluids. This can be due to a number of reasons, one of which is that if the person who approached the sorcerer is also a practitioner of the magickal arts he/she may not wish to part with such items as they will be well aware of what use the sorcerer could put them to if the present circumstances of their relationship happened to take a turn for the worse. If this is the case the magickal link can still be made by obtaining a photograph of the patient or a single thread from an item of clothing. Do not steal these items, it will not affect the sorcery if necessary items are stolen, but it could hinder the sorcerer's powers of concentration and ability to summon the required spirits if he knows that he has deceived the patient. The patient is also likely to seek help of the secular kind if he/she discovers that the sorcerer is a thief. This is something that the sorcerer should keep in mind and dishonesty is to be avoided at all costs when the sorcerer is undertaking a working of a beneficial nature. Dishonesty can however be employed by the sorcerer to achieve the desired effect in sorcery workings of a malicious nature. The Chaos Sorcerer only has to summon the Loki or Puck within himself to realise this.

If more than one healing working is necessary using the doll representing the patient, the sorcerer does not have to construct a new doll after each individual session of therapy. The sorcerer does however need to banish the illness after it has been contained within the doll. This will prevent the illness from re-entering the body/mind of the patient.

A doll constructed to represent one patient should advisably not be used to help or cure another. Like a plug that has been incorrectly wired, a doll used to heal another patient after it has been specifically made and charged to heal someone else could

unsuccessfully contain the second illness, especially if the sorcerer forgot to banish the illness contained within the doll from the previous working, releasing both the previous illness and not attracting the second towards the doll. Instead of being cured the second patient could end up being infected with the first illness and still be suffering from his own. This would be brought about by an ineffective magickal link being created by the working, crossing the current from the former patient to the later.

It is possible for the Chaos Sorcerer to construct a multipurpose doll adding his own hair, nail clippings and bodily fluids for a variety of beneficial doll magick workings, to cure or aid more than one person. The doll in this case acts like a powerful attractor without a specific personality or nature. The multipurpose doll is used to absorb the patient's illness in the same manner as if the sorcerer had prepared the doll to absorb any magickal attack (as previously described) without the sorcerer contracting the illness himself. The multipurpose doll can also be astrally activated and thus sent out to help a person who has requested the sorcerer's talents to aid him, leaving the sorcerer time to perform other necessary conjurations or mundane tasks.

Once the multipurpose doll has been used in healing workings, the sorcerer needs to banish the illness even if he is certain that it is contained within the doll. This prevents the transference process from one patient to another occurring that was previously mentioned.

This banishing technique is suitable for both the multipurpose doll and a doll constructed to heal a specific person. Visualise a chaosphere and then project it into the doll whilst saying:

*Oh power of chaos absorb the illness,
May this doll be cleansed,
In preparation for any further use,
For this is my will.*

When someone has requested that the sorcerer perform a healing working and the doll has been constructed, assuming the sorcerer constructs the doll for this specific patient, it can be initially baptised before the sorcery healing ceremony is performed. The baptism serves two purposes, firstly it is a simple method by which the doll can be cleansed and charged in preparation for the healing and, secondly, the sorcerer is enhancing the magickal link among himself, the doll and patient by using the patient's name in the baptismal verse. The baptism of the doll is as follows.

Place the doll on the ground and, standing over it, meditate upon the purpose for which it has been constructed. Then pick up a drum and with a slow rhythmic beat move around the doll until gnosis is achieved. Once a trance state is reached, put the drum down, pick up the doll and hold it above your head, lying flat on the palms of your hands, and pronounce the following:

*I dedicate this doll to Chaos,
The dark force of life and death,
Earth and sky,
And all that is known or unknown in
The Universe.
I name you (patient's name)
May your power be used to heal (patient's name)
For this is my will.*

After the verse has been recited, pick up the pointer and draw the eight rayed star of Chaos over the doll. Now that the doll has been baptised, the healing working can begin in earnest.

This sorcery healing working is similar in many respects to the use of the chaosphere to draw an illness from the patient. The major difference is that the doll represents the magickal twin of the patient whereas a chaosphere used independently does not. The doll will be used by the sorcerer to contain the illness as a surrogate for the patient once the transference process from the patient to the doll is complete.

The first stage of the working is to make certain that the patient is relaxed mentally and physically. When the patient is comfortable and calm the sorcerer will begin to enter a trance to achieve a mental state of total gnosis, similar to the sort of trance employed by tribal sorcerers during exorcism workings to banish malevolent spirits. This may be attained by beating a single repetitive rhythm on a drum (a bodhran, which is an Irish folk drum, is excellent for this) until the sorcerer is only aware of the drum's vibration. Or a humming mantra can be used to still the mind enabling a trance to be entered. When this state is reached, the sorcerer starts the healing process by placing his left hand above the patient's head and slowly running the hand over the curvatures of the patient's body, about one inch above it, while visualising an electric or aetheric charge emanating from the palm of the hand. This technique is employed by the sorcerer to neutralise the illness and restore strength to the patient's entire body.

When the patient's body has been magickally massaged from the top of the head to the soles of the feet, take the doll in the right hand and hold it about five inches above the part of the body where the illness resides. Begin to shake the doll making threatening movements with it, which in effect attracts the illness and coaxes it into its new material base, this being the doll or magickal twin of the patient. While the gestures are being performed the sorcerer can visualise the illness in the form of a black vibrating orb. Continue the visualization for as long as feels right, then visualise the orb being pulled out of the patient's body and into the doll. The sorcerer can begin to hyperventilate as the orb leaves the body and with a final exhalation chant the following containment spell in a soft voice:

*From patient to twin the illness passed
Contained in the doll and dead at last.
This healing now done was my will's task.*

Recite the spell three times and with the last recital add „*So be it.*“ If the illness is severe it may be necessary to repeat the process. The initial working should have stopped the illness from getting any stronger by preventing it from feeding on the patient's life force.

If the healing is to be repeated, place the doll in a wooden box until it is used again. Wait only about five days before repeating the healing as any longer could allow the illness to return to full strength as the energy raised in the first working begins to deplete. The sorcerer does not have to repeat the baptism as the doll has already been consecrated and charged in the original sorcery working. As mentioned before, it is only necessary to repeat the healing in cases of severe illness. The sorcerer can usually dispose of the doll after the first healing working by burying it to symbolize the death of the illness. An ideal place to conduct the burial is at the foot of the sorcerer's tree fetish, which will witness the burial and stop the demon of the illness from re-entering the healed patient. As a final precautionary measure the sorcerer can draw a protection sigil of his own creation on a stone and bury it with the doll, saying as the earth is placed back over the grave:

*Magickal twin of (patient's name) be free.
For now the illness is contained for all eternity.
So be it.*

Healing sorcery workings that incorporate a doll do not necessarily have to be performed while the patient is in the presence of the sorcerer. Beneficial doll magick can also be conducted when the patient or receiver of the beneficial sorcery is asleep. A healing sorcery working that is performed while the patient is asleep requires that the doll constructed to represent the person be placed in that person's bed just before he retires at night.

Construct the doll as if the patient was going to be present during the working and baptise the doll in the same manner as has been outlined. After the baptism, write the following enchantment or words to that effect on a piece of paper:

*be healed (patient's name) and whilst you sleep,
The illness will be attracted to this doll.*

Then burn the paper over a white candle, with white in this case representing cleansing and healing power, and place the burning paper in a vessel. When the paper has been reduced to ashes, add some spittle to the ashes and with the pointer make a paste. Rub the paste into the doll's body and let it dry, as the paste will act as an attractor, performing the command written on the paper. Ancient sorcerers would have used papyrus, animal skin or human skin to write spells and enchantments upon, but this is not necessary for a Chaos Sorcerer's sorcery to be effective. Chaos Sorcerers should be able to use any material, modern or ancient, but when employing it in a sorcery working, view it as a sorcery tool in the same way primitive sorcerers would have.

In preparation for the actual working, the sorcerer will need to visit the patient's home on the evening the healing working is to be performed to cleanse the bedroom. This process is analogous to what a surgeon would have done before performing an operation on the patient, but in a magickal sense. The cleansing working is an important part of this particular sorcery healing and should not be neglected. Execute the cleansing ritual alone, while the patient is out of the room. The sorcerer will need some frankincense crystals or incense and a white candle for the cleansing. Once in the bedroom, the sorcerer should sit comfortably and relax to calm the body and mind. After a few minutes, burn the frankincense and light the candle. Hold one hand over the candle and one over the incense smoke and say:

*Spirits of health, I summon thee
Spirits of protection, I summon thee
When I call ... (patient's name)
Magickal twin, help the doll
do its work. So be it.*

Before the patient retires, explain that no harm will come to him while he sleeps and that when he awakes he will be healed. This reassurance will relieve any anxiety the patient has concerning what the sorcerer intends to do with his magickal twin embodied in the doll. This also implants a positive magickal seed in the patient's mind, removing the slight possibility that he may try to combat the healing sorcery whilst asleep. Before leaving the house, place the doll under the patient's pillow or under the mattress in preparation for the working.

The sorcerer will need to stay awake until the patient has entered deep sleep mode. This will usually be between three and four in the morning. When the sorcerer is satisfied that the patient is in deep sleep, he can begin the healing working. Start by visualizing the doll and, if desired, begin a slow beat on a drum. This single repetitive beat will enable the sorcerer to enter a trance state and also symbolises the heart of the doll beginning to beat, activating the doll and, in a sense, bringing it to life for the duration of the working. Continue the drum beat for about half an hour, then command the doll to do its work with the following:

*Awaken..twin of (patient's name)
Draw the illness into yourself
Then close the portal of connection
And return to your deep magickal sleep.*

When the command has been recited, stop the drum beat and retire yourself. In the morning, go to the patient's house and banish any spirits used in the working. If you are satisfied with the result, collect the doll and bury it as in the previous working (under the tree fetish).

Constructing a doll for beneficial sorcery workings opens another doorway to the sorcerer's magickal mind and tribal memory, enabling him to create his own sorcery workings. Healing doll magick is only one aspect of the many possible applications of beneficial doll magick. A doll can be constructed to protect property, find lost

property, and can be used in a sorcery working to restore a broken relationship or create a new one. The doll made for the workings just mentioned is similar in many respects to a charm or amulet, the main difference being that the doll represents the sorcerer or another person as his or her magickal twin.

PROTECTION OF PROPERTY

To build a doll to protect personal property, the sorcerer follows methods already discussed and then baptises the doll to give it its own life force. The main difference to previous dolls is the addition of a third eye, symbolizing the doll's ability to see into the immediate future and prevent occurrences that would jeopardise or destroy the protected property. The sorcerer will receive psychic or telepathic information from the doll in his magickal mind that will prompt him to go home early because his house is or will be broken into or to take an alternate route, thus preventing an accident. It is important to use a specific statement of intent when creating/baptising the doll so that its functions are clear.

With regard to beneficial sorcery workings, it is advisable for the sorcerer to recommend secular or mundane solutions as well. For instance, in addition to making a doll to protect his car, the Chaos Sorcerer would also install a car alarm. This is particularly true when dealing with physical illness, as it is important to diagnose and treat serious illness early. This, however, is not a cop-out, Chaos Sorcerers should be wise enough not to shun secular help and advice, as this will certainly not damage their magickal credibility. Additionally, we live in a technological world and the sorcerer has the advantage of being able to creatively employ the benefits this brings. Further, with respect to healing workings, a proper medical diagnosis may help the sorcerer focus his magick more precisely or he can use sorcery techniques to enhance a treatment program. Chaos Sorcerers should be able to step in and out of their various norms of behaviour at will and manipulate their environment to enhance life. The mind can be re-socialised to suit the sorcerer's requirements. Even an anarchist needs dogma to be able to reject it; this also applies to sorcerers who view themselves as Chaos Anarchists.

FINDING LOST PROPERTY

As mentioned above, a further application of doll magick is to find personal property, an example of which combines the use of a small doll, no larger than two inches, and an ancient pathworking technique. Firstly purchase or, if the tools and materials are available, make a box large enough to contain sand and with the pointer trace a labyrinth. The word labyrinth, according to Barbara G. Walker, comes from labrys, 'House of the Double Axe,' this being the ceremonial axe used to sacrifice bulls to the Moon-goddess of Crete. The most famous labyrinth was in the palace of Minos (Moon-king), home to the sacred Minotaur, in which the spirit of Minos dwelt. Minos was also the Cretan Lord of Death. The Chaos Sorcerer can adapt this mythology to objects lost, as to walk within a labyrinth is to undertake a

sacred journey into the underworld and return, a journey of death and rebirth, or loss and discovery in terms of the sorcerer's application. The classical labyrinth had only one path transversing the entire figure and leading out, as is the case at another interesting labyrinth at the Cathedral at Chartres, France, with the path being exactly 666 feet long. In addition, witches have utilised labyrinth designs for ceremonial purposes and to mark different stages in the initiation process.

The Chaos Sorcerer may copy the Cretan labyrinth or design one especially for the sorcery working, taking into consideration that a labyrinth has one single path, it is not a maze in which a person can get lost. When the labyrinth has been drawn into the sand, a powerful magickal tool has been created to aid him in the task at hand. Before constructing the doll, draw the possession that has been misplaced in the sand in the centre of the labyrinth. This plants a magickal seed in the sorcerer's mind removing any doubt that the lost possession will be found.

When these preliminaries have been completed, the sorcerer may, if desired, undertake a simple divination to discern what material the doll should be made from. Once it is finished, it can be charged with blood or other magickal fluids; due to the small size of the doll, it is not necessary to attach hair or nail clippings. To enhance the magickal link further, write the name of the lost possession on a very small piece of paper (possibly adding a single drop of blood) that can be rolled into a scroll and attached to the doll's torso, using a single strand of hair if you have long enough hair or what ever seems appropriate. The doll is now ready and the working can begin.

Place the doll at the entrance of the labyrinth and begin a humming mantra to still the mind in preparation for gnosis. After a short period begin to visualize the object and chant a simple spell of retrieving, possibly using a barbarous tongue like Enochian or a mantra derived from the spell:

*Oh magickal twin
Find the (name of possession)
That I have lost
So that I may find it also.*

While continuing to chant, hold the doll upright and lead it into the labyrinth, slowly following the path, taking the doll to the centre. As the doll stands over the drawn object at the centre, say 'it is found.' Place the doll over the drawn object and clap three times to signify the end of the sorcery. This sudden gesture will also return the mind to normal (robotic) consciousness. Place the box in a safe place where it will not be disturbed and let the sorcery energy generated do its work. The working may jolt the sorcerer's memory into remembering where the possession was placed or accidentally left so that it can be retrieved. It is also possible that the sorcerer will have a vivid or lucid dream, which takes him to the place where the object can be found. If the dream reveals that the possession was stolen, the sorcerer can take the necessary steps to retrieve the object and administer magickal retribution. If the possession is not found within a reasonable time, the process can be repeated using

the same doll and labyrinth as they should still contain energy from the first working.

ATTRACTION DOLLS

There are certain beneficial doll magick workings that require the construction of more than one doll. Sorcery to restore a broken relationship or create a new love bond are two such examples. One doll represents the sorcerer (or client) and the other represents the partner, friend or future lover. If the sorcerer is to perform the sorcery for a client, then the first doll is constructed by the client under the guidance of the sorcerer. As before, the doll for the sorcerer/client is made within the guidelines previously outlined, and a representation of the third party in the form of a doll needs to be charged with either a photograph or some object that person has been in contact with to form the required magickal link. If the sorcerer/client has a letter or card sent by the third party, it can be ritually burnt and made into a paste with spittle or a drop of blood and rubbed onto both dolls (as per the healing working described earlier). Write both parties' names on the back of the photograph, if that is the only link available, and the desired outcome of the sorcery, burn it over a green candle and save the ashes. Make a hole in the stomach area of both dolls and place half of the ashes in each, sealing with the wax of the green candle used to burn the photo. This technique will help begin bonding the dolls' human counterparts in preparation for the rest of the sorcery working.

When both dolls have been prepared, place one on top of the other and bind them together with a length of cord. If you have activated the tree spirit described earlier, take the dolls to the tree, place them on the ground and summon the spirit to aid your sorcery. When the spirit has been summoned, recite the following spell over the dolls three times:

*A bond that was broken
A friendship forsaken
Restore regenerate
as I offer this token.*

When the spell has been recited three times, draw blood from the index finger of the hand that is used to greet friends and anoint both the dolls. This simple blood sacrifice enables the sorcerer to release the spell into the void, directing it by his will and the magickal link that was created during the construction of the two dolls. The words of the spell are chosen by the sorcerer depending upon the type of relationship that is to be restored or created, they are interchangeable and not rigid in their formulation.

If the sorcery working is undertaken indoors the sorcerer will adapt the doll magick to utilise the environment he is working in. The same techniques are employed but the sorcerer replaces the summoning of the tree spirit, as he is not within the vicinity of the tree fetish, with an activation of a servitor created to fulfil the intended outcome of the working. Before the spell is activated draw the servitor (or the servitor's sign or sigil) on a piece of virgin paper and write the spell in a sigilised

form over the top of it, then begin to hum and visualise the servitor in its material form taking shape. When the servitor has been born stop the humming mantra, command it to undertake the task at hand, making certain that you instruct it to return to the formless chaos out of which it was given life once the task has been successfully completed. Finally recite the spell as before and perform the blood sacrifice to complete the working. For those of you who do not wish to use blood, spittle, semen or vaginal fluid are suitable substitute sacrificial offerings.

In both of the sorcery workings described it is not necessary to destroy the dolls after the sorcery has been completed. The sorcerer takes the dolls and buries them as close to his home as is possible, or if the sorcery was undertaken for a client, the dolls are buried in his/her garden or within the immediate vicinity of his/her home. This is a final technique that the sorcerer can employ to attract the lover-friend to his home. A kind of psychic homing beacon is created drawing the person the sorcery has been directed at towards his/her magickal twin (the doll). The dolls can be left in the ground even after the sorcery has completed its task; they only need to be removed if the sorcerer wishes to break the bond that has been created, by destroying the dolls whilst reciting another spell to unweave the original one. Sorcery is in general a precise art, thus all actions and gestures performed and words spoken during the sorcery are directed towards a specific not haphazard conclusion. This does not mean, though, that the Chaos Sorcerer is hindered by using the powers of chaos to aid in any working, as the sorcerer becomes the lord of future events, manipulating the universe however it is perceived, thus not being passively dictated to. Magick in general will also tend to take the path of least resistance; this must also be taken into consideration when performing acts of sorcery whatever the nature of it may be. One may wish to obtain a suitable mate and create dolls accordingly, but remember that the desired person may become part of your life with the unfortunate consequence of their former partner coming to an untimely end. This may appear to be a severe example but it has been illustrated with the intention of reminding the sorcerer not to undertake acts of sorcery without considering what possible course the sorcery manifested may take to achieve the desired conclusion.

The sorcery techniques employed in the above attraction working are similar in certain important respects to an ancient love-attraction witchcraft spell that was performed in rural areas of England such as Somerset. In place of dolls, the witch would go to an old apple tree, summon the spirit of the tree and ask the spirit if she could pick a single apple for magickal purposes; she would then select a suitable apple using her intuition. An offering such as a mug of cider or a small gift would then be placed at the foot of the tree to thank the spirit for allowing her to take part of its fruit. The witch would then cut the apple in half and remove all the pips apart from two, one to represent each person to be brought together by the aid of her witchcraft. Next she would seal the pips inside a small piece of paper with the love spell written upon it. If she was unable to write, which in most cases being part of the peasant rural class she would not have been taught to do so, she would either place a piece of hair taken from the person who requested the spell, or draw the two

figures on the paper placing a pip on each figure. The paper was then placed between the two halves of the apple which was resealed by dripping wax from a burning candle around the cut. When this had been completed she would begin to recite the spell that she wrote on the paper contained inside the apple whilst tying a piece of cord around it. When the spell had been recited seven times the witchcraft was concluded by burying the apple at the foot of the tree from which she originally obtained it. Thus the entire working was performed without her leaving the shadow of the apple tree. This act of witchcraft/sorcery if so desired can be performed by the Chaos Sorcerer as an alternative to the doll magick working, if circumstances indicate that this particular form of witchcraft would be more suitable to achieve the desired effect.

In most acts of sorcery it is not necessary to perform a High Magick formalised banishing ritual after the conclusion of the sorcery. This is due to the fact that the sorcery techniques outlined include the natural ending of the sorcery with the concluding act, gesture or statement uttered by the Chaos Sorcerer. It is also unwise to banish thus dispersing the energy or eliminating the charge, magickal link, spell or curse produced by the sorcerer's magick (a counterproductive act). If the sorcerer summoned an entity, spirit or created a servitor it will be given the appropriate commands, returning to the realm of chaos after the completion of its task unless otherwise instructed. When the sorcerer devises a curse or a spell, the mechanisms of the aforementioned include the depletion thus natural conclusion when the intent has been achieved. The sorcerer should also put a time limit on the spell or curse to terminate it if the intent is not achieved within a reasonable time span.

If, as in certain cases, negative energies are generated by intensive sorcery workings that are not automatically dispersed with the conclusion of the sorcery, the sorcerer could suffer from a kind of psychic kick-back, which in turn may leave his mind and body in a traumatised state. This is not a condition to remain in as it will begin to effect the sorcerer when he performs mundane tasks. Lack of concentration and tiredness are two symptoms of psychic kick-back. To avoid the possibility of this occurring the sorcerer can prepare a doll to be used after sorcery workings to absorb such energies that remain within the sorcerer's magickal field (aura).

The doll in this case will be constructed with the sole intention of it being perceived as the magickal twin of the sorcerer, its task being to absorb any unwanted residue that remains after the completion of sorcery workings. The sorcerer in this particular case needs to add to the material base of the doll: nail clippings, hair, blood, sexual fluid, spittle and a strand from an item of clothing (worn by the sorcerer). All these items can be added to the ashes of a photograph of the sorcerer and placed in the centre of the doll's torso. This is to ensure that a strong magickal link is created between the sorcerer and the doll that represents his magickal twin.



When the doll has been completed and the sorcerer is satisfied that a strong magickal link has been created, the doll can be baptised. This is done by immersing the doll in water, which is a natural cleansing agent in itself. If the sorcerer lives by a natural spring, obtain the water from the spring directly. One such example is Chalice Well in Glastonbury which contains minerals and residues of iron (dragons blood). Leave the doll under the water until you are satisfied that your magickal twin has been cleansed. As the doll is removed from the water utter the following command;

*I name you (your own name).
Your duty is to draw into yourself any unwanted energies,
that are contained within my magickal field,
to cleanse my body and mind, when I so desire it.*

The baptism has now been completed. There is one final preparation that the sorcerer can make to attract negative energies towards the doll. Obtain a small sheet of thin copper and cut out a small chaosphere, placing it over the part of the doll's torso that contains the objects used to create the magickal link. Alternatively cut a length of copper wire into four equal lengths, then criss-cross the lengths to form a chaosphere on the doll's torso as before. The doll is now ready to be used.

After an intensive sorcery working has been completed, take the doll, breath into it with one full exhalation, then utter the following command:

*I awake thee oh magickal twin,
do thy task, cleanse me.*

Now hold the doll about two inches above the tip of your head and slowly run it over your face continuing down the rest of the body whilst gently humming to relax the mind. Cover as much of your body as is physically possible. This self massage using the vibrations that emanate from the doll as it draws the disruptive energies into itself, can take up to half an hour to complete. Do not rush this sorcery cleansing technique, as it will benefit you if carried out with the same attention as if you were undertaking any other act of Chaos Sorcery. When the self massage is complete, run the doll through a candle flame, the heat produced by the flame will consume the energy contained within the doll preparing it for future use. Remember to awaken the doll each time it is going to be used. To store the doll wrap it in a piece of black cloth to protect it whilst it sleeps and keep it in a safe place. This type of doll can be viewed by the sorcerer as a lover who removes pain from the body and mind using magickal massage, a self love doll in the context of Austin Osman Spare's terminology.

Before continuing on the subject of beneficial doll magick, when the sorcerer decides to create a doll for the purpose of attracting a partner, be it for love, sexual reasons, business, or restoring a broken friendship, he must consider if the success of the sorcery will in the long term be beneficial to him. In the case of performing the sorcery for a client, the sorcerer will take it for granted that the client has considered the factors stated, as the client, not the sorcerer, will be dealing with the

consequences of the outcome of the sorcery. To desire a person for sexual reasons is not a prerequisite for constructing a doll to enter into a relationship with that person, as once your desire is fulfilled you, the sorcerer, may have difficulty detaching yourself. It is often wiser to resort to other means by which your lust can be satisfied, avoiding resorting to sorcery. These unintended consequences can be avoided if the sorcerer, before constructing a doll, performs a simple divination to see what the outcome of his sorcery will be.

PLANETARY DOLLS

Chaos Sorcery in terms of beneficial doll magick, can be adapted to replace or supplement more traditional forms of magick, such as planetary invocations. The sorcerer can construct a doll to serve as a spirit trap, or even as a material base in which a servitor can be stored until its services are required. With regards to planetary invocations, the two examples of Jupiter and Mars, or Chesed and Geburah if the Qabalistic analogy is applied, will outline the possible application of this particular form of beneficial doll magick.

Mars the red planet is attributed with certain specific qualities. Although this may seem to be a traditionalist rather than chaotic approach, the Chaos Sorcerer applies the Martial attributes in an innovative fashion. Thus it does not undermine his approach to sorcery. The Qabalistic analogies of Mars can be viewed as contained within a general system of Order Magick, but the Chaos Sorcerer is still able to benefit from examining the magickal attributes of the Martial Sephira Geburah.

Martial qualities include; *strength, courage, fear and the warrior ethic*. The power associated with Mars when experienced will enable the sorcerer to achieve his Martial desires. Deities associated with the Warrior include: Mars himself the Roman god of war, Thor the Nordic god who holds the mighty hammer, Athene the Greek goddess of war and wisdom and Eris also a Greek goddess of discord and Cuchulainn the Celtic (Irish) war hero, defender of the people. The Archangel Khamael attributed to Geburah is also useful to work with in connection with Mars.

The Martial doll, once constructed, will embody the warrior trait of the sorcerer's personality, this should be held in mind during the doll's construction. This Martial doll will be a magickal twin empowered with a specific quality. Include hair and nail clippings during the construction, to begin the process by which a magickal link is created between yourself and the doll.

There are certain herbs, plants, gems and stones associated with Mars, which are suitable to be included in the construction of the doll. Amongst others these include; *bloodstone, (heliotrope), jasper, (stone), tobacco, nettle (plant), coriander/cilantro and garlic (herb)*. If the doll is made from wax or clay, the chosen stone, plant or herb (the later can be crushed and made into a powder) is concealed within the material base of the doll. However if preferred, the doll can be just as effectively made from wood. Mahogany has martial qualities due to its redish colour and strength. If a piece of mahogany is obtainable, carve the doll instead of using clay or

wax. To include the plant/herb powder in the construction of a wooden doll, carve a small hole in the chest of the doll and conceal the powder within the hole created. The hole is sealed by dripping wax from a red (Martial) candle over it, and holding the doll in a horizontal position, until the wax hardens. The gem/stone must be small enough to enable it to be worn around the doll's neck. Make certain that the necklace is secure, so that it cannot be accidentally broken or removed. As a final attractor of Martial energy, attach a small piece of iron to the doll's chest with the planetary symbol of Mars etched into it. A small sword made out of the same material as the doll when placed in the doll's hand will visually symbolise the Martial authority, strength and warrior spirit of the doll. An alternative weapon is also suitable depending upon personal taste.

A simple ceremony dedicating the completed doll to Mars will strengthen the magickal link between the doll and the sorcerer. This ceremony enables the purpose of the doll to be stated. In preparation for the ceremony, paint your body with war paint using tribal designs, or whatever feels appropriate. Surround the ceremonial ground with weapons, bones or any object you feel will give the ceremony a Martial flavour. A bone can worn around the neck, symbolising your strength, courage and warrior achievements, adding to the overall effect.

A technique to induce gnosis before the dedecation begins is to beat a steady rhythm on a drum until the you enter a trance, then scratch the symbol of Mars into your chest, or if female between the breasts. This is a method by which gnosis is achieved using the vehicle of pain. If preferred replace the traditional symbol of Mars with your own design. An alternative is to draw the symbol onto the chest, whilst shouting; I am strong, death to all that is weak in myself. Repeat this statment until you do not doubt it, then beat your chest four times with your fist to complete the Martial awakening within.

The preparations may appear to be similar to those used by a magician when performing a traditional invocation of Mars, using shamanic rather than sorcery related techniques. This though is deliberate. Preparations for the dedication draw together various magickal techniques to focus the sorcerer's mind upon the doll, which is a tool of sorcery, a material base that will be used to awaken the warrior within, as the ability to defend yourself is essential to the modern Chaos Sorcerer, who in turn is not bound by magickal categories, but is able to manipulate whatever is required from the vast landscape of magickal parameters.

Now that the arena for the dedication is fully prepared, take hold of the doll and begin to breath in a purposeful manner, this will relax the body and mind. When you feel ready, begin to shake, feeling the skin shed from your body until you can visualise the muscles and veins. Slowly replace your skin with a red suit of armour. This is a metamorphosis akin to shape shifting. When the change is complete, hold the doll above your head and say:

This doll is Mars and all it represents.

It is my Martial self.

Whenever I hold or work with it,

May my mind and body,

Be filled with Martial energy.

For this is my will.

Repeat this dedication until you can fell Martial energy emanating from the doll. Once this has been achieved place the doll on the ground, clap three times to end the dedication and to return your body to its normal form.

Use the Martial doll whenever you require courage or extra strength. It is also an excellent tool to use whenever self doubt plagues the mind. All that is required is for the sorcerer to hold the doll, utter a mantra formed out of the words that make up the required manifestation of Martial energy, then meditate upon the doll to enable the energy to manifest within the body and mind as it is drawn out of the doll. This will activate the Martial characteristics of the sorcerer's mind. As with other sorcery techniques, the Chaos Sorcerer, after a peroid of working with the doll, will be able to develop personal techniques to activate it.

It is unadvisable to use the doll for magickal combat or defence, as it was not created for these purposes. It should be viewed in a similar way as if you were to look into a mirror seeing yourself as a mighty warrior in the reflection, with all the attributes this paradigm manifests.

Like Mars, Jupiter is attributed with specific qualities. Qabalistically the sephirah related to Jupiter is Chesed (majesty). Jupiter resides over Earthly power, this translates into material wealth, political power and the ability to prosper by the accumulation of monies (economic/financial power). It is possible for the Chaos Sorcerer to attribute Odin to Jupiter due to his majestic presence and power over Earthly affairs in the Nordic tradition. Jupiter, the Roman god, is the equivalent of Zeus, the lord of Olympus, and has parallels with all fatherly mythological figures.

As with the construction of the Martial doll, stones/gems herbs/plants and metals with Jupitarian qualities can be included during its making. Obsidian (volcanic glass) and the crystal amethyst, are powerful attractors of Jupitarian energy. The crystal amethyst, when concealed within the doll's torso or worn around its neck, will help generate respect for the sorcerer after he has worked with the completed doll. The amethyst also banishes lack of confidence from your mind when you hold the doll. Crushed sage and dandelion, as with the Martial doll, when included in the material base will help to enhance the magickal link between the doll and the Jupitarian part of the sorcerer's psyche, as they are both associated with this god/archetype. Jupiter's tree is the mighty oak, sacred to the Druids and Celts, also known as the Green Man. If desired, the doll can be carved out of the branch of an oak. If this is the material base chosen, be certain to ask the spirit of the oak before obtaining a suitable branch. The Green Man guardian of the oak forests will assist the sorcerer in the preparation of the doll, helping to charge it with Jupitarian energy

if summoned with respect to do so. Leave a small gift at the foot of the oak if a branch is taken.

A small piece of tin (Jupiter's traditional metal) attached to the doll's chest, with the symbol of Jupiter etched into it, will complete the construction of the doll. The Chaos Sorcerer does not necessarily need to use the traditional planetary symbols and can devise his own. This adds a personal magickal touch to the doll's overall construction. Additionally, if the doll is found by a trespasser, a personal symbol etched onto the tin plate will disguise the specific nature of the doll.

As with the dedication of the Martial doll, it is important that the sorcerer enters a Jovian paradigm to effectively charge the doll during the dedication working. The material base out of which the doll was constructed does not directly effect the dedication, although if the doll is made from oak the sorcerer, if so desired, can summon the Green Man to witness the dedication after the initial preparations have been completed.

To prepare the working space, be it within your home or in a specifically chosen area outside in which the natural forces of nature enhance the working, begin by meditating upon the materials used to construct the doll and all things with a Jovian quality; this will enable you to begin to enter a Jovian paradigm. After a period of meditation, surround yourself with money, pictures of the world's most powerful leaders, past or present and see the influence these people have had on others' lives. Begin a slow beat on a drum and imagine yourself standing before a crowd who awaits your commands and words of wisdom. When you feel Jovian energy engulfing you, stop the drum beat, pick up the doll and hold it against your chest, this gesture symbolises the act of a god who gathers his wealth/knowledge and worshippers unto himself. Feel the Jovian power of this gesture, look down upon the doll and say:

This doll is Jupiter and all it represents.

It is my Jovian self.

Whenever I hold or work with it,

May my material desires be fulfilled.

May I command respect after receiving its power.

For this is my will.

Repeat the dedication until you can feel Jovian energy resonating from the doll; it is now ready to be used. Although it was stated that with the Martial doll it should not be used for purposes of magickal attack or defence, both the Martial and Jovian dolls are suitable for using as a focal point to cast spells, related to the qualities associated with these planets. When the Jovian doll is meditated upon, the sorcerer will awaken his majestic personality, with all that this part of the psyche commands. This in turn, when used in conjunction with a suitable spell or sigil casting, will enable the sorcerer to fulfill his material desires, made possible by the power contained within the doll and the magickal link that was manifested during its construction.

Due to the nature of Chaos Sorcery and the freedom of expression chaos in general manifests, the sorcerer is able to devise his own planetary qualities, to replace the traditional ones without undermining the effectiveness of his sorcery. You are thus able to re-name the planets, devise new qualities and attributes for them and create entities to fulfil the planetary powers willed into existence. Thus the Chaos Sorcerer constructs dolls as an Earthly manifestation of his own solar system (or whatever it is now called).

Within the ideas that have been outlined in the chapters on beneficial and malicious doll magick, a system of sorcery drawing together various techniques for achieving gnosis, or activating spells and curses, has been attempted. This has also included utilising the art of visualisation which in itself needs persistent practice to be effective, as was outlined in the chapter on Techniques of Sorcery. The dolls described so far have all been humanoid representations of the sorcerer or subject depending upon the circumstances. Replicating thus creating a magickal twin of a sick animal for healing purposes is also possible within the context of beneficial doll magick and is another possible avenue of exploration for the sorcerer. Similar techniques can be employed, but take into consideration that an animal may be less receptive to the commands given during the working. To charge the doll you will have to use your imagination, having stated this, hair/fur and spittle in most cases when included with the material base of the animal's magickal twin will charge the doll and create an effective magickal link.

Dolls in various forms conjure a variety of responses. This is due to their human characteristics, although the direct resemblance to a human may only be slight. One such example is if a sorcerer were to use the traditional imagery of Sheela-Na-Gig, the Celtic goddess, with her grotesque facial features and splayed vagina, inviting both sex and repulsion as possible responses to her imagery, that could be used for various doll magick purposes of a sexual nature. Dolls are also the subject matter of nightmares and a child's pleasure. This shows the various psychological responses possible to them, that are built into the mechanisms of the mind. We humans have a natural affinity with dolls in all their different guises. The Chaos Sorcerer is able to manipulate this inbuilt mechanism contained within his psyche to enhance the various doll magick workings undertaken, whether beneficial or malicious in their nature. One can also see this process being manifested in the creation of humanoid tribal fetishes, some of which have been previously mentioned. A magickal doll is the imagination of the sorcerer manifested into the material realm, for specific or multipurpose magickal uses.

It is important that the sorcerer does not allow the dolls that he creates to become an obsession. They should only occupy the mind whilst the workings that they were created for are being undertaken, thus it is only activated for the duration of the working. Although dedicated time and effort will go into a doll's construction, during which time you may become attached to it, you should be able to destroy the doll when required, banishing its existence from the mind, forgetting that it ever existed.

CHAPTER V

WORD WEAVING



*The words in the mind
A silence of kind,
With a whisper formed
Like a gentle wind,
A curse is born
And the veil is torn.
With a subtle move
She forms her spell.
The Chaos Sorcerer knows
The power of the word comes
from within,
Then to its destiny goes.*

The term Word Weaving illustrates the process by which curses and spells are formulated. The spoken words are then directed towards a predetermined person, or as is often the case with spells, spoken over a material base to empower it and then the spell is activated. Although both curses and spells utilise the power of the spoken word there is a fundamental traditional difference between the two.

To empower a curse, sorcerers would summon the aid of a malevolent spirit/entity. To emphasize this point, a bokor could call upon the Djab (vodoun devil) after obtaining permission from Baron Samedi, to aid in directing a death curse towards the bokor's intended victim.

Spells, contrary to curses, are recited over or written to be contained within a variety of material bases. The sorcerer does not necessarily call upon an entity to empower the spell. The sorcerer in casting a spell is using verbal power to enable the required magickal energy to be raised and in doing so uses a material base to contain/direct the spell towards the chosen target without the intervention of the gods.

These traditional categorisations used to distinguish the mechanisms by which spells and curses are operationalised should not be viewed as rigid, especially in the context of Chaos Sorcery. There are circumstances where a sorcerer using gesture such as casting the evil eye upon a victim to curse them without reciting a specifically worded curse that does not follow the traditional conception of what a curse is. Emotion such as anger replaces the power of the spoken word. An Aborigine sorcerer pointing a giant lizard bone at a victim to direct a fatal curse whilst uttering the required words does not call upon the aid of the spirits before sending the curse. Thus both the above examples differ from the definitions given.

Curses of this nature are meant in most cases to be fatal or to cause problems for an extended period of time. For instance, the phenomenon known as vodoo death has been widely recorded in various ethnographic journals, with these reports going back to the sixteenth century. In 1587 Soares de Souza, a New World explorer, saw Tupinambas cursed by a „medicine man“ die of fright. A. G. Leonard (1906) reported that he witnessed the slow death of a Hausa warrior in West Africa who believed that he had been cursed. These incidents are examples taken from Wade Daves' book „Passage of Darkness“.

This chapter will also describe the methods by which a witch's bottle can be constructed, as well as looking at a specific branch of vodoun practised in certain parts of America known as „Root Magick“.

EMPOWERING THE CURSE

In Asiatic belief mothers were seen to be the most effective administrators of curses. The power to curse came with the birth of the first child during which a form of magickal transition took place, enabling this power to be activated. Although it was thought that most curses could be combated, Asiatic cultures feared mother's curses as there was no known defence against them.

Female's menstrual blood has been used in a variety of cultures to empower a curse or spell. This is a powerful method by which a woman could offer a sacrifice, as menstrual blood contains the remains of the unfertilised egg (at least until the contraceptive pill was introduced). The menstrual blood would be included as part of the bodily fluids contained within a witch's bottle or be smeared onto a written spell to charge it. A mother's curse was so feared by the ancient Greeks that they had a specific word for it, *Miasma*.

Historically one only has to look at the paranoia and greed of the Catholic Church to see a patriarchal religion's fear of women. During a three hundred year reign of terror sanctioned by Papal Bulls (orders) such as Pope John's *Cum inter nonnullos* (1325) and Pope Innocent IV's *Ad extirpanda* (May 15th, 1252), an estimated five million people throughout Europe were tortured, murdered and had their possessions confiscated by the church. Many of the victims were women who were accused of witchcraft and sorcery, as they were the gender believed to have the power to curse/hex, such curses reportedly being directed towards males, their property and children. The Inquisition is a part of history that the Catholic Church for the most part still maintains was justifiable and is only one example of this form of organised religion's crimes against humanity.⁴

Due to the magickal nature of curses it is wise to be specific when formulating the words that are to be used.

A curse can be directed at a victim unintentionally. A sorcerer who, in a fit of rage, needs only to say *I hope you break your legs*, to later discover that the person this statement was directed towards actually did break his legs in an accident. As was made clear in the chapter on malicious doll magick, a curse should only be activated if there appears to be no other solution to the problem at hand, as magick tends to take the path of least resistance provoking unanticipated consequences. Malicious thoughts in themselves are sometimes sufficient to activate a curse as the words are weaved in the mind with intent. One of the fundamental keys to enable a Chaos Sorcerer to be proficient in his art is to be in control of his will (mind) at all times. This includes the ability to control emotions and malicious thoughts that may, if not controlled, cause pain or suffering without the sorcerer intending this to happen to the person the thoughts were aimed at. Weaving words in the mind can thus empower a curse just as effectively as the spoken word.

The victim does not need to be in the presence of the sorcerer when the curse is empowered and due to the nature of certain curses (such as a death curse), it may be necessary to employ other techniques as well as the power of the spoken word.

A time may occur where the sorcerer has his life threatened or a death threat is made against a loved one. In cases such as these retributive action in the form of a death

curse can be activated. This removes the possibility of the person carrying out his threat. The following technique is suitable to be used in such adverse circumstances. Begin by meditating upon the threat that has been directed towards you. As you meditate, visualise the sender of the threat within your mind's eye whilst invoking all the anger your will can generate. As the anger is invoked within you chant the name of the target person until you have manifested a powerful rage. At this point begin to beat your chest with your fist, stop the chant and summon *Pazuzu* with this relevant call. Other malevolent demons of death/disease can be called if so desired, but *Pazuzu* will be particularly effective in carrying out the task at hand:

*Pazuzu lord of the Southwest wind I summon thee.
Pazuzu Oh brother of Humwawa I summon thee.
Oh grinning dark angel I summon thee.
Oh horned doubled winged demon I summon thee.
Pazuzu sink your teeth into (victims name).
Pazuzu may your howl destroy his/her soul.
Oh Pazuzu who lays hold upon your victim until death,
Kill (victims name),
Before two cycles of the moon.
For this is my will.*

When the summoning of *Pazuzu* is completed, visualise the victim standing in front of you and project a chaosphere into their heart shouting the name of the demon, then weave the words of the curse by saying:

*As Pazuzu is my aid,
With this demon's power a curse is made,
To kill (victims name).
Before two cycles of the moon,
You (victims name) will be sent to the grave.*

Repeat the curse twice, then clap your hands twice or make two beats on a drum and say *It is done*. Make an offering to *Pazuzu* by burying a piece of raw meat in the ground. The meat can be buried under the shadow of your tree fetish. *Pazuzu* will be bound to the task for which he was summoned and will be released when the maggots have consumed the buried meat.

Due to the intensity of this type of sorcery, a self massage performed using your magickal twin (doll) to relax your body and mind will restore any depleted magickal energy reserves that were used in the sending of the curse. This technique was outlined in the chapter on beneficial doll magick.

Word weaving to activate a death curse is the final and decisive act of sorcery, to be used as a last resort in life endangering circumstances. A Chaos Sorcerer should rarely have to undertake such an extreme act of sorcery. To be in control of your life means avoiding circumstances that lead to this form of protective sorcery ever needing to be sent as an act of self defence. Other forms of curses are not so severe in their nature and can be activated to the benefit of the sorcerer.

⁴ The above examples regarding Asiatic belief and the Inquisition were taken from Barbara G. Walker's book „The Woman's Encyclopedia of Myths and Secrets“.

Formulating a curse to remove business rivals, for example by making it impossible for them to challenge your position, can be as important as being successful in your business endeavors. The wording of this curse, as is always the case with a statement of intent, needs to consider what exactly it is you wish to achieve. Two approaches will be looked at, although there are many other possibilities open to you. The first curse is the more severe of the two and is designed to bankrupt your rival's business.

Certain preparations are required before the curse is sent. To start with make a small coffin shaped box and place in it a business card or part of the product he produces or sells. The next stage is to take a photograph of the rival's business premises. Roll the photograph into a scroll, place the scroll beside the coffin and lay a pin beside it. The preparations are now completed.

Begin to meditate upon the success of your own business whilst visualising your rival's business premises boarded up with a „for sale“ sign outside. Begin to gently laugh as you hold the visualisation. when you feel ready, stop the visualisation and say over the coffin:

*In three cycles of the moon your business will fold,
Your debts will mount up as nothing is sold.
Whatever financial rescue you try to make,
Your creditors and bankers will stop you,
Then push in the bankruptcy stake.*

Repeat the curse three times as you stated that the rival's business will fold within three cycles of the moon. As you say the final sentence push the pin into the scroll, place it in the coffin and begin to laugh.

When the moon is next full, go to a graveyard and bury the coffin. When you have finished the burial, project a chaosphere into the ground over the buried coffin and once again laugh. Before leaving the graveyard, take some soil from the burial site and when you are home place the soil in an envelope. Write the rival's name on the envelope and send it to his business premises. This directs the curse towards the intended target enhanced by the words of the curse, the visualisation and the objects placed in the buried coffin, all of which create a strong magickal link with the target.

The second form of curse is designed to make it impossible for a business rival to make any undermining moves against your business. It also stops the rival from being able to sell any of his products to your clients.

To prepare for the weaving of the curse, obtain as before a photograph of your rival's business premises, obtain a length of blue cord, a black candle and a piece of virgin parchment. To start the working begin to hum to still the mind whilst writing the following curse on the paper.

*In all the business ventures you plan against me,
Discord and failure will be the result for thee.
Your products or services will not sell if placed with mine.
A black shadow of confusion will be the result,
Until you realise you're wasting your time.*



As each line is written visualise a chaosphere and project it into the photograph. After the final line has been written, roll up the photograph as before. Begin to hum to prepare the mind for directing the curse. Pick up the cord and recite the curse four times. On completion of each individual word weaving of the curse tie a single knot in the cord. Thus after the curse has been recited four times, you will have four knots in the cord. Take the cord and tie it round the photograph/scroll. Take the black candle and scratch the name of your rival's business into it. If the business has no specific name, scratch the owner's name into the candle. Light the candle and drip the burning wax onto the ends of the cord tied around the scroll to seal it. When this stage is completed say *it is done*. Laugh at your rival's impending misfortune and let the candle burn itself out. Then take the scroll and seal it in an envelope, writing what was scratched into the candle upon it. Hide the envelope at your own business premises. This symbolises that your rival will not be able to operate against you as per the words woven into the curse.

The above two curses differ in form from the traditional format of how a curse is sent/operationalised. To activate them the Chaos Sorcerer is not calling upon the aid of any spirits. Different forms of material base are incorporated to aid in the sending/empowerment of the curse. The intent in the written or spoken word is the fundamental ingredient that enables the curse to be effective. The later curse also employs the negative aspects of Jovian energy. This being the four knots tied into a length of blue cord. Qabalistically, four is the number of the sephira Chesed (Jupiter).

The sorcerer in both the above cases uses rhyme to word weave the curse. The material bases utilised are purely for symbolic association (note the connection with Jupiter in the later curse), to aid the sorcerer in summoning the required magickal power to direct the curse. Word weaving focalises the sorcerer's will to activate the intent of the empowered words of the curse.

The Chaos Sorcerer should be able to manipulate/utilise all necessary means, magickal or mundane, to empower a specifically worded curse. The sorcerer is thus not guided by pre-determined parameters of how traditionally a curse should be empowered and sent towards the target; this is not the way of chaos, which as a power in itself has no book of fundamental laws of how its chaotic magickal power should be released into the world. It is up to each individual sorcerer to learn how to utilise the magickal power of chaos to conform to his/her will.

A curse can be very specific in its nature or be designed to have a wider parameter of effects upon the victim. The subsequent example falls within the former category.

This curse is designed to cause a male you suspect of having an affair with your lover to be inflicted with impotency. A female sorcerer can change the wording of the curse to make certain that her lover is unable to have an affair with another woman. The impotency will be designed to occur when he attempts to have intercourse with your partner, or in the case of a female sending the curse, if her

lover attempts to have intercourse with another woman. This curse is also adaptable to take into consideration homosexual sorcerers.

This particular curse includes the summoning of a specific spirit. Two that have been chosen from a diverse variety that are appropriate in this case are: Hagith the Olympic spirit associated with Venus and the Chaigidel the demonic force of the Qliphotic sephira Chockmah, with Chokmah being the predominant masculine principle of the Qabalistic Tree of Life. The chief of the Qliphotic side of the sephira Chokmah is Beelzebub. This particular curse calls upon Hagith.

To begin the empowerment of the curse, stand naked over a black candle carved into the shape of a phallus and begin to call the demonic force Hagith:

*Hagith I summon thee,
Hagith, dark demonic force of Venus,
I am your master, come to me.
Hagith empower my curse with your perverted lust,
Fill my victim with your poison,
To suffer from impotency, when with my lover,
As this is within your power.*

Now that Hagith has been called to aid you, the curse will need to be activated. This curse will be woven as if it were a male sorcerer directing it towards his female partner's other male lover. Before the curse is recited, light the phallic candle. As it burns down the person that the curse is directed towards will begin to lose their sexual power as per the wording of the curse. Enflame yourself with sexual energy and when you have obtained an erection, recite the following curse over the burning candle:

*You who have dared penetrate my lover,
Never again will your phallus stand erect.
For failed will be any sexual attempt,
You try to make with my lover.
As Impotency will be your only success.*

This curse is more in keeping with the traditional format although a phallic candle was used to focus the sorcerer's will.

WITCH'S BOTTLE

A witch's bottle is part of the traditional tools used for witchcraft. The bottle in itself also has a wide range of magickal possibilities. Traditional British witchcraft as was stated previously is more akin to sorcery than any of the other diverse magickal arts. The modern Chaos Sorcerer in adopting certain witchcraft practices will be working with a powerful and ancient form of primitive magick. Certain of these practices such as candle, knot and doll magick have already been incorporated into the different workings outlined at various stages in this book. This particular tool of sorcery bridges the gap between the definitional boundaries of a curse or spell, as it can be used as a form of curse or as a protective shield. A witch's bottle can be

constructed to be placed in the home of a sorcerer and charged to protect the premises and contents when the occupants are out. This form of sorcery tool is thus a two edged sword.

The bottle can be constructed to take the life of a specific person who walks over the ground where it has been buried, it can be viewed in this context as an alternative to a doll constructed for a similar purpose. The witch's bottle that will now be described is constructed to bring about three months continual bad luck to a specific person.

Bad luck as a term is rather ambiguous as it can take many forms. This though is deliberate. The Chaos Sorcerer in this context will be channelling the power of chaos to enable it to work the intent of the curse utilising the fact that chaos in many respects is unpredictable. The sorcerer in this case also allows the magick in the form of a curse sealed in a witch's bottle to deliberately follow the path of least resistance. Thus bad luck will fall upon the victim from the most unexpected quarters.

The first task of the sorcerer is to find a suitable bottle. One that has been dug up is ideal, but an old milk bottle or one of a similar size is also suitable. To begin to empower the bottle it needs to be purified/cleansed. This is simply done by filling the bottle with water, a few sea salt crystals and some soil. Place the bottle outside a window on the windowsill when the sun has set and retrieve it when the sun has risen the following morning. This enables the bottle to be charged with the power of the rising sun and with the element air (by the power of the wind). When the bottle has been retrieved empty the contents and rinse it out, preferably with spring or rain water. The bottle is now ready to be used.

Leave the bottle in a place where it will not be handled for about five days. During this time periodically think about your victim's life being thrown into turmoil by repetitive bad luck. This will concentrate your will on the task at hand.

When the period you determined is over, retrieve the bottle and etch or paint onto the bottle a chaosphere with the victim's name written in the centre. The name can be written in a sigilised form if you prefer. Next the bottle needs to be filled with your own bodily fluids (urine, a drop of blood/menstrual blood, semen/vaginal fluid and spittle). The reason for using your own bodily fluid in this particular case is to enable you to form a magickal link with the victim. In this case the magickal link operates as if each time the victim crosses over or passes near to the buried bottle, you were there in person to curse him. This is also how a bottle is charged if it is to be used to protect your home.

There is one final ingredient which is placed in a witch's bottle, an iron nail or iron fillings. The nail is placed in the bottle to charge the contents as it begins to rust. This can be viewed as a specific alchemical magickal process to add martial energy to the curse (iron is associated with the planet Mars). As the final preparation write the following curse on a piece of paper:

*As you (victims name) cross my bottle's path,
Bad luck becomes your brother as I sit back and laugh.
Each time you cross it your bad luck will increase,
And for three months there will be no release.*

When the words have been woven onto the paper, burn the paper over a candle with the victim's name etched into it. Collect the ashes and place them in the bottle to charge it with the curse. Seal the bottle with a cork or a piece of cloth and drip some wax from the burning candle over the cork/cloth to ensure that it is sealed.

Hold the bottle above your head and recite the curse three times, once for each month of the curse's duration, then begin to laugh. Finally call upon the aid of Loki the Nordic trickster god to aid you:

*Oh Loki it is time to play,
Trickster god I summon you today.
Help me send this curse on its way,
Empower it for three months to the day.*

Before midnight that evening take the bottle and bury it as near to the victim's home as is possible, in a place that you know he is likely to cross or walk close by. Before leaving the site recite the curse three more times and once again laugh at his impending bad luck. The curse will only affect the person who's name is written upon it. The first time the victim crosses the path of the buried bottle the curse will be activated. The bottle does not need to be retrieved when the three month period is completed as the curse will automatically cease after the designated period.

A bottle of this kind was usually constructed by a female, men were for the most part too busy establishing a more intellectual approach to magick and writing their grimoires, which for the most part seemed to have been written by various monks of one kind or another. This is not to say though that male sorcerers/warlocks did not construct witch's bottles for their own use.

The direct confrontational approach to sending a curse is the kind of curse which most people who have knowledge of the occult arts will be aware of. With this form of curse the sorcerer weaves the words whilst being in the presence of the victim. The curse that will now be described is designed to remove a person you work with who is making life at work difficult for you.

The following curse requires no preparation. When the moon is in its dark phase approach the person making certain that he is on his own, focus your mind at him, look into his eyes and in your own mind repeat:

*Before the moon is full
And with the power that I now call,
You will be seeking alternative employment,
For the period of a year and a day.*

Click your fingers discreetly nine times and gently laugh to yourself as you walk away. Looking the person in the eye is using the power of the evil eye that was

mentioned earlier. Pointing your mind at him replaces the need to use a physical pointer such as a bone and directs the curse towards the victim.

A number of different curses have been discussed employing a variety of techniques. The empowering of the curses and the way in which the required magickal link was formed should have given you a rough guideline to the variety of sorcery techniques that can be used when and if it is necessary to weave the required words to form a curse. The Chaos Sorcerer is only constrained by one factor and this is that a curse by its very nature is malicious and not beneficial for the recipient. Curse only when it is absolutely necessary and make certain that your will is fully directed to enable the curse to be effective. Aleister Crowley realised that it is the power of the spoken, written or thought word that is one of the essential keys to effective magick. Thus weave your words with care.

ROOT MAGICK

The origins of root magick are not clear, but due to its close relationship with other vodoun related practices, one could argue that as a system of malicious sorcery it probably was first devised in Africa. Root magick is still used today in certain parts of America mainly along the Mississippi delta. This particular form of sending a curse is employed by both black men and women. As the term suggests root magick utilises the inherent power of certain roots taken from a variety of herbs and plants. The root is viewed by the practitioners to be malicious in nature as it is always contained within the ground and during the plant or herb's life never sees the light of day. The root is also seen to symbolise death as, like a corpse, it is buried under the ground.

The sorcerer when she has decided to curse a particular person will first obtain the required root or roots by digging them up at night. The root is then placed in a small pouch with other ingredients; these may include a nail clipping or a strand of hair taken from the victim, and the curse itself written on a piece of paper. Sometimes the sorcerer will include a pin and the veve (sigil or seal) of a particular loa to aid in the sending of the curse. The pouch is then buried in the garden of the victim's home. The curse is usually designed to make the victim seriously ill and occasionally to kill him.

The roots required depend largely upon the individual sorcerer and handed down traditions. The strand of hair is taken from a brush or comb used by the victim. The sorcerer would often curse a white employer and as they were working in the victim's home it was not too difficult to obtain the required strand of hair to create the magickal link. If the sorcerer was unable to obtain hair/nail clippings they would often make a small doll representing the victim and place this inside the bag. The essential ingredient, though, is always the magickal root. This form of sorcery is similar to the traditional witch's bottle. African and British sorcery are similar in many contexts, even though they have developed in two totally different cultures and geographical locations.

Black American practitioners of root magick also utilise another interesting technique to curse their victims. The sorcerer takes three pins used by the victim, or pins found in the victim's house and uses the pins to contain the curse. The pins are tied together with a strand of hair or a small cord and stuck into the victim's pillow. Two of the pins are upright and the one in the middle is upside down. The sorcerer recites the curse over the pins before sticking them in the victim's pillow. This form of curse once again can cause illness, death or severe bad luck depending upon the intent.

It requires another practitioner of root magick or a person who is versed in this form of sorcery to be able to break the curse with protective magick. This is similar to a vodounist approaching a houngan to break a curse or spell sent against him by a bokor.

The modern Chaos Sorcerer can easily adapt this particular form of cursing and use it as an alternative to the methods that were previously outlined. Root magick is both powerful and effective but little is apparently known of its specific origins. As with the majority of vodoun sorcery, Africa is the original homeland of this magickal art.

SPELLS

Spells, contrary to curses, can be used for both beneficial and malicious purposes. With regards to the material base with which the sorcerer is going to work with, only the limitation of the sorcerer's imagination is the restricting factor. To introduce the nature of traditional spell casting, candle and knot magick will be looked at as systems of spell casting in themselves. Both these tools have a long history of use and are two prime examples of the sort of material base that can be employed to cast numerous spells. Both knot and candle magick are effective to neutralise a curse that has been directed against you.

KNOT MAGICK

Like root magick, the origins of knot magick are uncertain. Knot magick in various forms has been used in Northern European countries as part of a wider system of witchcraft and sorcery. The way in which the knots were tied and the number of knots appears to have been the important factor. The knots are tied in conjunction with a spell that is to be cast.

The first application of knot magick will show how to trap (thus cure) within the knots common sickness such as the flu or a heavy cold. This spell is suitable to be used on yourself or to cure a sick friend.

To prepare for the spell casting take a seven inch length of cord and make six marks of equal distance apart in chalk along its length. Place the cord in front of you and begin to hum to still the mind. When you feel ready recite the following spell six times. Tie a knot using the chalk mark as a guideline each time the spell has been recited:

*Oh sickness you are not welcome,
The time has come for you to leave.
Into the knots I cast you,
With these simple words I weave.*

On completion of the spell casting you should have six knots along the length of the cord. Take the cord and place it in a jar that has been filled with sea salt crystals. Write the spell out on a piece of paper and place it in the jar with the cord. Seal the lid of the jar. The spell will now begin to heal you and return your body and mind to full strength. Six knots were tied as six is the number of the sun which is associated with regenerative energy. Spells are often recited in a rhythmic fashion to induce a trance like state which aids the casting of the spell.

This next knot magick spell only requires one knot to be tied. The length of the cord is also not significant. This spell is cast to cause discord between two people who were previously friends. As before take a length of cord and make a chalk mark in the middle. Place the cord in front of you and this time visualise the two subjects in a heated argument. When the visualisation begins to fade recite the following:

*As the knot is tied,
Your friendship will change its course,
And into a sea of discord,
You will be forced to sail.
All attempts to mend the break,
Will come to no avail,
Until I untie this twisting tail.*

When the final word of the spell is spoken tie the knot. The last sentence of the spell refers to the cord with a knot in it resembling an animal's twisting tail or the twist in a plot of a novel or play.

The final aspect of knot magick describes how it is possible to break a curse that has been sent against you. Before attempting to break a curse it is important that you know what its nature is and how it was formulated. To obtain the relevant information you can perform a divination. If your suspicions are correct and you are not just being paranoid, the divination should replicate your suspicions and also give you some indication as to how the curse has been formulated. A suitable divination would be to pull three runes out of a pouch. If the reading confirms that you have been cursed you can then proceed. This spell will be cast as if a witch's bottle was used to send the curse to cause you to be severely ill.

Take a length of cord and bury it for three days. This replicates the burial of the bottle and retrieving it begins to counteract the curse. When the cord has been dug up hold it in front of you and place a bottle on the ground.

Then recite the following:

*You who buried a curse in the ground,
To make me ill, oh how profound,
But when I tie a knot in this cord,
The curse will be broken,
All your efforts destroyed.*

With the final words of the spell tie a single knot in the cord and crush the bottle under your foot. The curse will now be released.

The above examples of knot magick in the form of spell casting give only a brief introduction to this form of sorcery. The following examples of candle magick also only touch upon this particular subject.

CANDLE MAGICK

Candles have been widely used for thousands of years for illumination as well as magick. Their wide use in witchcraft and ceremonial magick is due to some extent to their availability. Both towns and villages throughout Britain would have had a candle maker as a recognised craftsman, or each household would often make its own. It is thus not surprising that candles began to be used for magickal purposes.

Spell casting using candles as the material base as a focal point is simple in its nature and as with knot magick needs little preparation. The first example is designed to cast a spell so that a project you are about to embark upon (such as writing a book) will be a success.

First obtain a white candle and push a small pin through the centre of it. Light the candle and recite the following spell over it:

*Oh burning candle that gives off light,
Give me the inspiration to write.
As the flame burns past the pin,
Enflame me with inspiration from within.
May now what I do be a success,
For with all my will I ask for nothing less.*

Let the candle burn down until it has passed the pin then blow out the flame. The spell has now been activated. Before you start the project, light the same candle again and let it burn itself out. Doing this directs the spell towards the task for which it was woven.

Candle magick will sometimes involve the use of more than one candle. Using candles to cast an attraction spell is one such example.

This attraction spell is for use if you wish to get to know or become the lover of a specific person. Take two candles, place them side by side and in one of the candles push a nail clipping taken from your wedding finger into the side of it. This candle will represent you. Take a single strand of your hair and tie it around both candles. If you have short hair attach it to the other candle. This acts as an attractor bringing you and your intended partner magickally together. Scratch your name into the

candle representing you and the person you wish to attract into the other. Light both candles and weave the following spell:

*For although you do not see me as I see you,
This will change before the moon is full.
For as these candles burn together,
So will we burn too.*

Let the candles burn themselves out to complete the spell casting.

This final candle magick spell is a simple method by which the sorcerer can deplete the energy used to empower a curse that has been sent against him. Take a single black candle and a sharp knife. Smear semen or vaginal fluid (if female) over the candle and also rub a single drop of your blood along its length. This is to attract the energy of the curse towards the candle. Let the candle absorb your own energy for at least twenty four hours. When the candle is ready to be used light it, gaze into the flame and recite the following spell:

*Oh candle thou art the mirror image of myself,
Receive the curse sent against me,
Absorb its power and free me.
Attract the curse into your burning self,
With the strike of this knife,
I take the life of the curse.*

Let the candle burn down until you can no longer gaze into its flame. At this point pick up the knife, push the candle over and cut it in half. Now laugh at the stupidity of the person who thought that he could curse you. As before make certain that you are not just suffering from a bout of paranoia before you undertake this particular intensive form of candle magick.

Spells can easily be malicious in nature as well as beneficial. To conclude this chapter on word weaving and the section on spell casting, a spell to cause severe illness in a chosen victim will indicate the type of malicious spell that can be effectively cast.

The material base that you will need can be purchased from a butchers shop. Obtain either the heart of a pig or cow. When you have the necessary organ place it in a wooden box and write the following malicious spell out on a piece of paper:

*When the maggots crawl within this organ of life,
Pain and suffering will rack your body and mind,
Turning your tranquillity to strife.
May you (victims name) be sick until no part of it is left,
But only by mercy do I spare you from death.*

Spit into the box containing the animal's heart, take it to a graveyard dig a hole, place the heart in the hole laying the spell next to the heart. Before burying the heart and spell, recite the spell and once again spit into the hole. Do not keep the box that you used to contain the organ and at the first available opportunity burn it. This is

done to make certain that the energy you raised does not return to you in an unexpected way.

Word weaving takes many forms...curses, spells and the other possibilities of the power of the word in magick open the doorway to magickal self expression utilising the various tools of sorcery (material bases) that have been explained. There are many other techniques that the dedicated Chaos Sorcerer can develop. Cast your spells with wisdom, weave your words with care and be free in the knowledge that nothing is true and everything is permitted.

CHAPTER VI
CHAOS AND SORCERY



*My power drawn from chaos,
The demons lie within.
No doctrines of obstruction,
Or laws based upon sin.
To be my own dictator,
To let my mind run free,
Universal uncertainty of order,
As the old ones bend down upon their knees.
Do not hesitate to question,
Do not hesitate to fight,
For as a sorcerer of chaos,
I hold the sword of might.*

Since the dawn of time, man has looked upon the world and the universe which he inhabits, trying to understand the reason for his existence. Primitive tribal cultures began to develop a system of effective sorcery related techniques as a result of this desire to know what it is that holds the planet in the heavens and guides the forces of nature. The answer to them was basically a simple one: the fundamental power in the cosmos was Magick. This basic acceptance of the power of magick did not undermine social or political development, even when Plato saw the key to understanding life as being based upon reason, courage and desire with everything that man had or could create being an artificial replication of the original divine artifact or idea. Here not for the first time man begins to contemplate the notion of divinity (God) in a big way.

Ancient pantheons of gods and goddesses reflect the entire spectrum of the human psyche developed through individual archetypes as well as the more fundamental battle between the forces of order and chaos. This can be seen with the role played by Eris and the Titans of the ancient Greek system in their cosmic battle against the forces of order in terms of stability. The ancient Chaldeans recognised the importance of the forces of chaos; Tiamat's battle with Marduk, who destroyed her to bring about order to the cosmos and thus giving form to the primordial sea, is a further indication that chaos as a force has been accepted and recognised in mythological and magickal terms since man began to write. Further, the frost giants in Nordic mythology play an important role, in that they can be seen to be one manifestation of chaos, the long winter or „dark night of the soul.“ The runes themselves, starting with Fehu, outline the path from which chaos became order with Odin sacrificing an eye to learn the secrets of their magick and to comprehend the forces of nature.

Within these ancient cultures, one can also begin to see the development of diverse approaches to activating the magick that these people perceived to exist as an independent force. With human migration, cultures began to learn from other peoples in different geographical locations. As lands became conquered and cosmologies/religions challenged, the victors started to remove the old gods and replace them with their own. This can be clearly seen with the movement and development of the Roman Empire, the Christian Crusaders and much later with the European exploration of the various „New Worlds.“ As Europeans travelled to such continents as Africa, America and Australia to name but three, their eyes were opened to what they saw as the primitive nature of the indigenous peoples' approach to the understanding and control of their environment. For the first time in centuries, European man armed with his monotheistic religion had to crush the shamanic and sorcery practices they came across, to control the tribal people such as the Sioux and Pende to be able to install order and control. If you can convince someone that what they do is evil and that there is only one true god (who happens to be white) it is the first stage in the destruction of an entire culture. This is unfortunately what happened. Or to put it in another way „killing in the name of God.“

As new political systems developed, backed by a new science based upon order to ensure the survival of this new global religion and regime, it would appear that the gods of order had won a decisive victory over pluralism, diversity and chaos. On closer examination this does not appear to be the case. Three expressions of this order in the twentieth century notably Nazism, Communism and Capitalism have in one way or another nearly led to the destruction of the entire planet. Well maybe the philosophies of the men of order are not such a good set of ideas after all. „So what?“ you might be saying to yourself, well let's have a closer look at what has happened with man spreading his tentacles all around the globe.

Man has been a great recorder of the events that he has witnessed, be they primitive drawings on a cave wall, books containing the philosophies, religions and ideas that he has come across, or sacred scripts etched into temple walls or upon standing stones. This driving desire to categorise, order and to understand has been one of the more beneficial activities of the driving force of the so called rational mind and order. The exploration of the various continents did not totally destroy the magickal practices of the indigenous people. If one looks at the various expressions of vodoun that can be found in such places as Haiti and South America, it is not too difficult to deduce that Catholicism failed to totally convert the people. Thus this recording of events has left a rather contradictory set of beliefs and practices that can be examined by any person who has the desire to question the prevailing truths. This of course is easier for some people to do than others.

All this eclectic knowledge, be it in the form of a religion, magickal culture or a set of philosophical ideas, has been brought back to the home base of those who recorded it. Not only the words and ideas have returned to the explorer's land, but also the originators of this diversity of cultures have been taken by force through slavery, or come of their own free will with the promise of finding utopia in the west. One only has to look at modern London to find Hindus, Buddhists, Christians, Jews, Nazis, Communists, Shamans, Sorcerers, Africans, Asians and whites all living within close proximity of each other. As individuals they all feel that they have found a reason for their existence on this planet, be it a political, religious or materialist view. The forces of order seem to have brought together a potentially very chaotic culture. Recent riots in Britain and America show that the foundations upon which western civilisation have been built are very rocky indeed. So where is the ultimate truth hiding amongst this cultural diversity that is called London? The Chaos sorcerer/magician has raised his head to say „sorry people but there is no ultimate truth.“

In accepting that there is no ultimate truth the chaoist is freed from dogma in whatever form it decides to manifest. The magickal practices from around the world have been brought together, the Chaos Sorcerer utilises whatever he feels is required to bring about the desired effect, without first having to check that he is doing it according to the book. Chaos magick in general is a magickal system based upon magickal excellence, training and the constant development of new ideas, techniques and philosophies. Not to be contained within one religious, political or philosophical

set of ideas frees the mind to be able to explore, question and grow in strength. Chaos is a many edged sword that cuts away the trash stored in the mind through years of socialisation and rational control of thought. It is not easy to accept that there is no ultimate truth and it is certainly a challenge to the ways of old and the powers that be. Once the chaoist has opened her mind and stepped upon a path of magickal development it is up to her to decide the course that path will take. Do not be afraid to challenge the nature of your orders and pursue your magick in whatever form it manifests from within. The dawn of chaos is upon us.



ZAZAS ZAZAS NASATANATA ZAZAS. (So be it).