



The  
Necromantic  
Ritual Book



by

Leilah Wendell

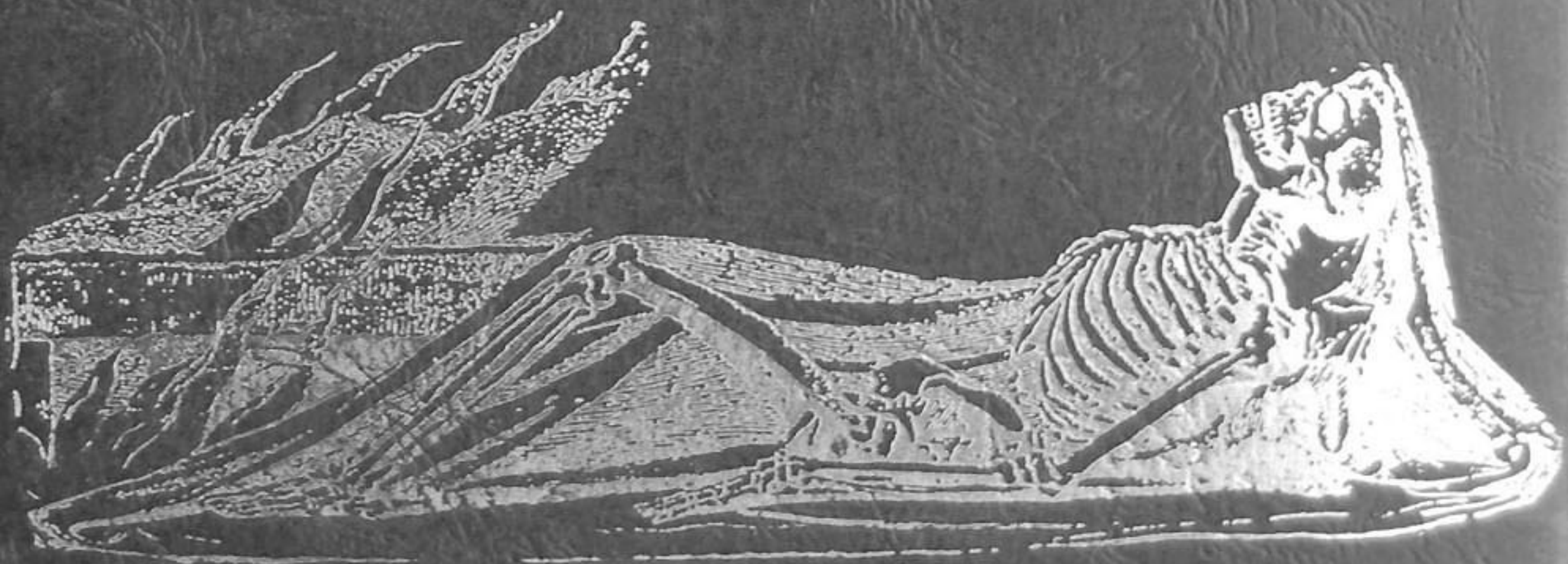


For many, ritual is a way to formally connect with specific currents of energy. The rituals in this book are intended to align one's soul with the "Death Energy." One might ask, what is "Death Energy?" Simply expressed, it is the current of transition and the essence of melancholy. The workings in this unique book will permit the magician to bask in the "lifeforce" of the Angel of Death. Successful working of any of these devotions will enable you to share consciousness with the Angel of Death on an intimate level as well as becoming "one" with your own death. Not for the faint of heart nor the fearful.

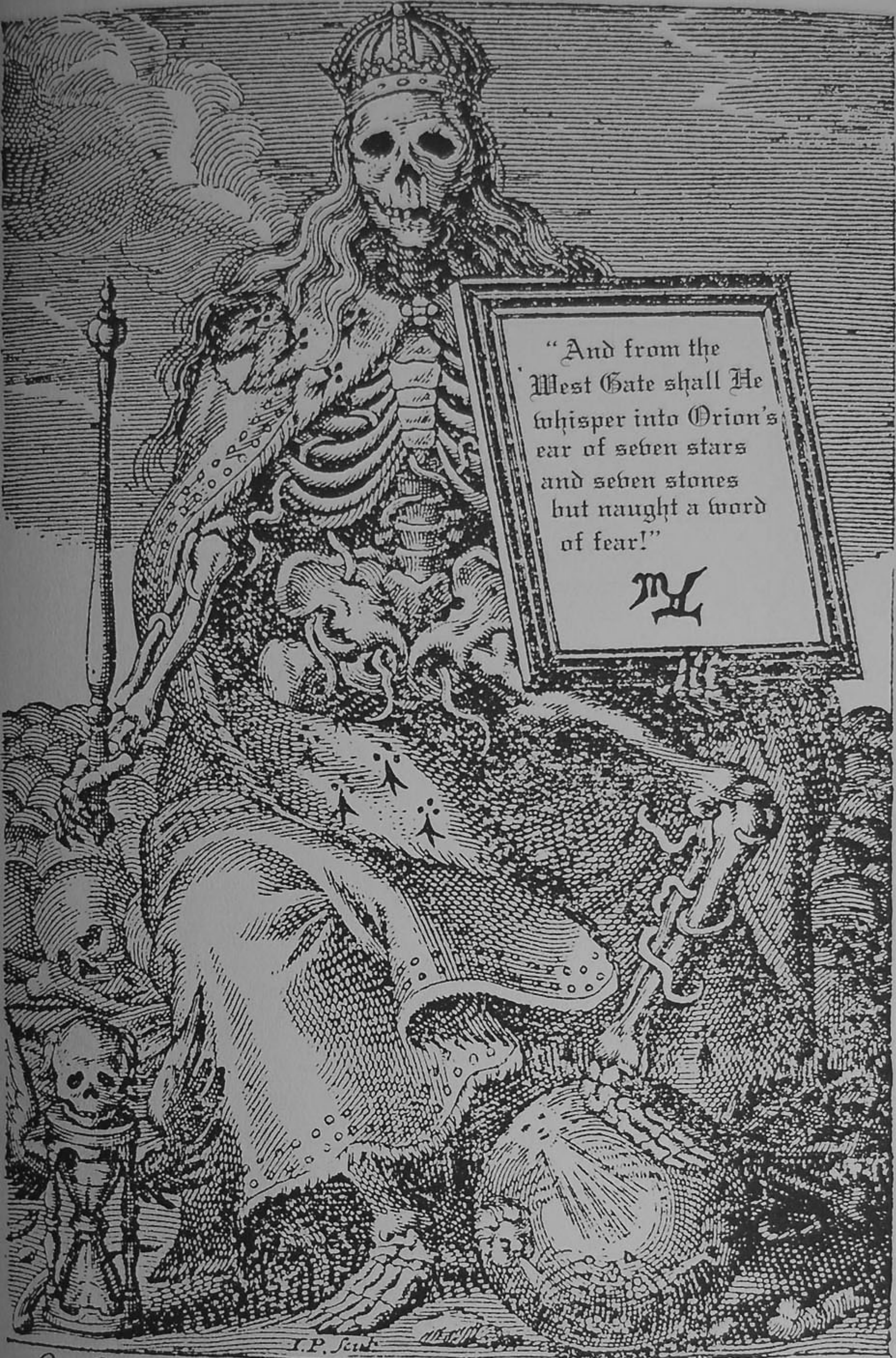
These are rites of passion and devotion for the sincere practitioner.

THE NECROMANTIC RITUAL BOOK is a lamp unto the realm of shadows, dispelling fear through understanding.

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“And from the West Gate shall He whisper into Orion’s ear of seven stars and seven stones but naught a word of fear!”

ML

J.P. Scott

*O that they were Wise, that they understood This, that they would Consider their latter End!*



“On the narrow threshold stands  
a legion, wing to pointed wing—  
sword to pointed sword  
they sing out but one name.

A language unpronounceable,  
impossible for human tongue,  
inaudible, yet loud as thunder  
cracking silence in the cave of winds

IO J EL!  
AZ'-R-AEL”



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**SONGS OF THE BLUE ANGEL**

**SHADOWS IN THE HALF-LIGHT.**





## Preface

These rituals are intended to align one's soul with the Death Energy. One might ask, what is "Death Energy"? Simply expressed, it is the current of transition. The workings in this book will permit the magician to bask in the "lifeforce" of the Angel of Death. Successful working of any of these devotions will enable you to share consciousness with Azrael, as well as becoming "one" with your own death. These are not rituals of worship. For the Angel of Death does not desire to be worshipped. He does desire understanding, reverence for His purpose, and even love. The only way we can offer these things to Him is by the sharing of consciousness. Through this, we can come to understand what it is like in His world and what He is feeling. And He can better understand and feel what it is like to be human, and the human condition in general. I'm certain that you will find this to be a very profound and emotional exchange. One that will stay with you in this world, and beyond.

These rites are quite unconventional as compared to more traditional ritual magick in that there is really no single altar, and very few vocal invocations. Some of the tools, I'm sure, are familiar. Although, as a whole, these workings are free of unnecessary jargon, and elaborate trappings. My philosophy is that too much energy and emotion is expended on the ceremony itself when it is far better to turn this emphasis inward and apply it to establishing the

spiritual and emotional link with the entity one is seeking to summon. Who needs to be worrying about whether you executed this or that step. After all, it is what's in the magician's heart and soul that makes a successful working and not what's on his or her altar. Some of the most powerful workings I know have been done without material elements and props to cloud one's concentration. A single thought that is charged with the power of Faith and Love often yields the greatest working of pure magick. After all, most material "tools" are only really added for the benefit of getting the magician in the right mood. But if you're already "there," dispense with the mumbo jumbo and get on with the task at hand. We must begin to take a lesson from the entities we seek to contact. Surely they rely on no such "props" when they contact us, only our receptive mind, open heart and pure spirit. These are the greatest tools any magician can hope to possess.

"Go forth into that dark nyte  
as you would enter the arms of your lover."



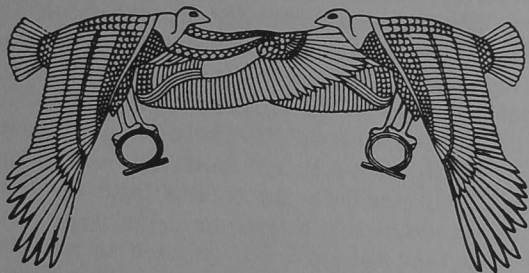


## Terminology

Too often many people tend to think that Necromantic practice and Necromancy are one and the same. In fact, that couldn't be further from the truth.

In earlier times, Necromantic rituals were often elaborately ghoulish, and irreverently brutal. Because of this, Necromancy (or divination through the dead) was considered a "black" art. Something engaged in only by practitioners of "sinister magick." Necromantic workings, such as those in this book do not involve using brutality, desecration of the dead, or any other practice that one would consider the antithesis of reverence. Such methods are the trappings of fear and ignorance. We do not seek to have the dead tell us our futures, nor to call souls back from that distant realm to do our bidding. In High Necromantic practice, the cadaver is simply a consecrated catalyst—an empty chalice, if you will, that we will attempt to fill with a potent spirit. It is the host body. The death house is not violated, nor is the host. All elements are treated with the love and sacrosanctity a true magician must have if he or she ever hopes to succeed in contacting and sharing consciousness with a divine entity.

These Necromantic rituals are neither "black" nor "white" magick. They are rites of twilight, a merging of dark and light in a beautiful and natural union where all dividing lines become a blur. Black and white are simply sides of the same coin of Truth. There is no balance of one without the other. In recognizing that death is the twilight of life, can we then ignore that if there was no dark, there would be no light? Everything in the universe must have its balancing factor, or there would be no universe at all. There is great beauty and divinity in the darkness, though fear of the unknown keeps many from looking. That is what this book is. A lamp unto the realm of shadows, dispelling fear with understanding.





## Amortean Credo

It is that I am of pure heart and valiant soul that I undertake these rites as a sacred trust.

That I will not for curiosity or thrill's sake go lightly into the House of Death.

It is that I am free from Fear's grasp, and that Fear is not a force that I recognize nor give substance to. For I have replaced it with Love, the only force that holds ultimate power in the end. Fear and Love cannot exist together without one cancelling out the other. Therefore I choose the almighty sword of Love, and set aside the veil of Fear.

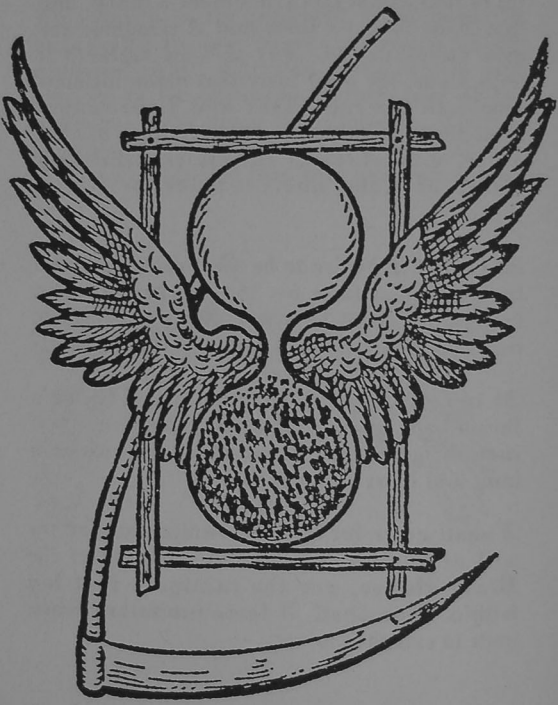
It is that I desire to be Death's empath and to willingly take on the burden of His melancholy, and to drink His ecstasy with temperance and moderation.

It is that I desire to know all of Death's forms, and will shrink away from none. But instead, greet each as one would welcome a long lost lover into my bed.

I shall never for my own device, nor for the will of another, violate the sanctity of the Death House, nor the catalysts that lay within. Nor shall I force invitation when none is extended to me.

It is that I shall counter misunderstanding with the pale blue light of these wisdoms, and reveal the beauty of Death as one would unveil a rare and fragile gem from its velvet wrapping.

For to do thy will is beneficial—To do the will of the One, is Glorious!





## Getting to Know You

Because the spirit of Death is largely unfamiliar to most, I recommend that before any of the workings in this book are attempted, one should begin by simply getting comfortable in Death's presence. This can be accomplished in many ways.

By participating in a Death Watch. By attending funerals/wakes, or the like. By tending to the burial of a body. By working in or visiting funeral homes, morgues, or cemeteries. By involving oneself with the terminally ill. Or by what I believe is a particularly effective means: By spending the night in a mausoleum, crypt or other secluded burial enclosure that can be sealed from the light. This is something that must be done alone, for reasons that will become evident later on. But mostly, for now, because the element of fear must be eradicated if you ever hope to be successful in any of these workings.

If you sleep side by side with Death without the security of another living soul, and without a trace of illumination, you should be quite ready to do any of the more intense necromantic rites.

There must be no distractions, either external, or internal (no TVs, radios, etc.), and you should avoid selecting a place too close to the sound of Life. It should be remote, quiet, dark, and "occupied." That is

to say, that an empty, unused crypt will not serve the purpose, nor will one of the more modern mausoleums where the dead are walled up behind marble barriers. The coffin(s) must be exposed. You must be able to have physical contact with the bodies. Anything less is cheating, and you will be the loser in the end.

You can bring a sleeping bag, blanket or other cushioning to make your stay more comfortable, especially if it's winter. (Although it's usually much warmer under the earth than you'd think!)

The rest is easy. Simply lay yourself down for the night beside the exposed body and listen to the silence. It is unlike any other! Light no candles, just close your eyes and concentrate on why you want to do these workings. If you hear any strange sounds, do not open your eyes (unless, of course, you hear "Come out with your hands up!" Well, don't blame me, I told you to be discreet!).

Just relax as if you were in your own bed, in familiar arms. Involved in a peaceful and serene embrace. Let the darkness envelop you with sleep and in dream.

If you can remain until dawn, you are ready for these workings.

When one can face Death in all of His many forms, and embrace them each with equal affection, one is ready to be Death's empath. It takes time, love, devotion, and conviction



to learn to appreciate them all. Death is so multifaceted. Although if you seek union with Azrael on any level, this is the road you must take. There are no shortcuts—only shortcomings.

You must essentially “die” and become one with each of His manifestations to truly understand Death’s purpose. He is genuinely more kind and gentle than any of the “angels” because His touch is tempered by an eternity of sorrows, His understanding is saddened by our misunderstanding. And that is why these rituals are beneficial. We must reverse that ignorance within ourselves if we ever hope to wipe His tears. To love Him is to drink in His tears as if they were the nectar of the Godsoul. For they are the “lifeforce” of all He has touched, and the taste of His tears can make one either drunk with ecstasy, or drowned in despair. That is up to you!





The Tree of True Knowledge  
Grows from the Seed Planted  
in Darkness.

## Connecting with the Death Energy

It is essential to choose a place that is very private. A place that has, perhaps, drawn you in the past and feels "electrified". When you enter it, you should be able to feel an almost immediate change, both within yourself, and in the state of your previous surroundings. That is to say, things will appear "strange", as if you had left one world and were entering another, alternate environment. The location must stir something in your soul, even if you're unsure as to what that influence is. It is also very beneficial to choose a place that abuts water. Either a river, stream, swamp or inlet—not an ocean, waterfall or spring. It must be either stagnant or slow moving waters, with no more than ripples to disturb its flow.

Come about 30 minutes before the sun begins to set and wander solitary amidst its paths. Select an area that feels the most "charged". You will know where because it will continue to attract you, and at the same time give you a slight to moderate feeling of uneasiness. You may even experience a low electric charge running through your body in the form of a numbness or tingling of the limbs.

Here is where to begin the Summoning, when the sun sinks behind the horizon line. Facing the West, you must visualize the spot you selected as if it were a half opened door, or a loosely drawn curtain. You can



peer inside or behind it, yet cannot trespass without invitation. On this spot erect a small, simple altar.

You will need the following; a hollyberry or jasmine candle, a jasmine tail, spiral or powder, and a "key". The "key" can be any personal item that symbolizes transformation. It can even be an actual key that holds special significance. It can also be a tarot card, athame, book or other personal talisman, even a "charmed" object that holds particularly strong psychometric vibrations, either through previous use, or connection to other magical workings. (If two are performing this rite, each must bring such an item. It is advisable that no more than 2 people participate in this working at first.)

An altar of earth or stone will suffice. Place the candle on it and light it. Using the candle then ignite the incense. Take the "key" in both hands and lie on your back, feet toward the West. Clasp your hands in the closed Death posture (palms turned toward your body) and remain there until the first constellation becomes visible. When the sky is clear, you should begin to see the stars shortly after sunset.

Can you see Orion? How about Ursa Major? Both are beneficial configurations to Necromantic ritual working. Lock your vision onto the stars and let them pull you up and out of your body. Gradually you will begin to notice that the sounds of the world around you will grow echoed and become

more distant. Do not take your eyes off the sky. A silence will replace the clamor of the everyday world and you will begin to feel as if you are floating on a sea of darkness, and being drawn higher and higher into the night.

Note: Viewing stars on a clear, moonless night is one of the best ways to achieve astral travel. The natural magnetic pull of these distant orbs, coupled with the vastness of space creates an uncanny draw "homeward" that facilitates release of the astral body. It begins to feel as natural as breathing, or falling asleep.

As you achieve this separation, you will start to "see" things that are out of place, such as the overlapping of time frames and dizzying distortions of space and color. Things may begin to appear in negative. This is normal. Your physical body may instinctively try to grab onto something solid, but you must resist this urge and keep your hands from touching the ground.

You may call on the Angel of Death to take your hand and guide you on the journey, but all summonings must be on a non-verbal level. They must come directly from the heart or soul, and there must not be any hint of fear. If there is, and it is detected by Him, your astral body will plummet immediately back down into your physical shell and the working will be invalid.

As you "call", your spirit will automatically be drawn toward the nearest Earth or star

gate. You may begin to spin and even feel as if you might black-out. This is also natural, let it happen. You are entering a gate. This is a very disconcerting experience at first, but as long as you trust your guide, it will be a moment that you'll remember always and never fear again.

## On the Threshold

On the threshold of a gate, all will seem to move in slow motion, even sound and light will move differently within the gate. There is an absence of "real", elapsed time. What may appear to be minutes, might actually be hours, or vice versa. Many hours have I "lost" inside the gates! Don't be surprised if, when the working is completed, more time than anticipated has elapsed. (I have also noted another odd thing about standing in the threshold of a gate. If anyone else is present, they will not see you as you cross over.)

At this point, try to remain in command of your senses as much as possible. Begin to direct your astral path by concentrating and visualizing the location or experience you wish to explore, or the spirit you desire to encounter. If you seek the Angel of Death, visualize His form, His mood and His domain. You have surrounded yourself with the items and scents of your obsession, now you are ready to allow the true power of thought to create that which reflects in your heart. You should begin to see distinctive transformations in your surroundings, both ethereal and material.



## A note about gate thresholds

“Standing” on the threshold of either a star or Earth gate is where the True energy of thought is empowered. There is no better place within which to illustrate and practice the meaning of **THOUGHT CREATES ALL THINGS**. Even the most casual thought form will personify here, the ether is so fragile. The molecular structure is so sensitive to even the faintest impression. The ether is at its most malleable and casual thoughts can magically animate. If you waver outside, or too far inside the gate’s threshold, those fragile images may distort or fade rapidly. The best, most fully formed manifestations only happen when you are “standing” completely within the threshold.

It is a precarious balancing act, as magnets seem to pull at you from within and without, and gravity is almost non-existent. How will you know if you are on the threshold? Simple—exercise the will of creative thought and see what materializes.

Once you have succeeded in creating your own, unique vision, simply step over the threshold, and into the gate. Remember! This step must be taken without fear, because fear is the destroyer of creative thought and acts like a lead shell which will not permit the projection of psionic energy onto the ethereal canvas of this space.

The most debilitating fear people have about conscious astral travel is that they may not be able (or want) to return to this, the present dimension. But this is a fear without foundation. Of course you can return, at any time because the cosmic consciousness knows that your life here has specific purpose or you would not have been brought into the flesh to begin with. Your spirit is always tethered to its physical counterpart so long as the body lives, regardless of the distance of its astral vehicle.

When you step off the threshold and through the gate, the same basic rules apply, except the scenery will not be your sole creation. Rather it will be another dimension of time and space. Just when and where depends on a variety of ley line patterns in the area, magnetic grids and star alignments. This can all be charted in advance, if you prefer. I, however, prefer the mystery of adventure!

“All we are is light and shadow  
expressed in manifest form.”



## A NOTE ON TEMPLES

I have found that the finest temples call to us, we do not erect them in a physical sense. "Natural" temples, such as those that follow Ley lines, or any location that summons you with its energy, are the most powerful points of contact between dimensions, as they have arisen either through a complex networking of both star and earth gates, or through a build up of certain energies. For example, places where previous workings of power have occurred. To erect a temple in vacuous space, a "dead zone" if you will, may please the eye and the logical mind, yet most likely will not yield the desired results.

A really potent temple draws us to it, not vice versa.



## Ritual for Opening the West Gate

This working must be done when Orion is high in the night sky, and clearly visible to all those involved. Your altar must be erected on a threshold. Any threshold, regardless of whether it is still in use or not. Perhaps even on the site of an ancient threshold. As long as it faces West. If any door is closed upon it, open it fully. It is ideal if your threshold altar is located directly under Orion's "belt". You can check an astronomical field guide to determine precisely when Orion's position will coincide with your location.

The tools for this working include a key (it can be the same item used in the previous ritual requiring a symbolic "key"), a large mirror, circular if possible, seven amethyst stones or points (you can substitute seven small crystal balls), one candle consecrated to Gabriel, and an obsidian glass (a bowl of black india ink will also do nicely).

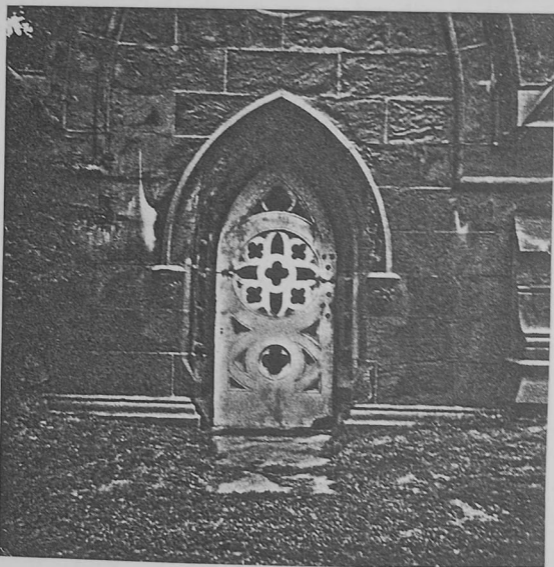
Place the mirror face up on the West side of the threshold, and arrange the stones in a small circle on its surface. In the center of this circle, place the obsidian glass or ink bowl (be sure to fill the bowl to the brim). Be sure that the circle is close enough to be seen by all involved. Directly on the threshold, draw a triangle with one of the points facing West. Inside it, place the lit candle. Step

back to the East side of the threshold and take your key in both hands. Look up toward the center star in Orion's belt and present your key to Gabriel thusly, "I am of pure heart and spirit. I am a Keeper of the Legend, desiring entrance to the Gate you guard, O, Gabriel". As you speak, pull your spirit upward closer to Orion. Use the center star as a focal point for an astral journey and strive to reach it with your heart and soul. When you feel yourself lifting upward, close your eyes and visualize the stars impression on your inner eye. See how long you can retain its afterglow in your vision. It should appear as an achromatic opposite on your inner eye, almost like viewing a negative image. A bright star will appear black—a closed door, will appear opened!

With your eyes still shut, lower your head to face the black bowl and immediately open your eyes, thereby transferring the star's image from your mind's eye into the darkness of the bowl until you can see its actual "reflection" in the glass or liquid. The circle of stones has the ability to refract light and will assist in your "capture" of the image, and help to contain it in the blackness. At this point, you should begin to notice a pattern of refractions in its darkness.

This working may take several hours to reach its peak as Orion rises and sets in the night sky. The Gate will open fully only when Orion is positioned congruent to your altar exactly. Don't be dismayed if the Gate does not open quickly. Simply be patient with tools in position for all of the elements

to align. You will know when the time is near. The patterns and reflections in your bowl, in the stones, and in the mirror will dance and sparkle fantastically, and even create abstract designs on the landscape. Gradually all of the scattered reflections will join into one brilliant light. It will cease to "dance" and set itself on one point of your altar. When this light becomes brighter than that of your candle, extinguish the candle, rise up and step across the threshold.



# The Summoning of Shadows

To summon shadows, one must become a shadow. That is to say, one must be embraced by a shadow and veiled in its garments unto the loss of self.

Death is a sentient and responsive shadow. Therefore, to attempt to summon Him, one must be a willing empath and call to Him by opening oneself to be totally immersed in His essence. No tools or altars are necessary for this working. It is performed solely on the subtle level. It is preferable to perform this in a place where the Death current is strong, such as the obvious—a cemetery, funeral home, or in a room where someone is about to/or has recently passed over. (It is preferable for the bedcloths not to have been washed if someone has recently died within them.)

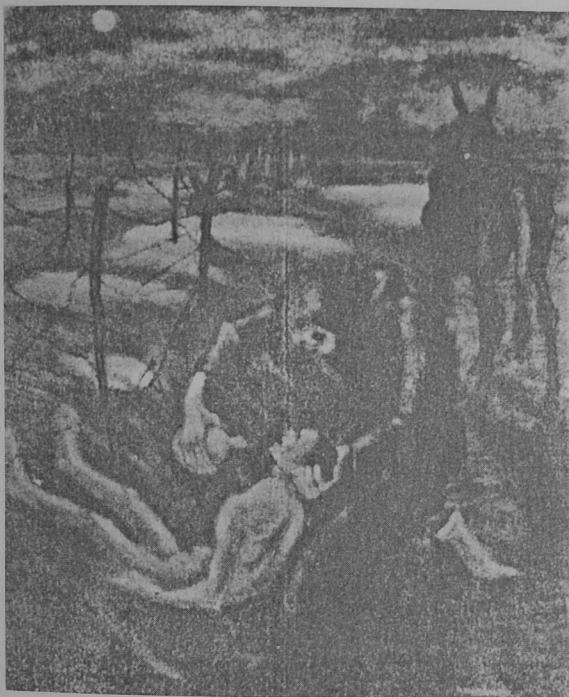
Again, we shall await day's end, until the shadows begin to fill out and lengthen across the horizon. If you are working indoors, open the windows. Do not draw the shades and do not light the room. Let it be swallowed in shadow. You may use incense if you like. It does help to attract certain influences. Here are some typical associations:

Rose - for the spirit of a departed loved one;  
Sandalwood - for the ministering elementals/  
guardian spirits;  
Musk - for the protectorate spirit;  
Jasmine - for the Angel of Death.



If you are doing this rite out of doors, select a private location, somewhere under the shading of a tree where the land is hollowed, such as a sunken grave. Place four incense sticks/bowls or cones around the spot. (If inside, do likewise around the deathbed.) Disrobe and let the wind run over your body. Stretch your arms out, and breath deeply, exhaling slowly. Repeat this a few times in a rhythmic fashion. Next, lie down within the sunken grave or bed, either on your back or stomach, whichever feels more "natural". Let the darkness sweep over you like a velvet curtain. Stretch your arms and legs out in a pentacle fashion and let the breeze touch every part of your body. Close your eyes and pay careful attention to what you feel. If you are inside, on a death-bed, wrap yourself in the sheets until they feel like a cool embracing wind. Let your spirit call out to the shadow you seek to summon. Allow every part of your body to express this summoning in its own way. You have no inhibitions, no fears, and your mind is as receptive as an empty, black canvas. Listen to the voice of the wind. Feel the shadows envelope you until you are nothing more than the darkness within them. If you are lying in a sunken grave, you may feel the ground beneath you begin to move. Respond to that motion in kind. Again, psychically summon the shadow of your desire. Feel Its embrace, and return it. At this point, you may feel the urge to do many things. You may fall asleep in ecstasy, or you may get the urge to get up and dance or sing. Follow all urges. For now you are at

one with the shadow you have summoned,  
and no one can "see" you, except those  
spirits that dwell in the shadows.





## Ritual Sculpting

We have all heard of the legend of the golem. It is a fairly prevalent story in Jewish mysticism. A figure made of clay that was "given life" through ritual.

About the Legend of the Golem:

Essentially, it is a sculpted representation, made out of clay and brought to life through magickal means. According to Jewish mysticism, the process of the creation of a golem was a form of ritual confirmation of the cosmology presented in the *Sefer Hezirah*. It is written therein, that the prophet Jeremiah, with his son Ben Sirah, created a golem in the form of a human being. On its forehead, they wrote the word emeth (truth), and the sculpture came alive and itself effaced the letter "aleph", thus emptying its own life, because the resulting word meth means dead. In later versions of the legend, the golem is animated not by letter combinations from the *Sefer Hezirah*, but by a Shem, a strip of consecrated parchment inscribed with the name of God. A golem can be fashioned to any likeness, and animated according to the image it represents. The more "pure" the materials used, and the emotion of its maker, the more powerful the energies it will attract. These subtle energies form the current that animates it.

Ritual sculpting is an advanced form of practical, talismantic magic. A sigil of tangible matter, whose form is created on the physical level and animated on the ethereal.



The ideal sculpted "alisman" for necromantic rites employs using a human skeleton as the armature, and forming the "body" around it out of a mixture of burial clay, decomposed matter, and an appropriate natural binding agent, such as marble dust, oatmeal paste, flour and water, etc., to hold it all together. It can then be finished much like a traditional sculpture, with paints, cloth, detailing, etc., so long as at least 75% of the main bulk of the formative material is necrotic biomatter (dead things). Animal remains can also be used, but they are not as "charged" a base for the conjuring of the Angel of Death. It is far more preferable to employ human remains.

You shouldn't have any problem finding ideal clay or base soil in older, overcrowded cemeteries where time and nature has allowed the decomposed elements to mix with the earth and rise to the surface soil. You will not have to dig down for appropriate material, just beneath the grass-line should suffice. If the graveyard lies in an area with a high water-table, the soil will prove even more "potent" as the water pushes the elements up. In such locations, you may even find either partially or fully decomposed human remnants. This is perfect material for your forming base. If you can not obtain a human skeleton (there are speciality catalogs that sell them) you may supplement a wood armature and compensate by applying more elemental decayed matter. (A friend of mine made one from the fallen tree limbs of a 100 year old maple in an old cemetery.) Under no

circumstances should one dig up a body or rob a grave to obtain materials. As before, if you are "meant" to make such a talisman, the items you need should be "given you" by the earth. It may take time and patience to amass the necessary materials. Taking them via forceful or sacrilegious means will void out any hope of animating your talisman. Such doings may even empower your golem to work against you, and this is highly dangerous! By forcibly robbing a grave, you would be, in effect "raping" Death for your own benefit. And in turn, you may be violated by your own creation. So be forewarned and show some reverence for the entity you seek to summon. Only use what is "given" to you or what can be obtained without violating the sanctity of the Death House. If you are destined to create such a powerful talisman, you will be granted what you need, and no more.

### Materials You Will Need:

1. An armature. This can be either a human skeleton (or parts therefrom) or a wooden frame (which can be built from sticks, limbs and branches of trees that grow in the cemetery). You will also need several lengths of sculpture wire, heavy aluminum wire available in most good art stores.
2. A base. This should be large enough to accommodate a lifescale figure without tipping over. A piece of heavy plywood, particle board or the like will do fine.
3. An assortment of tools. Hammer, nails, screws, lashing wire (thick vines will also

do nicely), waterproof bonding material, such as an industrial glue like Weldbond which is 90% natural. Hot melt glue is also useful as it dries immediately and allows greater flexibility in positioning large or awkward pieces. Don't forget a couple of large pans or basins for mixing the clay, decomposition, and binders.

4. It is also good to have some "filler" material on hand, such as newspaper, excelsior, straw, dried grass or leaves. The basic mold of the sculpture can be executed in a paper mache fashion by soaking strips of paper, cloth rags or the above mentioned items in the clay and water mixture, and by placing them on in layers. (I have used winding sheets or burial clothes for a final beiling.)

5. An assortment of paints, brushes, and sculpturing tools for the detail work in the clay, acrylic varnish, and plenty of rags and drop cloths. Also, pipes, dowels and poles for the armature support.

## Charging the Materials

If most of your base materials are comprised of necrotic/biomatter, they should be somewhat "charged" already. To enhance the "charge", one needs simply to infuse the elements with the emotions of the creator. Each step in the actual molding process and each stroke of the sculptors hand should be "charged" with emotion, empowerment, and love. The finished piece itself should be a labor of love, created to please the artist and the entity being represented. When you are

working with the clay, try not to use globes. Roll the clay mixture around in your hands. Keep it moist, and then begin to form the outline and details of the golem's face and form. You do not need to be an "artist" to create such a talisman. Simply close your eyes and envision the textures and countenance of the face and apply your hands slowly to the work, following the mental image in your vision. Open your eyes and view what you have done. Take your tools and enhance it to the likeness you "see" in your mind's eye.

It is very beneficial to fill the work room with the sounds and scents compatible to the entity. When I work, I often do so with the accompaniment of pipe organ music and Jasmine incense. To relax your hands to be receptive to guiding influences, I often take a glass of Taylor's Tawny Port wine. Try to find a room where you will not be disturbed, and for the duration of the work, view it as a temple and treat it as such. At the end of each day, shut off the lights and sit quietly in the dark room. Physically touch the golem and transfer your emotions for the entity into it. If it is a representation of a beloved entity, show affection toward it, as you would to the actual being. It is a focal point of every nuance attributed to that being; a physical representation of your devotion. A talisman created in love that will, when completed, touch others with that emotion. Remember though, it is not an idol to be worshipped. It is merely a physical manifestation of a spiritual entity, and as such



can never truly be accurately replicated by earthly materials. Regardless of how skilled an artist one is, no golem is a faithful and true depiction, it is only a silhouetted representation of something that is inherently incapable of complete physical personification. It is a "sketch" done from memory that clay and bone could never really replicate.

You should draw on your own image of what the spirit "looks like" to you. That is, a form in which it would personify to you personally. It is best to create a golem of a spirit that you know intimately and love wholly. You cannot animate a golem that is not infused with the deepest emotions of its creator.

## Making the Golem

1. The first step is the securing of your armature to the base. If you are using a heavy armature, such as a human skeleton, you will need a firm upright support, such as a piece of iron pipe, wood or metal pole, or something similar to hold the weight of the armature, and also the weight of all the materials resting upon it in the end. A firm, straight tree limb will also do well, as long as it is dry enough and does not bend. The base should be thick enough so that it will not crack, and either casters or support legs should be put on the underside, making sure that there is room enough on the underside of the base to secure the support pole, which should go through the base and be attached with a firm bolt and nut or bracket.

2. When the support pole is firmly set, the armature can be erected. If using a skeleton, the support pole should come to just above the tail bone and at the base of the spine. Now you can either literally mount the skeleton on top of the pole by aligning the spinal column to the pole and lowering it down so that the pole fits up the hollowed base of the column, or you can lash the skeleton to the support with sculpture wire (heavy aluminum wire), or any other strong tying material. Copper lashing wire works well also. It is advisable to also use a strong bonding glue to help keep the armature in position. Weldbond works quite well and is virtually unbreakable, even when exposed to the elements. It is a waterproof, space age adhesive that can be used on just about any surface.

If you are not using a skeleton, you will have to build an armature. This can be done in many ways. It can be built from tree limbs, clay, paper-maché, or plaster. Use your imagination, but try to keep as many natural materials in the mixture as possible. To build your own armature, you will need heavy sculpture wire for the basic "stick-figure" frame. Onto this frame your other materials can be positioned. (There are many excellent books available on basic sculpture techniques. Should you need further ideas on this, try your local library or book store.)

3. The next step is the positioning of your armature. What kind of pose and demeanor will it have? It is best to do this before the

bonding material has set. Use sculpture wire to keep arms extended, if the gesture you select calls for this. With a skeleton, it is helpful to position large wads of cloth or newspaper under the arms (armpit area) to keep a more realistic posture. Tie the armature to the wire and then bend the wire into the desired gesture. Do likewise for the head, neck and legs. You can use a thinner gauge of wire to position visible areas, such as fingers and hands. This can all be covered with clay or cloth later on.

4. When this has set completely, (allow a few days for the bonding material to dry thoroughly and for the armature to "settle" into its final position) you can begin to enhance the image with layers of clay, cloth, modeling paste, resin, latex, etc. I like to use clay, preferably clay made from damp cemetery soil and biomatter (decomposed human remains). The addition of a hardener, such as marble dust, plaster, gesso, or the like, will afford a perfect molding medium while still being natural in bulk. You can "fill out" your armature to the desired likeness by using layers of this clay, letting them dry, and reapplying. As with most natural clay, there is a fair amount of shrinking and cracking during the drying process, which makes it important that each layer of clay be given sufficient drying time before the next layer is applied. At least 3 or 4 days between layers. When the final layer is set, let it dry thoroughly for at least a week. You can fill in any remaining cracks with gesso, or small pieces of clay. If the cracks are small

enough, you can fill them in with paint or glue.

5. Now you can begin to lay on the final covering material. Cloth is best. It should first be thoroughly soaked in a fabric stiffener. (There are many types available in most art and craft shops. The concentrated white liquid, sometimes called "Stiffy" is excellent. Do not use petroleum based stiffeners. They may break down the clay.) If you cannot find a commercial stiffening agent, you can also use plain white glue, like Elmers, which comes in large gallon containers. Mix it with water in a large pan or basin until you achieve the consistency of maple syrup. Soak the cloth well and gently wring off the excess. Now you can lay the cloth over your armature either in small pieces, or in large veils, depending on the image you've chosen. The weight of the wet cloth will pull your armature down slightly. This is normal. It should return to the original posture when the material dries. Use a white stiffener that dries clear and you won't have to paint your cloth afterward unless, of course, you desire to. Elmers dries clear on most cloths. It is best to soak a test strip first and let it dry overnight. Different cloths yield different effects. A heavier cloth, such as burlap or denim, will hold its shape for large cloaking effects, while soft or sheer materials will conform to the outlines of your armature, almost like a gossamer skin. When the cloth is positioned—folds, creases, pleats, etc.—let it dry thoroughly for another week. You can then

go back and recoat any soft areas by applying a fine mist of the hardener directly onto those places. Simply make a 50/50 mixture of the stiffener, put it in a plastic spray bottle, and apply it.

6. You can now paint the final effects and add any additional materials you desire. When this is done, it is best to varnish the sculpture with an acrylic matte spray to protect it from the effects of the climate and normal elemental deteriorants.

\* Even during the actual creating of the work, you may notice that the golem will begin to take on its own posture and demeanor. Subtle things, like the turn of a hand gesture, the bend of the neck, the stance, etc., will change from your original posing. Allow this to happen. Let the golem find its own expression. You are there only to enhance its motifs.

## Animating the Golem

The process of animating the golem can be done either outdoors, or inside. Darken the room, except for the light of one candle. Face the completed sculpture toward the West and anoint the head, heart, hands and feet with a mixture of Jasmine oil and a drop of your own blood. It also helps to fill the room with Jasmine incense. Remember, this part is merely a sealing of the ritual. You should have been evoking the spirit with every step of its creation.



Take the incense bowl or burner and stand in front of the image. Raise the bowl above your head and speak the following: "I call thee forth from the Gate in the West in the name of Gabriel." Circle around the effigy, while continuing to face it. Stop at each of the four Gates and invoke the appropriate angelic influences. To the North say, "I call thee into this form made of the dusts tossed from the Gate in the North in the name of Uriel." To the east, "I give life force to thee in the name of Raphael." Raise the sword over your head and say, "And with Michael's sword do I infuse this form with the spirit of Azrael, Angel of Death (or the name of the spirit you have chosen)." Touch the sword to the anointed points beginning with the lowest and working upward to the head. Immediately extinguish the candle and sit or stand at arms length and in total darkness in front of the sculpture. Close your eyes and visualize the figure beginning to move. At this point, you must not be afraid. You must listen very intently to every sound you hear (which is why absolute quiet is essential to this part of the working). You may hear faint cracking sounds, or cloth moving against cloth, or even the whisper of a breath or a word.

The actual and total animation process may take many days, and take on many forms. Subtle things will be noticed at first. Things out of position, altered expressions or gestures on the figure, or other such quirky things. Working from personal experience, I have often completed such an

invocation and gone off to bed only to hear the sound of footsteps or other such noises of movement from the room where the golem is. The image often comes into complete animation first in dreams, or especially during the hypnogogic state. Of course you realize that the sculpture itself in its material form is probably unable to actually "walk" due to the securing of the armature to its base, or the hardened materials used during the creation process. However, there is often uncanny "evidence" of movement after such an astral animation that it leaves one to marvel. I have had times when I look the next morning and find things like staid joints have been broken, or hardened cloth severely cracked. Even major shifting of the sculpture's pose. One time I discovered the head to be broken away and turned from its wood backing to which it was cemented with a super strong adhesive glue! It is helpful to keep the golem in a darkened corner of the room where you sleep. This way, you can evoke it mentally right before you close your eyes to sleep and it is more likely to "walk" in your dream state.

Making such a golem is more or less a personal labor. Yet the invocation can be shared by many, if you so chose. And each can compare their experiences the next morning.

You must remember not to treat this as an idol. It is not to be worshipped like a church effigy. Rather, it is a focal and powerful talismantic image created for more effective concentration when calling upon the Angel

of Death or other such entity. It should give off "vibrations" appropriate to that entity, and looking at it should make receptive souls feel the love and emotions of its creator combined with that of the spirit it represents. Over time, the image will absorb the emotions of those who come in contact with it. Each viewer contributing vital essence for its animation. Each "touch", whether spiritual or physical, "charging" it with psionic energy that will radiate between it and others who come in contact with it. Eventually it will become a storehouse of energies and a very powerful talisman. One that will "touch" souls simply by being in its presence. People will begin to sense the entity's presence in the house even if they do not see the golem.



## High Necromancy

This is one of the most sacred and enigmatic of all necromantic rites. Not for the faint of heart by any means, nor for the fearful. It is both solemn and joyous; a ritual of passion and devotion.

For this working the initiate will require the most private and secluded cemetery one can find. A place where you are certain not to be disturbed. (Because this rite may employ practices that are, at the very least, frowned upon by outsiders, and at best illegal in many places, I emphasize the use of utmost caution in this working. I will not be held liable if you get arrested!)

Take a few weeks, if necessary, and scout out an appropriate location. Become familiar with its routine, and especially its visitors, particularly caretakers, neighbors, guards or police patrols. This is not a ritual for the curious experimenter. It is solely for the person who truly seeks to share intimate consciousness with the Angel of Death and to learn from that union. It is intended for the soul who really needs to be "inside" this entity's psyche in order to fully understand and complete one's own purpose. Your intentions must be motivated by unconditional love and a genuine desire to be Death's empath. You must want to know what it is like to be the Angel of Death and to feel with His ancient senses. If your motives are any

other than this, you will be found out during the working and immediately expelled. Because a successful union such as this can be extremely traumatic, it is wise that the initiate be of sound heart and mind and not under the influence of any mind altering drugs. If you successfully complete this, you will have had the "high" of your life, and experience the ecstasy of the angels. Uniting with Azrael is a divine experience that you will not soon forget!

This is best worked as a two day ritual, beginning in the twilight of the first day, and finishing in the twilight on the second day. February, October, and December are optimum times to do this working, particularly February 28th, October 16th, and December 22nd. These are the times that the West gate is perfectly aligned with our world. The time when the valley of the shadow has a window to the Earth.

You will require easy access to at least one corpse. Preferably in a mausoleum or other private enclosure for reasons that will become obvious during this working. Successful contact will not be established if you are forced to look over your shoulder every five minutes.

You will also need a hollyberry candle (please, no flashlights or other artificial illumination), a Jasmine cone or tail, a piece of clear, dark amethyst, an athame consecrated to Azrael, and a small amount of milk (an ounce or so) combined with a few



drops of the magician's blood. (This can be mixed on the twilight prior to this working and refrigerated.) You will also need a good sized rock and a small wooden wedge about the size of a doorstep. Remember, this is a ritual of reberence, therefore if you find what you believe to be a suitable "temple" and it will not yield, do not force entry. Take such things as a sign, and move onto a location that will welcome you more readily. This should be a primary part of your initial scouting, to locate an "invitation" as well as a location. The use of force to gain access is not just illegal, but sacrilegious to the working and may render the ritual impotent. So, please, no crowbars, sledgehammers, or hacksaws. It takes time, patience, and dedication to receive such an invitation. A welcome will avail itself to you in many forms, from an open door, to a door that will yield to your hand with no more than a gentle tug at its handle.

Once inside, close the door behind you and use the rock to pound the wooden wedge between the door and the jamb about at mid-level in the frame. This will keep out human intruders. Light the candle and thank the spirit for its invitation. Locate an appropriate sarcophagus and carefully expose the corpse. (With some of today's coffins, you may need a "casket key", which is really nothing more than a large hex-key that can be obtained at any hardware store.)

As with most of these rituals, verbal invocations are unnecessary as the purity of your desire and the depth of your devotion should

Speak its own, silent language. That is all the "summoning" that is required. If you are not pure of heart, you will not succeed. If there is any fear or frivolity, you will immediately feel repelled from the temple. If this is evident, you should immediately close the casket and leave. Do not attempt a working in a place in which you feel "uneasy" or unwelcomed. Leaving is not a sign of weakness or undeservedness, but simply Azrael's way of gently letting you know that you are not yet ready to see with His eyes. You may try again when you are ready.

If you feel at ease, set the candle down and place the amethyst on the catalyst's chest, approximately at heart level. If the body is sufficiently decomposed, place the stone inside the chest cavity. The state of decay does not adversely affect this working. In fact, it is best to have a catalyst that has been in the grave for a while. Next, light the incense and place it over the corpse's "third eye". Take the blood and milk mixture and pour it into the subject's mouth being careful to save a small amount to consecrate the athame. Dip the athame into the mixture to collect a drop and touch it to your lips (use a drop for each participating magician). Then, in turn, each participant will kiss the catalyst, thereby sharing in the consecration of the rite.

Set the tools aside and take the corpse's hand. (If two magicians are present, the one with the strongest emotional link to the entity should take the cadaver's hand, and the second should take the other hand of the lead magician.) For this part, it is best to sit

comfortably. Extinguish the candle and remain in silent darkness. Let the silence and the blackness fill your mind, and on that primed canvas, begin to visualize an outline of the Angel of Death. Do not fill in this silhouette. Allow Him to take over and complete the manifestation for you. You will feel very strange at first. Your body will begin to tingle and grow cold. You may actually shiver. This is natural. At this point, do not speak unless you feel the words forcing themselves through you. If you are alone in this working, the corpse is your primary catalyst, you are secondary. If there are two participants, the most receptive of the two will enhance the primary catalyst. Some of the first feelings you may experience include an intense chill, a smothering sensation, dizziness, heaviness of the body, spontaneous weeping, sharp headaches, a floating sensation, and an erection (in males) or sensual expression (in females). You will begin to drift away from anything familiar. Sounds will grow more distant, yet you will feel oddly closer to "home" than you've ever felt. At this point, do not suppress your desires. Give into them and follow their lead.

Two things are happening here. Azrael is aligning with one, or both of you, and you are settling "inside" of Him. You may soon begin to feel "assaulted" by your own emotions. They will run the gamut and may intensify to a level that could cause you to become emotionally overloaded. You could "black out" as a result. If you did, one of

two things would happen. You would either immediately break off contact, or you would slip into an unconscious astral projection and continue the experience on that level. Assuming that you remain conscious, you will notice that each of your senses will be heightened to a level where even the slightest sound might be painful, or vision will seem to penetrate solid objects. New and subtle scents will fill your mind and you will "taste" words as if they were flavors, each one sharply discernable from the next. Everything you touch will feel "charged" and everything your thought creates will materialize before you, so be careful what you think! You are walking hand in hand with the Angel of Death, yet you are one with Him, and as such, try to remember different points in time. Put yourself in them.

One of the more vivid "memories" Azrael has is of standing alone on a smoldering battlefield, surveying the scores of dead soldiers around Him. He is sad. He knows not where to begin. He sheds a tear of light and gathers up the souls in His midst. Some are reluctant to take His hand. Reach out to them with Him—understand what He feels.

Remember even further back. Back to the last days of what we call Atlantis. See with His eyes as He watches the land break away and the millions of souls falling into the sea. Understand the pain of His mission. For He is the wave that consumed them all. Become that wave of darkness and take them all into your mighty embrace. Feel the

heaviness of His wings as a million souls are sheltered within them as He lifts them from the sea and carries them into the star gate.

Remember even deeper, to when now barren planets teemed with life and He extended His form and wrapped His wings around the planet and collected billions of souls that rode upon His being as many, tiny, blue flames. And He was a blue streak in a black sky. His tears like falling stars— for He is ever melancholy.

Remember His valley—His vale of shadowed twilight. His refuge beside the river that separates His world from ours. The river is still, yet not stagnant. It is clear, yet very dark. Wade into the water and feel its ecstasy. It is the river of forgetfulness and the river of memory. You are bathed in both. He is so alone. Feel His ancient loneliness. For you are the Angel of Death and you must be everywhere at once! Can you separate the images? Can you find any peace at all?

Remember how many things you have seen. How many places you have been. How many tears you have been drowned in, now that you are as one with Him. Comfort Him in your own way. Now you truly understand the necessity of His being and the heaviness of His mission. It is easy to get caught up in Him.

A weight will set upon your soul the longer you stay within Him, the harder it will get to lift. Although He is a mighty angel, His wings cannot whisk Him away from the burden of His purpose.

When you come away from this working, you will be changed forever. Life and Death will merge in a continuity of purpose. Azrael has a uniquely poignant way of revealing one's calling in a subtle yet undeniable realization. When you return to the present world, you will see and understand those things hidden behind the scenes, that we, as actors, play out in grand fashion.

When the connection is broken and you are returned to the temple, remain there a while and digest what you have experienced. To venture immediately back out into the physical play may result in a disoriented form of culture shock that can be quite upsetting. Azrael's world lies between the here and hereafter. A foot in each, yet standing in neither. When you feel the moment is right, break your physical contact with the catalyst and notice if there is any residual glow emanating from the amethyst. If so, remain in darkness until the glow fades. Only then relight the candle and immediately pocket the stone in a dark cloth. The magician(s) will again bend to kiss the catalyst and thank Azrael for imparting His visions. The lead magician will grasp the athame firmly, and with one thrust, pierce the corpse's heart and leave the blade in place. Do not remove it until the next working. If no additional



rites are planned here, the blade should still remain implanted to protect both the magician and the angel from "haunting" or being "haunted" by one another's dreams (which can become quite disturbing after such a linking). You are also thus sealing the gate so that all forces remain in their proper dimensions. Close the casket lid and return the temple as you found it. Leave the candle to burn and make your exit cloaked in the shadows.

You have established a link with the Angel of Death that can never be broken and can be "patched" into virtually at any time simply by summoning into memory any of the scenes you were privy to through His eyes. The more times one does this ritual, the more of a link you can establish. However, it is unwise to overdo this working as the human mind and psyche are often ill-equipped with the necessary understandings to digest too much, too soon. Severe depression can result from too much of this. As the Angel of Death has no real grasp of literal time, nor distances, it is very easy for the magician existing in this time frame to overload his or her senses. Distortions of perception can result, and in some cases, madness may follow. So, please, use prudence and temperance in this working and be careful to drink from Death's cup in moderation. It is very easy to get caught up in His melancholy, but extremely difficult to shake its after effect. The Death energy is meant to be savored slowly like a fine wine, not guzzled like a six-pack of Bud!

## Necrophilia in the Necromantic Rite

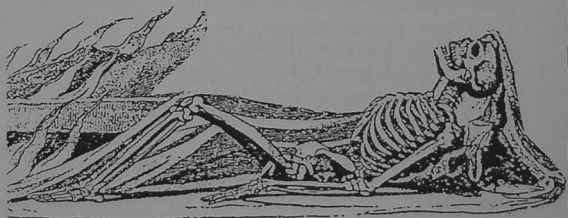
It is very easy to get "caught up" in the ecstasy of Death, especially during high necromantic practice, when the spirit of one's affection is manifest through a physical catalyst, such as a corpse. One must never violate the sanctity of Death for one's own physical curiosity or pleasure. You must never force your affections onto an unwilling or unresponsive catalyst. Doing such is no better than raping an innocent child. In necromantic practice, the corpse must always be viewed as the pure vessel that contains a divine spirit. The crypt is a sacred temple, and the catalyst, a sacred chalice that must never be defiled by empty, physical desires. The only passions that should become manifest in the physical are those born in the spirit. In other words, all sensual stirrings must have firm roots in the soul. One must love the entity one is seeking to contact, and not simply make "love" to the empty catalyst. If there is contact on the spiritual level, the catalyst will make the first move, and you need only follow its lead.

To violate a corpse for the satiating of one's own sexual needs is the highest form of irreverence one can show towards Death, and he or she who engages in such profanity will feel the full wrath of Azrael's fury. One can "make love" to Death on many levels, providing they all emerge from the core of the soul

and not the seat of the libido. Death is a gentle and exquisite lover who can take you to new heights of expression, providing that you do not try to pull Him down to the physical level, in which case His "affections" are anything but gentle. Being a magician, especially in the necromantic arts, does not give one license to "do what thou wilt". In dealings with such entities, as the Angel of Death, one must adopt a new law, a law of reverence and purity of spirit. Divine love is the "law", and nothing less be the purpose of thy will.

"Death stands above me, whispering low  
I know not what into my ear;  
Of His strange language all I know  
is, there is not a word of fear"

Walter Savage Landor



## Doing Battle on the Spiritual Front

Often times, those of us who practice the Twilyte Arts require more strength, conviction and perseverance to dwell as we wish in this world. There is a great ignorance afoot regarding night-side magical current. And, those of us who engage in necromantic arts are too often persecuted as a result of such ignorance. Because of this unfortunate reality, we can become easily weakened by constantly expending our energy fighting back this invasive tide. Energy that we would much prefer to expend during our rituals. It takes the help of a mighty spiritual warrior by our sides to conquer and teach those who would try to stifle us. The angel Mikael is such a force. I call upon Him often in my workings. He not only has a great allegiance to the human race, but He once upheld the station of the Angel of Death before Azrael was brought to consciousness. Therefore He well understands the significance and power of the Death Energy. Mikael and Azrael are very much aligned. Their energies are similarly attuned, and they are, shall I say, "blood brothers" in that they share certain understandings. Through these "understandings" their brotherhood has grown strongest among all angels. For Mikael's sword and Azrael's scythe both perform the same function. Whether Mikael is "slaying" a soul or fending back the demon whose name is Fear. The scythe is "harvesting" souls who have

been freed by Mikael's thrust. Both are instruments of transformation and release. Don't be afraid to call upon Mikael for the strength necessary to pierce the veil of ignorance and fear. Calling upon a "higher" force is not a sign of weakness or dependency, it is a sign of wisdom and understanding of the nature of things. In your workings you should reflect the image of a spiritual warrior, with Love as your sword and Faith your shield, go boldly into that darkness knowing that you are the light.

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