

# ARCANUS ORDO NIGRI SOLIS



## THE ARCANE ORDER OF THE BLACK SUN

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## About

This book is a reformatted carbon copy of the website: <http://blacksunorder.wordpress.com>

It contains information on the occult and magic(k)al practices.

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*Arcanus Ordo Nigri Solis – The Arcane Order of the Black Sun – AONS are interchangeable terms.*

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## Introduction

The Arcane Order of the Black Sun – AONS – explores the significance, influence and ramifications of occult, esoteric, and magical practices in the context of psycho-historic models and their application. Such constructs have been found to be particularly useful in framing the interaction of individual practitioners with the wider socio-cultural mesocosm. In its role as a “between-space” in which correspondences between acausal and causal realities are manifest, the “present moment” of history itself acts as a nexion whereby arcane influences can be generated, dispersed, or directed.

This world-nexion is now particularly apt as a context for such influence, in its presently transitional condition between an age of increasingly redundant nationalism and materialism, and the threshold of a fully globalized society which casts the digital radiance of the “information age” backward as its shadow. As responses to this potential crisis vary, so too will their results. All possibilities, from transhumanist utopia, occult synarchy, even adventurous economic alternatives such as syndicalism and neo-feudalism, to renewed totalitarianism or outright anarchy and chaos all become accessible sources of metapolitical inspiration and power. Therefore only a fully metapolitical understanding can hope to provide the precision and detachment necessary to sustain a social order suitable to the continuing development of, and ultimate exaltation of, the spiritual and heroic potential of the species.

Inevitably, many causal forms of the present age will either decay and pass away or be thrown down. As old barriers are broken, the potent passions unleashed may yet surge through time and carry humanity to the stars.

Or drown it.

Many might look upon the Black Sun, some behold its dark light, and others see its bright darkness, but Few know its diamond singularity.

Fewer still may wear it, some as a ring of binding, others as a ring of power, and the Sole and Unique One — as a Crown.

## Arcane Origins

The sole and primal Arcanum, sought through the multiplicity of arts, sciences, philosophies, religions, and crafts, is itself the singularity from which they are unfolded: ontologically prior, its shadow is teleologically distant and cast separately by each. From within all these numberless singularities are reflected diverse and manifold arcana, bringing out of the One, the Many.

These arcana express the Original Mystery in symbolic form, and are variously known as the languages, alphabets, and correspondences of the mysteries, whether figured as mythic religion, religious myth, or magical art and craft.

The primary categories of understanding distinguished – and filtered from each other – by the arcana are the esoteric and exoteric. Not just the literal interpretation, but even the symbolic and allegorical meanings of an arcane concept, are exoteric, thus suitable to the understanding of those outside the sanctum of initiation, who lack the gnosis – direct, unmediated experience – of the reality they indicate.

The esoteric, by contrast, references the meaning and arcane interpretation pertaining to the initiate: literally, one who has at least begun the Great Work of internal and external transmutation which ultimately confers sovereignty within the microcosm and macrocosm. Not only the direct gnosis, but also the doctrines, lore, and “anagogical” interpretations of arcana, can be understood as esoteric in nature.

None of this is to say that all initiation requires transmission along acknowledged or structured human lines, but it is to say that without either direct apprehension of reality, or access by some means (whether personal, spiritual, traditional, or institutional may vary) to the esoteric meaning of a system of arcana, its use and significance must necessarily be veiled from the profane by exoteric interpretation.

Indeed, the strictly “human” aspects of channels and currents of initiation, being the personalities of the initiators and all their works, are at best transparent and at worst an obscuration – the profane “humanism” which exalts the exterior individuality of the practitioner is itself an exoteric blind. Yet as each initiate, however unrefined, embodies in him or herself the totality of the current of tradition in microcosm, so each arcane concept, however particular, conceals within itself the Sole Arcanum which is the key to the absolute, ultimate sovereignty of consciousness and nature.

The methods of pursuing the Great Work might be conveniently characterized as partaking of both the extremes of art and craft, the former in its unmediated state suggesting the totality of pure aesthesis, and the latter suggesting practical, technical knowledge. While both can be taught, the former is best elicited through the inspiration of the muse and perhaps by mimesis, whilst the latter might well lend itself to the guild structure still familiar in certain trades. Both of these modes likewise have their corresponding esoteric and exoteric applications. Applied esotericism is generally now called magic. Although purely Gnostic mysticism might also produce miraculous results equally well described by that term, the work of an “arcane” order pertains particularly to the acquisition of, and exercise of, magical power by means of apprehending esoteric correspondence and the consequent personal (and socio-cultural) transformation.

The question of magic’s relation and relevance to science and religion has become a frequent vexation in the academic context, but experiential access to esoteric knowledge renders it less opaque. (Readers interested in further research along these lines will find that these themes have been extensively treated in the excellent esoteric work SSOTBME by Ramsey Dukes.) As the scientific method depends upon the proposition of a hypothesis which can be proven or disproven repeatedly and reliably, it removes artistic, aesthetic, and subjective elements. One familiar product of exoteric science is technology, the function of which also eliminates the subjective element. This is not to say that there can be no esoteric science. Rather, such refers to the objective elements pertaining to the “Great Work,” arcane correspondences, and so forth. Familiar examples might include astrology, alchemy, esoteric medical lore such as ayurveda and the science of chi, and other disciplines presenting a total theory of applied correspondence verified by practice. Such sciences must remain specializations within the context of esotericism; taken as independent paradigms or “world-views” they rapidly degenerate into the form of “total exotericism” generally known as “superstition,” its etymology referring, originally, to super-ordinate religious observance but applying equally well to an accumulation of potentially technically effective, but scientifically spurious, ideas.

This observation suggests consideration of the next category, religion, definitions of which have a history of being even more vexed than “magic,” which at least forms a relatively consistent and accurate image in the popular mind of being concerned with effective power, which it is. From an esoteric perspective, religion might be best understood as the “binding beliefs,” and associated praxis, which constitute a given collective vision of objective reality (in contrast to the scientific understanding of objectivity which depends on data collected by a collection of *individual observers*

or experimenters). The seemingly personalist or even individualist nature of do-it-yourself religions such as characterize the New Age movement should not be allowed to obscure the reality that even in “religions of one” some *interaction* with a reality separate from the practitioner is proposed, whether this refers to spirits, deities, or even consciousness itself. This very interactive nature proposes a shared reality, even if shared only by the practitioner and that which is beyond him or her. ‘Personal’ or ‘individual’ so-called religions lacking this trait are mysticisms, superstitions, or philosophies. Any religion might have both esoteric and exoteric elements. Cosmologies, mythologies, and rites held secret, such as in the ancient mystery cults, suggest esotericism in religion, but so do doctrines of direct access to “theosophy,” divine wisdom, or “theosis,” the process of divinization. Exoteric religion, familiar to most, refers to the body of beliefs and customs accessible without particular initiations. Further, the office of the “priest” or ritual operator is not necessarily an esoteric one, in that in many cases it suggests socially, culturally, or theologically recognized or invested function without implying a transmutation in the being of the “priest.” Thus, when such *is* implied, this is an excellent indication of esoteric claims being made by a priesthood.

Mysticism, as earlier suggested, does not necessarily suggest esotericism, in that its aim is direct, pure gnosis. A given mystical doctrine may, however, still surround itself with esoteric symbols. Some such doctrines are particularly given to anagogic interpretations. Can there be an exoteric mysticism? Ecstatic mass movements and cults would seem to have this quality. More speculatively, it may be that those who are particularly convinced of the materialistic hypothesis in a manner that seems intuitive are in fact ‘mystics’ of matter.

What, then, of philosophy? Practitioners of this ‘love of wisdom’ often assert it to be the only discipline which allows the total organization of knowledge as well as the understanding of what to do with it. An esoteric philosophy is one proposing the Gnostic apprehension of wisdom through rational progression to ultimately trans-rational, noetic insight. Exoteric philosophy and its various branches are therefore the primary modes of knowledge and the pursuit of wisdom by the profane, and represents the process most complimentary to the pursuit of esoteric gnosis by initiates, for whom a rational society construed according to rational axioms is preferable to any corruptible esoteric despotism, since it ensures an unfettered search for gnosis and wisdom unencumbered by political, theological, and economic rivalries.

No consideration of the terms and concepts pertaining to esoteric and arcane topics would be complete without also considering that more recent concept of the ‘occult,’ which frequently

prefixes ‘occult arts,’ ‘occult sciences,’ ‘occult philosophies,’ and even, often in the propaganda of exoteric fundamentalists, ‘occult religions.’ Considering that the eclipse of the sun is referred to as an ‘occultation,’ the concept may have particular relevance to this site as well.

Concisely, the occult refers to that which is hidden or obscure. The particular connotation in esotericism is reference to hidden forces of powers in nature. Thus, occult interpretations of reality are much more amenable to materialistic or partially materialistic conceptions of reality (whether religious, scientific, or philosophical in nature) than many more spiritually inclined esoteric doctrines might be. Thus the popularity of occultism in particular, in the modern esoteric milieu.

The pages of this book are variously illuminated by all of these perspectives, from a variety of angles, which combine to open a gateway to the gnosis of the Black Sun, that ultimate singularity of absolute consciousness which shines, in the Many — One.

## Mythos

*“Night is also a sun, and the absence of myth is also a myth: the coldest, the purest, the only true myth.” — Georges Bataille*

If the means and categories of knowledge are all oriented to apprehend the singular Primal Arcanum by pursuing shadows which they themselves cast, *myth* is the “shadow-body” of that Arcanum itself. Its shining darkness pervades the emanations of the One — it is the Form of the All; its archetypes provide *form* to the Manifest as *functions* of the Unmanifest, permutations and patterns in the endlessly shifting, radiant veil of Maya. Only as these motions are myths known and conceived. The Manifest, then, united as the All, acts as the prime “meta-function” of the Unmanifest, organizing and ordering all of its expressed void-fluctuations into apparent coherence. As an archetype of Unity, the Manifest is only apprehended as such when realized as “the absence of myth” – the Veil of Maya stilled, transparent: the Form of the One.

The ratios of these functions, known rationally, define the *mythologies* of a culture and an age; *cosmologies* are the maps of imagery adorning and decorating them, the scenery for the stage on which the myth is enacted and the archetypes – the mythic beings – are the players.



The myths cultures conceive for they are like plays within the play; the play itself is a play within the greater shadow-play which conceals the Black Light of the Unmanifest but reveals its darkly shining forms. A culture or civilization which purports to have no myths deceives itself, but when consciously understood and realized as the stilling of Maya, this Lie casts forth the Form of the All, and is told and heard as the dark *logos* of the otherwise silent, primordial aeon before, behind, and beyond history.

Yet that aeon is itself a myth; the form of the “primordial Time” of which all other *ages* are manifest functions. Personified as the Being of mythic Time, realized as the Deity who rules over Time, it presides along the dimensional limits of *wyrd*.

The aeonic magician is one who seeks freedom from identification with the archetypes so that they can be *consciously interacted with*. When the magician finally achieves total liberty, gnosis of the *aeon itself* allows relational apprehension of the *zeitgeist*: the magician comes to know the personal *wyrd* and the *wyrd* of the entire aeon, and gains the ability to understand and utter its *logoi*. Yet in fulfilling – or surpassing – these personal and trans-personal destinies, the magician forms new myths, and may even generate new archetypes as a consequence.

Ultimately achieving the ability to consciously contrive and manipulate mythologies and cosmologies to the extent of influencing the beliefs of the masses, and thereby the spiritual economy of the age, the aeonic magician seeks out those intersections and interstices of power known as “nexions” of acausal synchronicity. Discerning those locations, scenarios, and persons which either are, or can become, such crossroads of power, the magician perpetuates the mythos the aeon. To become such a nexion oneself – to mythologize the self as its own unique archetype – summarizes the Great Work of *automythology* in which the unmanifest subjective reality of the magician inverts itself, unfolding a veil of maya over the objective reality of the void. The gods, deities, daemone, devils, and spirits of the magician become the *functions* of the personal consciousness; the archetypes, the legion of magical selves; the shadow-form of the magician the Total Body of Sorcerous Arcana; and the absolute singularity of the magician’s consciousness — *the One*.

### Monomyth, Multimyth, Omnimyth, and Metamyth

Mythologist Joseph Campbell proposed the *monomyth* as the underlying archetypal pattern for the Hero’s Journey upon which all heroic myths are based. From an aeonic magical perspective, this can be understood as characterizing *exoteric* myth, with its orientation toward cultural continuity and

unification, and also as summarizing the singular continuity of the “form of the aeon” which pervades a given age while persisting from age to age.

Esoterically, however, it is more empowering to conceive of the *multimyth*, being the particular arrangement of archetypal patterns particular to a given aeonic scenario. Not only each arcane system, but also various esoteric religions and mysticisms, will foster their own particularizations of myth. This allows the possibility for the magician to craft and embody a personalized myth – the conjunction of the Great Work with the Black Art of Automythologization.

Fully realized as the Great Play, the sole “infinite game” whose only rule is the ceaseless propagation of endless manifestations, combinations, remanifestations, and recombinations of mythological archetypes and cosmological patterns, the process is apprehended as the *Omnimyth*, that myth of which every myth partakes: the myth of the iteration and formation of the myth itself. This myth has no end and no exclusive attributes or characteristics, being inclusive of every myth that could be, including the myth of mythlessness. Yet, in pervading and underlying each and every myth, the omnimyth is fully self-referential. Without it, the magician could never come into being as a uniquely personal mythic archetype – but nor can this happen if the magician remains an instance of one of its archetypes. To be known as singular and unique among myths as the only myth which is every myth, it is the myth against all myths – the myth of defiance of the monomyth and opposition to every instance of the multimyth. Nevertheless, it is also not the *anti-myth* which reverses or refutes the monomyth, nor the *counter-myth*, the shadowy reflex of one of the esoteric *multimiths*.

The omnimyth can also be understood as the prime metamyth, all others being the consequence of the magical apprehension of simultaneous multimiths as sharing various archetypal patterns and relationships which can themselves be organized into novel mythic arrangements.

The full manifestation of an Aeon of the Black Sun is a glimpse of the *omnimyth* revealed.

## Induction

Esoteric knowledge applied as magic allows the realignment of causal patterns in accordance with acausal processes, producing willed synchronicity. Those patterns inherent to the magician, including will, desire, and belief, form a medium by which the acausality of the operator can intrude into the causal patterns of the self and the world. Anyone conscious of how consciousness impinges upon the body can understand what this means *by analogy*, but only someone who has not only personal experience of acausal synchronicity, but also the capacity to apprehend its correlation of the subjective with the objective, the internal with the external, and the unmanifest with the manifest, can have the *gnosis* of it.

In that the magical consciousness is itself acausal, the debate between theories of innate gnostic predisposition and universal illuminatory potential founders at the outset, based as it is on conceptions of an essential fixed nature which can coexist along with relative qualities of the manifest world. By definition, such a quality would be atemporal, nonlinear, unmanifest except by its effects. These effects, being themselves apparently acausal synchronicities, may manifest anywhere and anywhen in connection with the consciousness in question. As such, it is not a matter of whether one is 'born with the gnostic soul' or 'capable of enlightenment,' but it is also not a matter of whether one has or has not done the necessary 'work' to fulfill one's 'human potential.' Rather, it is a question of whether or not one embraces and actualizes whatever one's *destiny* might be, and a further question of whether it is one's *wyrd* to embrace, fulfill, and overcome one's *wyrd*. Genetics provides a much better *analogy* for magical talent than metaphysically literalist soul-conceptions, and arguing about whether or not anyone and everyone can become a magician is about as sensible as debating the question of whether everyone can become a concert pianist.

However, magic is a totalizing art, and esotericism a totalizing worldview. Arcane knowledge can function as a 'meta-craft,' and if analogized to the field of education, it would be comparable to those formulations of neuro-linguistic programming which teach people *how to learn*. That this suggests that persons talented in magic would have a generic advantage is no more unfair or cosmically imbalanced than observing that those with a genetic disposition toward intelligence are also unusually advantaged. It is, however, another and more encompassing order of elitism, in that the magical arts themselves can enhance the native qualities of the practitioner, including intelligence but certainly not excluding other physical attributes, along with talents and skills.

Are we then proposing a simple aristocracy of magic? Only in the sense that advocates of cognitive enhancement propose a universal aristocracy of intelligence. Much as intelligence itself can be infinitely subdivided into sub-categories, so can the disposition toward the arcane. That we cannot all be magicians is exactly akin to the impossibility of everyone being a genius. The laws of the unequal distribution of power, capability, and fitness among a species can never be overcome except to the detriment of that species' ability to thrive, adapt, and evolve. As such, should the entire human race achieve what is now considered genius intelligence, some people would still be definable as morons according to the new scale of evaluation. In this, the magical arts are no different. Similarly, those who excel in the arcane may nevertheless remain utterly inept in every particular, and relying upon esoteric knowledge to emulate every natural ability, talent, and skill would be like assuming that universal access to all the world's stored knowledge would make one an expert in everything. On the other hand, anyone with such success *would* have a generic advantage over competitors equally qualified in other ways.

The problem can be further clarified by distinguishing predispositions toward esoteric wisdom from the predisposition useful to applied magic. The former are as applicable to mystics as to magicians. To a great extent, the manner in which the predisposition is expressed and developed is as influenced by natal circumstances, upbringing, life experience, personal will, and the intervention of *other* arcane powers and esoteric influences, as the normal development of intelligence and other attributes, skill, and talent. All these factors are interrelated in ways mainly unknown to science and esoterically explicable only in arcane terms. Thus, it may prove to be the case that certain *aspects* of the arcane predisposition are heritable and others not – in the same way that there is little one can do to ensure that one is born a genius, but that there is much one can do in order to achieve any conceivable modification of the profane self, with sufficient knowledge, training, will, and desire.

Finally, it is necessary to consider the extent to which these faculties must be associated with profane self-awareness, self-understanding, and self-consciousness. It is known that there can be 'unconscious magicians,' 'natural mystics,' and so forth. How is this possible if magic depends upon arcane consciousness? The 'consciousness' being referred to in the case of the arcane is a *category* of consciousness, much as dreaming consciousness, hypnotized consciousness, trance consciousness, and so forth, and is not to be confused with 'consciousness itself.' As such, a person's profane consciousness may be entirely unaware of and unable to apprehend other faculties of consciousness available to the same body. The analogy is that of the somnambulist or the savant. Thus, in the same way that the savant may achieve greater feats than the expert, albeit

often with less consciousness and control, so the 'natural magician' might achieve the extraordinary. It is best to reserve the designation of the 'natural magician' for the fully paranormal, rather than endeavor to apply it to all 'great men,' since it would be presumptuous to seek out the arcane in the mythology of history without direct, specific, situational *gnosis* of the persons and events in question. Contrarily, it may nevertheless be a *useful construct or hypothesis* to propose that the arcane predisposition in general, as distinct from more specific dispositions toward magical talent, may be either identical to, similar to, or related to the mysterious quality of luck and fortune which seems to attend on the great movers of history as well as those generally uncanny persons who seem to be blessed with success rather than fame. All of these speculations aside, it can be known experientially and through sufficient observation that the faculty can be specifically and consciously apprehended as a *faculty allowing for willed synchronicity*. This alone is an astonishing feature of at least some conscious beings, and appears to be in some way heritable and in other ways *communicable*.

As such, 'heritability' does not necessarily refer to simple 'genetics,' in that various ephemeral qualities are traditionally understood to be passed down 'spiritually' through families. In the same way, initiations, magical 'currents,' and the 'spirits' themselves seem able to confer the quality in general, or particular sub-qualities and their faculties, through arcane influence. By analogy, this may be equivalent to the circumstances which activate certain heritable traits, but it may also be equivalent to the condition that *some* geniuses seem to be gifted with the ability to inspire and train others; in some cases the greatest particularization of the talent may indeed lay in that very ability. In other cases, the more appropriate analogy may be genetic engineering itself.

The subjective and personal nature of magic makes it impossible to quantify or even qualify who 'should' become a magician, or whether *you* should. Unlike scientific propositions which can be objectively valid given known conditions (if you are malnourished you *should* eat healthier food *if* you want to get better), and religious propositions which are self-referentially validated by the consistency of collective beliefs (if you want to receive communion in the Catholic fashion you *should* be baptized and confessed beforehand), magical propositions are entirely situational and personal. There is no situational category which can describe what one *should* or *should not* do with magic to achieve a certain effect or personal transformation; each individual practitioner or would-be practitioner must evaluate this based on circumstance. This is not to say that another individual practitioner may not be able to offer insight, even superior insight, into how magic may be utilized in a given personal scenario; the point here is not to advocate solipsism or relativism, but rather to

point out that, much as in the case of esoteric medicine, the *specific* takes precedence over the *general*.

While magical gnosis can be pursued and achieved without corresponding mystical gnosis or philosophical wisdom, it is not independent of esoteric knowledge itself. Nevertheless, one who seeks only for magical power will not necessarily achieve total understanding of the esoteric milieu or even apprehend the totality of the Sole Arcanum. Conversely, acquisition of esoteric knowledge alone does not guarantee an ability to apply it.

## Illumination

### Beholding the Black Light

The means are so varied as to be ultimately particular to each aspirant to the Black Illumination; here we present a collection of some we have found to be most effective, along with some notes as to what types of initiate, or what motivations, might find greatest rewards with each. Someone with the patience to perform all of the exercises from each category will be incredibly well prepared for future esoteric work, unless they become addicted to the process of preparing for future esoteric work, or run out of stamina, momentum, or time while preparing to begin.

### The Portal of Recursion

This set of techniques is particularly oriented to those either returning to the pursuit of the arcane after an unsuccessful attempt at magical study in the past, or to those who are deliberately 'starting over' for whatever reason.

- Design a personal mythology or cosmology based on some particular premise, such as an attempt to reconcile contradictions between various previously held beliefs, or contradictions between one's beliefs and one's aesthetics, or based on a particular series of symbolisms one favors. Act as if this cosmology is objectively real.
- Much of what is arcane or magical is that which seems to be so, in a self-reinforcing fashion. Seek out both those things which give one such a feeling of mystery and awe, and also those things which seem to give others that feeling. Compare the two. Practice combining them in various ways, and observe the different results which are gained when one uses styles of arcane or esoteric imagery which encourage the two to correspond, and when one alternative uses imageries which are incongruous (such as using one's own preferred imagery around those who do not find it magical, versus using the imagery and style of others when one is in private.) Record all these results and try to discern some pattern.
- Experiment with the differing consequences of pursuing esoteric and arcane work secretly, and pursuing it publically. If one does not wish to take the risk of public arcanism, find some convenient cloak for it, but attempt a similar experiment. (Thus, learning to hide one's art inside of religion, science, entertainment, therapy, etc.)
- Learn a technique of skrying and practice it until one becomes accurate to a literalistic extent.
- Create tools or objects of an artistic nature which are imbued with personal significance or power.

- Devise some ritual of protection and safety. It is important that this ritual actually make the practitioner feel protected and safe. Perform it daily, with the intention to do so every day, indefinitely.
- Learn the art of 'glamour' in both the esoteric/arcane and profane sense. This includes everything from costumes and cosmetics, to body language and tone of voice.
- Begin to adopt the perspective of the witness habitually. Attempt to constantly retain a portion of one's awareness which is selected as distinct and which dispassionately records everything. It may help to keep a journal of daily events, or even carry some recording device, but don't let the device do all the work. Instead use it to check one's own perceptions. Eventually one can learn to perform arcane interventions by manipulating these type of records. Once one has established general accuracy in this practice, complicate the practice by either setting this portion of the mind to also observe oneself, or develop a second component of awareness to perform that task. If there is a second component of awareness, it should also observe the other observer. If the same component of awareness, once it becomes used to observing the self (which means it can perform that task without distraction or impairment in its more usual task), it should also be set to observe itself observing the self.
- Study 'magical theory,' seeking out as many references of an esoteric or arcane nature as possible. Compare their theories and experiment to find which seem to be the most accurate. Keep a record. Attempt to explain any inconsistencies between the theories.
- The magician should learn a technique of 'anchoring' various states of consciousness and awareness to various physical stimuli. A whole library of these associations should be built up which can then be used in ritual magic. The states and their physical associations should correlate to the imagery of one's personal cosmology and mythology.
- The magician should learn to explain scientific and religious phenomena as subsets of an esoteric worldview, and explain their specific effects as special cases of 'magical' phenomena. The aim is to identify 'magic' with the basic processes of causation in the world.
- The magician should create a personal magical language and correspondence series to correlate to his personal cosmology and mythology, using this in personal rituals, such as the protection ritual described above.

### The Portal of Beauty

Some would-be magicians have already had enough bizarre or aberrant experiences that their principal difficulty will not be in ripping themselves free from profane mundania, but rather in



controlling their perceptions and remaining functional. Others may be drawn to magic principally due to its aesthetic, or regard it as a subset of an already artistic approach to life. These techniques are for them:

- The practitioner should confront and overcome fears and phobias through either gradual exposure or flooding. (Flooding is quicker, but can worsen the phobia if the psyche fails to adapt.) The magician should then move on to overcoming dislikes and revulsions. Nothing should remain which can disgust or disturb the magician on an aesthetic or sensory level, although the art of enduring and overcoming pain itself is a different one and need not be conflated with this practice.
- The magician needs a sense of good timing. This can be honed by studying rhythmic, cyclic, and repetitive processes, and also by paying close attention to the sensations of being 'on time,' 'late,' 'just on time,' 'a few minutes behind,' and so on. The magician can ultimately develop an almost physical, intuitive sense of timing which will serve well in a variety of scenarios and more complex applications.
- One can learn to understand the obscure by becoming obscure. The magician should study and learn the art of blending in, remaining unseen, and acting with subtlety. This is not to be confused with 'magical invisibility' at the outset. Rather, the magician can come to realize the extraordinary by deliberate immersion in, and emulation of, the ordinary.
- While psychism is not magic, the two processes are related on an intuitive level. The magician should continually play guessing games until she becomes good at them, recording progress rigorously throughout. Eventually one with any talent in magic can do significantly better than chance, although probably not under adverse 'laboratory conditions.'
- The magician should study taste and fashion, and be able to understand (and explain, the only evidence of understanding) how and why aesthetics are as they are. The magician should then go on to learn about previous aesthetics, and how they came to transform into current ones. This pertains directly to aeonics.
- The magician should be able to ignore or selectively forget things at will. This should be practiced on innocuous things, carefully. Training oneself to multi-task is particularly useful.
- An understanding of theories of consciousness is not a pre-requisite to experiencing altered states of consciousness, as any casual psychonaut will know, but it is certainly useful in avoiding confusion as they occur. As such, the would-be magical practitioner needs to be familiar with various theories of consciousness, and then learn how to induce specific altered states of consciousness at will. It is also helpful to learn methods of inducing them in others, which is almost an example of arcane influence.

- The magician should be able to do difficult things which seem unappealing and unrewarding at the outset. This is a personality trait characteristic of the ultra-successful and of those who learn how to delay gratification. Every day, the magician should do something difficult for its own sake, choosing something slightly more difficult each day. It is actually helpful if this activity have no obvious benefits, and should not be fun or entertaining. The magician stops the practice once it becomes fun or entertaining, and chooses a different one. Two or three repetitions is probably sufficient to achieve the desired gnosis. The magician should then choose a difficult activity which does have benefit, and do it until it becomes rewarding for its own sake. At this time, the magician should add a second activity. This practice can then become a rewarding and useful technique of self-improvement which will serve the magician well throughout hir career.
- An effective belief structure should be elegant, flexible, and economical. The magician should begin by discarding as many superfluous beliefs as possible until functioning with the minimal beliefs necessary. From this point, whatever phenomena or experiences need to be further explained to the self should be described in the most elegant way possible. This is the artistic, aesthetic version of Occam's Razor.
- A variation of the practice of emotional exploration earlier described, the magician might also gain control over the emotions of the self and others by learning to feign them without feeling them. In order to achieve this, training in different styles of acting is particularly useful.
- Keep a record of all coincidences, odd experiences, and uncanny events until there are so many that it becomes impractical to do so.
- Design a 'personal arcana' based only on symbolism and imagery which is of direct personal relevance. Avoid anything standardized or traditional unless such associations seem to be pure coincidence. The system should be entirely idiosyncratic by design.

### The Portal of Novelty

Many readers of this site may already have begun the practice of what would be here regarded as 'arcane' magic, but interested in approaching the version of aeonics presented here as an independent or alternate system. These practices may be of assistance in systematizing new aeonic knowledge into an arcane format:

- Select a fictional mythology relevant to one's present tastes, occupation, or study. Endeavor to believe and act as if it were objectively and/or subjectively true. Attempt each in isolation, and both in combination.

- At least once a day, attempt to produce a magical result by will alone. The practice is only complete once this has occurred in a blatant manner.
- The magician should practice controlling and manipulating chaotic situations. Experiment with both chaotic situations that are sought out, chaotic situations discovered by chance, and chaotic situations engineered by the magician.
- Create one's own divination system, the more unusual or idiosyncratic the better. This will be especially potent and effective should the system be one with a symbolism or style very personal to the magician, or inspired by some specific feature of the magician's daily life.
- The magician should learn a system of seemingly materialistic magic, which works with particular physical substances or objects.
- Do one 'antinomian' (that is, uncustomary) thing every day. Record the results. Continue the practice until one runs out of antinomian acts to perform.
- Consult one's personal divination system to inspire seemingly random actions, at least one every day.
- Learn a method of rapidly entering ecstatic one-pointed concentration. Experiment with all available methods until one is clearly found to be easier and more effective. The goal here is rapidity and reliability.
- The magician should also be able to enter a state of hyper-concentration or hyper-intellection, such as is useful for playing trivia games and talking one's way out of bad situations. Both of those activity are useful practice and useful tests of the ability.
- Learn to project one's emotions outward in a way infectious to others.
- Study complexity theory until its relevance to arcane arts is obvious.
- Select one scientific 'heresy' and become skilled in explaining it to a layperson.

### The Portal of Rule

A different series of initial practices is most likely to produce immediate access to magical power:

- The magician should make an inventory of experiences considered forbidden, deranged, or inappropriate in three categories: culturally, familially, and personally. Then set about indulging in as many as possible, in the order given, as quickly as possible – but also methodically. The magician should make a detailed record of each experience: when, what happens, how it feels, and so on. The magician should also report feelings, sensations, and experiences that continue in the days afterward.
- The magician also needs a painstaking inventory of all personal desires, as well as impulses, habits, and urges. The purpose, aside from self-knowledge, is to eventually reveal what

underlying motivations drive these various expressions. A period of abstinence, even isolation, may be necessary to fully uncover this, so it is important that the magician be capable of asceticism as well as indulgence.

- In as much as the will to survive is the only innate, instinctual urge which can be relied upon to support the continuity of consciousness, the magician should contemplate, understand, and enhance it. Although a gradual process which may take longer than expected, the magician should begin rooting out any competing instincts of perversity, which might cause self-betrayal, self-loathing, self-undermining, self-sacrifice and so forth. Most of what is understood as 'love' falls into this category due to pernicious social conditioning and spurious ethical philosophies. In as much as the basis of all sincere love is self-love, the magician must cultivate self-love as far as possible, even if it requires, at least in the beginning, consciously contrived, deliberate forays into self-indulgence and self-pleasure. Most specifically, the magician should be capable of abstaining from all acts of altruism whether compulsive or considered. Many insights will be gained from this practice which should not be explored here due to such commentary reducing the initiatory impact of the practice, but it is important to note that whether or not the magician desires to eventually be able to take altruistic actions without compromising survival, it is critical that the magician be at least willing to eschew them permanently if necessary.
- In that the most easily accessible instances of acausal synchronicity seemingly involve the manipulation of apparent probability, the magician should be familiar with probability theory. The magician should also often play games involving a combination of random chance with strategy, and attempt to develop the facility of intuition necessary to excel in these situations by effectively guessing what will happen – or somehow affecting the outcome through subtle means.
- The magician interested in power also needs to become an astute observer of people, learning what motivates them, how their motivations and actions can be influenced, and so forth. There are many texts and philosophies concerning this art, but personal observation and experimentation is irreplaceable. A specific type of investigation which will prove informative is that which reveals a person's weak points. Discover what people care about, what they cannot live without, what they would do anything for. Also important: know your own vulnerabilities as well. Either guard them or remove them, and never, ever, let anyone know what they are. Period.
- Contemplations of impermanence and decay habituate the practitioner to loss and should help inure the psyche against the manifold disappointments and disillusionments that are a

feature of the arcane pursuits. Not only do these arts distinguish their practitioners from others and tend to lead to detachment and isolation from the masses of humanity, they also risk dehumanization instead of transhumanization, in that those techniques which can lead to super-ordinary states can also lead to sub-par function when misused. Insanity is also an occupational hazard.

- That which at first seems monstrous can, upon contemplation, also produce wonder; the experience of horror deepens the more one becomes conscious of it. These processes make self-transmutation into the monstrous or horrific form intensely illuminating, assuming the psyche can release itself from preconceived notions of the limits of shape and identity. There are a wide spectrum of possibilities offered by experimentations with self-transmutation and ‘transmogrification,’ ranging from the physical (various forms of body modification), to the etheric (practices of shapeshifting), to more abstract invocations of increasingly alien forms and patterns of identity. Transformation of the psyche itself into something seemingly ‘monstrous’ or inhuman, or emulation of the psychological and psychic patterns of beings regarded as horrific by the profane, also serves to further distinguish the practitioner from the masses. The magician should also explore the variant results between taking on the horrors of others, and taking on the form of that which horrifies the self. The ultimate metamorphosis which can be achieved is so monstrous, horrific and wonderful that it cannot be conceived at all: transmogrification into the inconceivable ‘form of void.’
- Related to the above is the contemplation and emulation of death, in order to achieve understanding of it, power over it, and ultimately the ability to survive and endure it – consciously. This can be approached from numerous angles, and many simultaneously. The magician who seeks this gnosis should surround the self with the imagery of death, frequent places of death, and learn to take on the ambience of death. The practitioner should also be exposed to as much death in as many varieties as possible. The process of death, the conditions of death, and the effects of death should all be studied extensively. The magician should also contemplate death, especially of the self and all that it loves or holds dear, but not thereby neglected to also contemplate the eventual death of everything it hates or despises.
- The arcane patterns of cognition depend on an ability to rapidly think symbolically and analogically, conditioning the mind to apprehend ‘sympathic chains’ of association and sympathetic links. This can be enhanced by learning code languages, sign languages, and other unusual or obscure forms of communication.

- While transmogrification into a monstrous or horrific form offers alienating illumination as described above, it is also useful to learn to transform into more innocuous identities. The magician should practice the arts of disguise and misdirection regarding identity, both upon the self and others. As many layers of subtlety as the magician can imagine should be attempted, ranging from the nearly innocuous (substituting a causal lie in place of an equally casual truth) to the almost outrageous (impersonation of the important, significant, or bizarre). The purpose of deceiving the self, as well as others, is to compare the effectiveness of both patterns individually and in combination. The best liars often believe their own lies temporarily or to a point, but can also maintain a distinct portion of the psyche that remembers the lies and keeps them straight. Other subtle deceptions can involve not so much deceit as to identity specifically, but social role, belief system, and so forth. The classic 'insight roles' of various formulations of the 'sinister tradition' are particular forms of a wider category of technique involving long-term 'sleight of mind,' and modifications to personal belief and perspective. It is easy to become lost in this technique. It is important to determine before any such manipulation either a duration, or the various conditions of cessation. Before embarking on an extensive program of practice, it is wise to either lay out the various self-modifications and their associated conditions in advance, or plan a reversion to a detached perspective at select points. The practice is to be considered complete not when every possibility has been tried (an impossibility) nor when the self is free of identity and personality entirely (a mystical goal which may or may not be desirable depending on one's taste and disposition as a magician, but not particularly relevant to the power being aimed at here), but rather when it is possible to become anyone. As such, once the magician is capable of performing the technique reliably, it is probably quickest and most effective to select for practice modifications selves which fall into the categories of seemingly unpalatable (but still useful), seemingly too difficult, or seemingly opposed to all of the magician's personal beliefs and preferences.
- The magician has to eradicate the capacity for shame without eradicating the capacity for embarrassment. This is tricky. The reason that the capacity for embarrassment must remain is that certain types of glamour actually depend upon it persisting on a subconscious level, but these only work when the magician can consciously defy it. This requires being 'unashamed.' As such, the magician should begin by doing things regarded as privately reprehensible, and work up to doing things that are publically reprehensible. There is no reason to get caught if it would be socially disadvantageous, and avoiding being caught is a useful practice. The magician then proceeds to do things which would be personally

embarrassing, but are not a cause of social shame. This provides a potent increase to confidence and ambient glamour. Finally, the magician does things which definitely are embarrassing, but in such a way as to derive power from doing them. This opens the way to the achievement of the aforementioned powers of glamour, and is psychologically liberating as well.

- The magician should select some technique of thought-control and apply it to the self for increasing durations until it is possible to think about anything at will, or stop thinking briefly. While the ability to do this for long periods of time is very useful, it is fortunately not necessary to beginning one's practice of the magical art. However, a magician who cannot achieve mental silence even for a few moments is probably going to have a very difficult time with practical sorcery.

### The Portal of Wisdom

Some practitioners will by choice or disposition regard magic as a subset of some greater pursuit, such as philosophical inquiry. The following methods of magical training are designed to be of use to those who intend to draw on arcane power without making it the focal point of their practice.

- It is useful for the magician to be able to hold multiple perspectives simultaneously; at its extreme, this opens the way to 'omnijective' insight in which the relationship between subjective and objective reality can be directly, gnostically apprehended. To begin to achieve this practice, the magician should attempt to balance all thoughts, perspectives, and opinions with equally valid contraries. At first, only the most blunt and obvious biases can be located, but these are also the most difficult to oppose, so the magician should begin by seeking out the manifold arbitrary but insignificant slants placed on things daily. Hence, if the magician is an ardent liberal, adopting the perspective of a conservative might seem an obvious choice, but will be challenging. Contrarily, very subtle biases such as subliminal assumptions about others based on first impressions will be hard to even locate in the psyche. Medial things, like stereotypical beliefs about the 'best' way to do a certain thing, are probably the easiest place to start. The magician should not be satisfied, however, until an apparently objective position can be taken on any subject, and any subjective position can also be projected or introjected, at will.
- Multiple and mutually conflicting patterns of desire, taste, preference, and intent are a feature of every self; to do away with this does not make one superhuman, but sub-human. Nevertheless, the chaos of impulses must be organized, so the would-be magician needs an 'inventory of impulse,' categorizing all desire. Include everything between instinct

and subtle spiritual aspirations or ultimate goals, including the extremes as well. Once the magician has a working arcane system, it is useful to perform spells or devise sigilic patterns for each and every such desire.

- The magician should be familiar with logic, critical thinking, and the 'liberal arts' generally, particularly rhetoric.
- Choose the symbolic correspondence system most personally and culturally appropriate based on heritage, cultural upbringing, and present circumstance, and learn it well enough to function with this system as the basis of one's worldview. It should be as or more familiar than the basic tenets of either materialism (the default) or the religion of one's childhood.
- Confidence is such an important trait in a magician that it ought to be deliberately cultivated. The magician can build it by repeatedly indulging in public excellence in cultivated skills, and should seek competitive scenarios of optimal difficulty, creating tailored challenges that can be continuously overcome. The magician should also study excellence itself, learning about the personality traits and habits of those who are supremely confident and successful, learning to model these as completely as possible until they are internalized as basic habits of the self.
- Epistemology and theories of knowledge are essential for developing and maintaining perspective on the relationship of the arcane arts to esotericism in general. As such, the magician should study epistemology until confident of his own.
- Every anthropology varies in regard to the clarity of division between body and psyche, and the various components of the psyche. Selecting the anthropology most suitable based on the same criteria as used for choosing an arcane system, the magician should explore each component of body and mind until confident of its boundaries and its distinction from the others. The magician should then experiment with purposely crossing those boundaries with consciousness, attempting to achieve both conscious control of various faculties and establish relationships and correlations between them.
- The magician should develop the ability to correlate and refer any experience to the terms of his arcane system.
- Such a practice of arcane immersion should be continued with formal series of meditations, pathworkings, or self-imprinting rites in order to internalize the arcane system. One of these should be done per day until the whole system has been ritually adopted into the psyche of the practitioner.
- The magician should know what triggers a state of calm, relaxed, alert awareness, and be able to use those triggers to induce it at will. Having accomplished this, the magician should



be able to distinguish various states of awareness and levels of alertness, individually and in combination. These states should then be correlated with concepts from the arcane system in order that they can be activated at will.

- The magician should be familiar with esotericism in general, and select at least one school of thought the works of which to study. She should be able to compare her own arcane system to others and see how it relates to the field of esotericism in general. This ensures that the magician does not accidentally blunder into some solipsistic corner of esoteric alienation, or lose context with other modes of thought than her own.
- Considering the prevalence and persistence of scientific thought, as well as the relentless increase and complexity of technology, the magician should be familiar with the latest scientific studies as they relate to that which is considered paranormal and/or cutting edge. Parapsychology, noetic sciences, cognitive enhancement, life extension, and so forth, are all potentially useful fields of study.

### The Portal of Tangence

For some, adaptation and facility with the arcane may become a necessity, particularly if one is being subjected to its influences in a malefic way, or if one has been initiated against one's own inclination. Particular techniques may make this adaptation more effective:

- Choose a traditional system of magic based on heritage, setting, and personal background, but attempt to adapt it to the contemporary setting and the rest of the suggestions herein. Learn its techniques and symbolism, but personalize them each step of the way, endeavoring to fit this system into a broader esoteric and arcane framework.
- Observe the currents of one's luck and fortune. If one begins to have a seemingly 'lucky streak,' follow it out until one has the sense of one's fortunes beginning to change. Repeat this process until one can catch the lucky streak just before it begins, or even more successfully, until one can observe the conditions correlated with such a lucky streak and begin to purposely promote them.
- Learn how to locate and correct personal inefficiency. However significant or insignificant the task, think critically about the easiest way of doing it, and put this into practice. Find something new to simplify and streamline every day, and record the method. It will be particularly useful to apply this skill to traditional magical systems, which are often unnecessary baroque.
- Chronicle the physical sensations accompanying different intuitions and hunches. Correlate them to the symbolism of the traditional system of magic one is learning.

- Observe one's own quality of sentimentality, or one's peculiarities and fetishes. Keep a record of them, and compare them to the odd behaviors and techniques which characterize arcane magical systems. Develop novel methods of magic which utilize these personal oddities creatively.
- While many practitioners will need practice in inducing a strange or magical state, it is equally important to be able to revert to a scenario of apparent normalcy. Such scenarios, for magicians, are usually maintained by magic itself, and thus creating them is its own special skill. Some magical traditions regard this activity a 'banishing,' although that term should really be reserved for more specific, targeted acts of anti-magic. The magician should learn what makes hir feel 'normal,' comfortable, and stable, and then develop personal rituals that induce this feeling to a heightened extent. Once a few techniques of this have been developed (perhaps one that can be used at home, one that can be used away from home, etc.), at least one should be 'practiced' every day. The technique should also be used any time the magician begins to feel uncomfortably weird, unless this discomfort is unavoidably occurring during some other specific magical practice as an indispensable component of that practice.
- The magician should learn the various techniques of detecting deception.
- Practice developing a good sense of time and an accurate internal clock. This can be begun by randomly guessing the time at various intervals of the day. One might wish to eventually stop wearing a watch in order to make getting good at the practice more necessary. Another interesting variation is to train oneself to wake up a few minutes before one's alarm goes off.
- Learn skills of leadership and dominance; study social hierarchy, and its primate roots. Learn to give the signals of dominance in various social situations and observe the results.
- Trances of automatism can be particularly useful in magic in a variety of applications ranging from channeling artistic inspirations to actualizing states of abandon, ecstasy, or possession. The magician should learn such a technique of automatism and practice it until it can be activated at will.
- Learn a traditional means of exploring other realms of consciousness which would be appropriate to the cosmology of a traditional magical system, then systematically explore all its various realms or worlds at least once, keeping a record of one's experiences.
- Seek out places reputed to have a paranormal quality, to be haunted or psychically active, to have some traditional esoteric significance, and so forth. Conduct various rites at each in different categories: those which are themselves traditional to one's chosen system, those

which are particular to the site, and those of one's own design. Record the results, compare them, and then perform some magical ritual at each site designed to attune oneself to it for the purpose of future working to some specific aim. Then follow through and do at least a few operations along the intended lines at each site.

### The Portal of Proximity

The magician may already be involved in some pursuit relevant to the esoteric or occult, but be unfamiliar with arcane magic particularly. These practices can most readily rectify the lack:

- Study and meditate on the significance of 'interdependence,' both with particular fields of study like ecology and economics, and also in one's personal life. Learn the interconnections between various fields and phenomena. Discover a new connection of interdependence every day, and write it down.
- Another written practice is a daily inquiry into the will. Recall as many of one's own decisions as possible, both the important and insignificant, the seemingly instinctive and the seemingly intentional. Attempt to discern why each action or decision has been taken, and write it down.
- Study strategy, tactics, game theory, and the phenomenon of competition.
- Become familiar with statistics and how they can be manipulated.
- Attempt to achieve self-sufficiency as far as possible. The most extreme version of this practice would have the practitioner revert to a condition of total self-sufficiency by necessity even if in isolation; the most gradual would involve learning at least one new thing each day that the practitioner can do for the self, independently. The practitioner should continue the practice until the certainty of total self-sufficiency has been achieved, or found to be impossible, whereby 'impossible' means that doing the practice any further would damage the practitioner in some immediate way.
- The practitioner should learn at least one means of self-defense. This can be a martial art, a weapon, or another skill which would help the practitioner to defend the self physically as well as socially.
- Learn first aid.
- Make a study of cultural rituals as an initial practice in the study of aeonics. Learn the history and rationale behind them, then observe them. The practice is complete once the magician can go a year within the culture in which s/he resides and be able to understand and explain any such ritual s/he observes.
- Learn neuro-linguistic programming.

- Study both charisma and seduction. Learn the techniques of appearing charismatic both to groups and individuals. The practice is complete when the magician can demonstrate to the self and to others that a chosen target person or group can be won over to a certain position or decision within a single performance.
- The magician ought to be more educated than the average citizen of his own society, as a pre-requisite to aeonic practice. This does not mean exposure to the prevailing system of civil or 'higher' education is necessarily recommended, but rather that the magician should at least be competent in the equivalent. As such, let the magician design a course of general study and prove its effectiveness by competing in some arena against those who possess the relevant qualifications.
- The magician should develop what seems to be a plausible theory of how magic might 'work,' and proceed to test this theory scientifically until it is either demonstrated as successful to his own observation, or demonstrated to be false and unworkable. Repeat until a satisfactory explanation of arcane processes is discovered. Then attempt to demonstrate that the 'opposite' explanation is equally valid. Whether it is or is not valid, the practice is complete by a third attempt to test an alternative but unrelated proposition.

### The Portal of Ambivalence

These methods are especially suitable for those who have a specific reason to study the arcane arts despite a lack of personal disposition toward them otherwise.

- The practitioner should attempt to adopt a stance of total skepticism, not specifically toward the esoteric (although not excluding it), but toward beliefs in general. A study of skeptical philosophy may be helpful, but chiefly in finding the limit to which one can go in this pursuit without becoming less functional. Once that limit is achieved, the practice should be formally discontinued, although it can be maintained at that limit as long as the practitioner finds it useful to do so.
- The practitioner should also study philosophies of realism, and attempt to become objective and unbiased as possible in all arenas of life. As soon as the practitioner believes that the world makes complete sense according to the model developed, the practitioner should begin seeking out phenomena and experiences that do not make sense, in an attempt to invalidate the model.
- The practitioner should develop the ability to act contrarily to expectation, both of the self and others. Begin by making an inventory of traits and styles which seem to be invariant. Then vary them, but at random. Choose some seemingly arbitrary signifier

(preferably from a randomized list, at random) and when the signal arises, do that which is out of the ordinary. Also make a list of the expectations of others, both significant others and social groups in general. Perform the practice in these contexts as well. Maintaining this skill habitually can itself be a tool of power.

- Take an inventory of patterns in one's life one has difficulty explaining. Put it under your bed. Forget about it.
- Learn some model of psychology; then attempt to invalidate it.
- Historically, the art of magic has been filled with fraud, deception, and bunk. The magician should become skilled in the art of debunking, which may include skills in the arts of fraudulent magic and stage magic as well.
- Learn some method of having lucid dreams at will. Record dreams nightly.
- Cultivate an attitude of non-attachment, but remain interested in one's life. Adopt various related stances, such as those of the sportsman, the gamer, the 'player,' which partake of this attitude.
- Set aside some time every day for introspective contemplation, and keep a diary or journal.
- Modify one's habits, at first arbitrarily, and then significantly. The practice is complete when any habit can be altered, at once.
- The magician should study one totally unfamiliar field, then learn how it relates to the subject of his greatest expertise.
- The magician should also choose one area of unexplored knowledge to pursue. It can be as obscure, fringy, or sensational as the magician desires, but must seem to be uncharted territory to human thought or research in general, not just to the magician.

### The Portal of Mystery

Those already of a mystical disposition, or whose quest is primarily motivated by curiosity, might consider attempting some or all of the following; beginning with whichever seems the most appealing:

- Consider which esoteric cosmologies seem to be the most relevant to one's personal setting, circumstances, background, and heritage. Learn a trance-induction technique derived from the relevant tradition, or synthesize one based on whatever cross-traditional themes, elements, and factors combine to influence one's mystical orientation or magical disposition. In the course of practicing this trance technique, seek to make contact with consciousness beyond the human, with the aim of liberating oneself from the constraining anthropocentrism inherent to most contemporary people.

- One of the most significant factors in developing arcane perception is the ability to narrow and focus one's attention. A useful practice in this regard is to deliberately simplify one's life, which expands one's attention in unforeseen dimensions while narrowing it in others. Monks utilize the effects of this habitually, but a 'householder' has plenty of opportunity for creatively and productively abstaining from whatever factors in life do not support or enhance esoteric work. Those factors which cannot be so abandoned can instead be put to service – in the same way that monks are taught to pray or meditate while they work. Attempting such austerity even for a fixed period of time is extremely rewarding as an initial esoteric practice.
- Given that most perceptual faculties have developed in the human being in the context of adaptation to, and survival in, a hostile world, the arcane faculties are also likely to emerge most blatantly under conditions of stress, danger, and adversity. As such, the prospective magician is advised to seek these situations out. The best results are likely to be gained from this if the would-be initiate endeavors to maintain a perspective of humor and entertainment throughout. Threatening situations should be approached as a game of skill and preferred to the familiar alternation of numbing monotony with frivolous diversion that characterizes the contemporary.
- There is evidence for the use of natural omens and physical auguries among very primitive animistic tribes, which have nevertheless very developed animistic cosmologies and esoteric systems of a magical nature. That such technical experts in these arts would continue to utilize such indirect means of intuition emphasizes their importance as a fundamental tool of the art. In being totally physical, such natural omens, even if artificially produced through some means of sortilege divination, cannot be misperceived, although they can be misinterpreted. They therefore form an excellent bridge between intellectual knowledge of arcane symbolism and correspondence, and real magical intuition. Anyone wishing to function as a magician should learn some such set of correspondence in order to read the omens when desired. Such a practice should be done between 'daily' and 'as often as possible,' and *especially in the beginning of practice* no major decision should be made without consulting a divination system *once it is completely learned effectively*. Otherwise, there is no substitute for a *trustworthy* and *competent* diviner. In any case, reliance on personal common sense and judgment is likely to lead to serious misadventures of an esoteric nature should a new practitioner suffer the delusion that familiar rules apply to this very unfamiliar territory. Everything can become very strange, very quickly once arcane influences are considered as a factor relevant to personal experience.

- Various mystical and monastic traditions advocate that their adherents should learn and enjoy at least one material or practical craft. This has many merits in the pursuit of more arcane arts and crafts, being useful in the production of physical tools of Art, a possible context for association with groups sharing a similar “craft” of some kind, an opportunity to enter both robotic states of mind at will but also aesthetic and artistic trances of inspiration, a means of self-support or livelihood should circumstances require it, and a means of instilling a sense of comfort and self-control even in the midst of esoteric unpleasantness.
- It is of paramount importance for the practitioner to develop the personal will in tandem with the faculty of conscious intent. Only doing things that make sense, for a good reason, tends to erode this faculty, since the mind can convince one that something is no longer a good idea even when it is for a variety of reasons which all seem very rational at the time. Further, altered states of consciousness can alter one’s ability to reason in a fashion which can be quite deleterious to the unprepared. Thus, the best way to train the will against these deceptive scenarios is to train oneself to follow through on one’s intentions even when they seem to be arbitrary or useless. A possible means of doing this is occasionally taking actions that either do not appear to make immediate sense or were randomly determined. Training in obedience is often a characteristic feature of mystical paths, particularly those directed by gurus, for similar reasons – but unless one has the benefit of the tutelage of a magical superior who exemplifies the traditional current one seeks to align oneself with, it is just as well (and probably safer) to devise practices to hone the will through one’s own ingenuity.
- While seeking out dangerous experiences is one way to activate the arcane faculties, it is also important to seek out strange experiences in order to get used to functioning while extremely disoriented, confused, and alienated, because that is what one will be as one’s esoteric quest proceeds. While the most obvious technique, that of entheogenic chemognosis, has the advantage of combining danger with disorientation, that might also be regarded by many as a disadvantage as well. There are plenty of other possibilities, including but certainly not limited to: playing unfamiliar games, traveling to unfamiliar places (this might also be dangerous), generally doing new things one has no idea how to do, having varied sexual experiences outside of one’s normal comfort zone, doing weird things socially and observing the results, learning a foreign language, meeting and interacting with people from very different social groups or classes, and perhaps most oddly, pretending to be someone else. Another interesting and related exercise would be attempting to emulate some kind of psychological deviance. This can be much more dangerous and much less entertaining than it sounds initially; readers are referred to the famous research study of

mental institutions which involved an unexpectedly long, and eventually involuntary, 'infiltration' of such an institution.

- Continuity of memory has critical importance in esoteric work, in that various perceptions from diverse states of consciousness need to be recalled with equal clarity. Long- and short-term patterns need to be remembered and compared. In that the practitioner will, at various stages of work, need to plumb the depths of the personal psyche, it will be important to be able to recollect early childhood memories, even the birth trauma. Access to primal or pre-natal memories is also a significant component of certain initiatory methods. In addition to keeping a precise, accurate, and consistent journal, the practitioner will also want to record all dreams (and also learn to encourage lucid dreams) as well as learn techniques of memory enhancement, such as the 'Memory Palace' method popular in the Renaissance.
- In addition to developing the faculties and powers of concentration, one aspiring to arcane knowledge should also learn to observe and understand his or her own mind. This includes both scientific and intellectual study, such as cognitive psychology, and experiential study, such as insight meditation. It is also important to learn how to *relax* the mind (and body) as well as focus and stress it. As such, the practitioner should experiment with as many various relaxation techniques, and forms of recreation, as possible, in order to learn what is most effective in diverting and unfocusing the mind when necessary.
- Continuing the theme of exploring extreme states of consciousness, the practitioner should also be inured to emotional intensity, able to endure it and retain consciousness throughout ecstatic states whether averse or pleasant. It is also important that the practitioner not artificially inhibit or repress emotional responses, a mistake that can only serve to stifle growth and ultimately deprive the would-be magician of a fuel of power. The best way to achieve the desired skill is deliberate habituation to intense emotions beyond the range of what ordinary experience will offer, at least ensuring that most events will not phase the practitioner, and that the faculties of emotional response remain engaged. As such, the practitioner should learn to *purposely induce* as many different emotions as possible, and learn to purposely embrace each one, even abandoning restraint, under appropriately safe conditions. Similar to techniques of emotional acting, the practice actually creates a kind of internal detachment as a portion of the magician's awareness almost automatically distinguishes itself in order to monitor the exercise. The magician might also experiment with taking an emotional inventory, recording what stimuli are most likely to cause what



emotion. All this should be recorded, as should extreme emotional experiences that arise either spontaneously or by design.

- The physical body should also not be neglected in the course of arcane work. While specific physical training and enhancement is a different area, it is important for the magician to be functioning at a natural peak of health. Only the most personalized regimen will accomplish this, and the advice of experts is probably necessary. Failing this, the magician would be better off making do with personal experimentation than incomplete half-knowledge of traditional health or dietary systems.
- Finally, a detailed knowledge of the setting, world, and environment of the practitioner will be quite helpful in remaining oriented during the quest. The aspiring magician should know the local area and become completely the master of personal home and territory. The safer and more secure the magician within the working environment, the better.

### **Enkindling the Black Flame**

Having mastered the practices pertinent to at least one of the Portals, the magician should devise a ritual of self-initiation combining whatever methodology and imagery discovered and internalized so far with the specific symbolism of enkindling a Black Flame within. It ignites from a seed or kernel of Black Light, and grows until it is co-extensive with the magician's conscious awareness.

### **Feeding the Black Flame**

A repeatable version of the self-initiation should be designed utilizing the imagery of 'feeding' the Black Flame. It should be performed at sunset, true midnight, sunrise, and high noon for at least a year.

## The Twelve Vessels

Having established his own burning source of Black Light, the new magician should begin to pour it forth into the various alchemical vessels of the Black Art which comprise his own arcana. These contain, focus, and distill the radiant liquid darkness so that it may be combined, recombined, and transmuted into the potent elixirs of intoxicating acausal power. The twelve 'vessels' here presented are one arrangement of such tools from which the magician may drink a draught of inspiration:

### The Vessel of Conjuration

Out of the coagulated Black Light, the magician can congeal the manifest forms of his desires. Illuminated from within, these forms purified through Black Flame take shape according to the perfection of the conjurer's design. The patterns which crystallize from the liquid light are determined by the particular arrangement of will, desire, and belief which acts as a seed, nourished by the heat and power of the conjurer. Drawing the dark radiance toward or into himself acting as a medium to be imprinted with his intent, the conjurer actualizes the imaginal as if from nothing – in seemingly acausal fashion, that which he wills and desires comes into being as if of its own accord. This vessel functions as a magical womb, in which the conjurer can grow and breed arcane entities endowed from birth with the instinctive imperatives of his own desires. Yet, the shining darkness of this womb also shimmers with a mayavic attraction, enamoring those whose attention feeds the conjurer more power.

### The Vessel of Volition

The will of the magician can be regarded as a vehicle for conveying his intent through the furthest reaches of reality, empowered by the internal Black Flame, navigating the shining voids by invisible Black Light. The various desires and aims of the magician become the realms to which she voyages, exploring the obscure and uncharted territories of experience. Such a perspective on the will removes the essentialist bias toward an underlying 'true' will, replacing it instead with the realization of the will as another magical tool, although an indispensable one. The conscious choices of the magician himself determine to where and what the will is directed; its maintenance and its power are distinct from that of the consciousness and the magician, and yet it is therefore able to be brought to bear directly upon reality. It is through the will that magician enacts his decisions, and yet the magician can also act upon and modify the will.

### The Vessel of Opposition

Entry into this vessel is the embrace of the dualities and polarities that characterize the manifest, each including the other and striving against their own limitations through it. The alchemy of antithesis proceeds personally and aeonically through the dialectic of contraries; participation in it furthers not only the dialectic of history but the dialectic of the magician's own self-overcoming. The attitude of the warrior who engages in the combat with the same attitude of devoted non-attachment one would dedicate to a favorite game or pastime known to also improve one's capacities, capabilities, and qualities, and ennoble the self, is appropriate to embracing the possibilities inherent in this arena of strife. Each warrior becomes a microcosm of the self-transgression of the entire aeon, and achieves the gnosis of aeonic warfare in so far as this process can be discerned within both profane and esoteric conflict.

### The Vessel of Perception

Within the depths and pools of this vessel, the seer scryes into the arcane mysteries and aeonic omens. Having internalized the symbolic language of the esoteric, its glyphs and messages can be read by the Black Light, reflected in the scintillating dark radiance of its mirrored surface. This is the gnosis of the total microcosm apprehended by its own watcher as if from outside – the function of the arcana as 'magical mirror.' In this mirror, the watcher can even behold itself, thereby realizing the Gnosis of the Watchers Enfleshed.

### The Vessel of Coherence

A system open to the endlessly reflexive complexity of other systems becomes an ever-flowing vessel of ceaselessly increasing and self-complicating information, a recursive pattern which embodies the self-referential nature of consciousness. In opening the self to this vessel, the self can become like it, overflowing with creative power and potentiality. This spontaneous hypostasis of the will to exist echoes the joy and pleasure of coming-into-being throughout reality. Those who can resonate with it and contribute to it are similarly enhanced in turn; thus it exemplifies the endless Vessel of grail-lore. Its secrets are those of abundance and plenty, but therein is also its seduction and risk.

### The Vessel of Dispersion

This is the broken vessel, the shards of a closed system already and always subject to breakdown, waste, disorganization, loss, and decay. As patterns of redundancy devour its possibility and potential, it drags into itself all it can to renew its failing continuity. It is a hungry vessel the effect of which is to degrade patterns and scatter their essence. Its powers are those of extremism and excess but also of insufficiency and lack. Even in its imbalance it is imbalanced, and tends toward its own undoing – yet therein is its use to the magician who knows how to control it. In dispersing the Black Light it spreads dark radiance further, but loosens its focus, further particularizing it but also diluting it with obstructions, embodying cosmic entropy and all that can be analogized to it.

### The Vessel of Vitality

To drink of this vessel is to restore oneself with the Elixir of Life. Its manifold powers reify and refine the vital force in a variety of forms and channels: the vril, the od, orgone, chi, and many more. It seeps into the physical and the organic, enabling the growth, development, and subsistence of living forms, which are themselves also its vessels. Mastery of it thereby also affords measures of control over these forces, both within the self and in others. The Vessel itself is nested, all its formulations within itself, and each with a multitude also within. As Life itself, its endless cells also embody Life Itself, recursively, forever and without end.

### The Vessel of Senescence

The cup of death contains the bitter venoms of corrosion and corruption not merely caustic to the vital forms of life, but invasive to the alignment of consciousness and sentience within these patterns. Drinking of it offers release, and the dangerous solace of Lethe. Those who can transmute its poison into universal medicine thus achieve the triumphal death, and become masters of that ultimate toxin which is homeopathic medicine for the soul and spirit. This is the power of total transformation, survival beyond life, the nourishment of strange aeons and the intrusion of unguessed possibilities. Its rewards transgress eternal life, offering the undeath and unlife which embrace and yet consume and transform it: the gnosis of the empty tomb.

### The Vessel of Mind

That alchemical medium produced with the union of the bone staff and skull-cup of carnality, within this vessel are sealed all the secrets of cognition, vivified and transmuted by the single infinitesimal drop of Black Light radiating with consciousness. Enkindling the Black Flame within this vessel illuminates the Mind and transforms it from a passive fluid into an active principle of concentration and transmission of arcane power. Reflected in its waters are the macrocosmic forms and patterns of reality; when illuminated from within by the dark radiance, these forms may cast their own shadows onto the manifest. Abstractions made real, the ideal made actual: such is the magical power of the Vessel of Mind.

### The Vessel of Obsession

The breeding womb of the ids, filled with the noisome and strange creatures which flourish in depths of briny, atavistic fluid. The alchemical monsters which boil forth out of the variously contorted chambers of this complex and sinous vessel embody the bizarre shapes and forgotten forms of primal atavisms and novel mutations alike. Their contortions may allure, fascinate, repel, and horrify, but they stir the waters of mind, sense, and sympathy; their diets are for each idiosyncratic – unique confluences of appetite the hungers and thirsts of which draw them to unexpected channels of reality. Their ecosystem can, with care, be inter-related to the broader realm of the ids, a vast network of such vessels all interconnected beneath the surface of reality and flowing with radiant darkness. The peculiar adaptations of these ids might offer unguessed powers to the sorcerer who successfully taps them, breeding them into the less primal lineages of mental beast, or learning to emulate their qualities.

### The Vessel of Substance

The First Matter and Base Matter of the operation, the Great Work is based upon and dependent upon this indescribable and ubiquitous reality, numberless vessels of which provide the substrate for all formations and formulations of the rest. Of itself it has no value, worth, or interest, but when utilized as the means for the alchemical transmutation, it becomes indispensable. By its nature it

distinguishes the worthy from the unworthy, since only for the worthy is it worthy itself. Thus, to integrate a gnosis of it is also to know the use of this most obscure and arcane vessel.

### **The Vessels of Structure**

It is in their arcane arrangement that the significance of these Vessels is understood, whose role is to separate the qualities of the Matter. Indispensable to the operations of distinction and discrimination, their patterns and possibilities are infinitely more diverse and various than the already infinite set of Vessels of Substance: they are the base elements, phases, and possibilities of the Great Work. Their processes reveal the fundamental laws by which the Matter can be organized and transformed.

## Transition

As arcane magical processes are themselves acausal, the causal techniques utilized to encourage the synchronous correlations which indicate them are not themselves magical. Rather, they are manipulations and rearrangements of the mundane which make magic more accessible.

Direct access to arcane magical gnosis is thus the initial goal of the Great Work; aeonic operations depend upon conscious, consistent continuity of connection to this current of acausality. Once this is achieved, causal techniques remain useful since they continue to have the function of facilitating the synchronous resonance – but they are not necessary to the presence of the acausal power within the magician.

The Black Flame previously enkindled has now fully consumed the dross and the magician is refined, adept in the art. It is only then that this ultimate goal of the Great Work can be pursued: transfiguration of the adept into a personified Black Sun.

## Transfiguration

The One Conjunction – the singular act of Becoming by which the Adept inverts the correlation of will and perception to become the Totality of Art, the Total Arcana:

*My essence immanent, my fullness gaping, my void brimming over,  
I have become the core of the black star, the One Point immediate and present,  
located nowhere but everywhere manifest*

*By the same Portals I have entered, now I depart:*

*All the empty Vessels I have filled, and all the flowing Vessels I have drained,  
Diverse unities I distinguish from all: The All-in-One I disjoin from the One-in-All  
as All from the One I distinguish*

*I have illuminated mine I with the shining darkness – as a shadow I cast forth my radiance to eclipse the world.*

*As an Eclipse I cast forth my shadow to irradiate the world –*

*As a World I align my eclipse to illuminate my Shadow.*

*I have veiled the Black Light and lit the Black Veil.*

*Now I gaze into the Eye of the Black Sun,*

*and look within my I.*

-END-