

Liber Hirudo©
The Book of The Leech
a new approach towards Vampirism
Written by Oizus

Liber Hirudo
(the book of the leech)
a new approach towards Vampirism

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A Word Of Warning 1:

This book is dangerous. Ethics are up to the individual. Methods in this book have their effects. It is you the reader who will choose how or if to use them. Responsibility being the key, do only what is necessary as you deem it. Each moment of study, each time of action, strive to do what it is that your nature is to do. Do that and no other will say nay. If I handed you a loaded gun and extra bullets, it would be up to you if you took it to a firing range, shot game with it, or killed your neighbor. The necessity and relevance of this being circumstantial, subjective, and interpretational. This book is that loaded gun, and just as deadly. Use it with responsibility. If you hurt yourself, hurt others, or get yourself into trouble, by not being so...you were warned...

The Primary function of this text is to be a method in the morass of useless drivel that is presented to the public about vampyrism. So many texts are afraid to bear their fangs when it comes to doing what it is they know is right. This text is not one of them. The methods within these pages are dangerous. They are not for the Followers of Anything. The Path of Hirudo is strewn with peril, yet the reward is self-deification. Self-Deification, A noble pursuit indeed. The End Result of this Path transcends death. It is a way of Darkness, a method for preserving the ego or soul, that when done correctly, sustains the flesh as well. Some will quote authors other than themselves, or paraphrase them. Often one is forced to wonder if they have ever done any of the things that the text says it will. There are a few authors who have done these things. To them this is dedicated, to the explorers into the unknown- to those who risk their lives in search of truth. Allow me to push the point here **ALL THE METHODS CONTAINED HEREIN I HAVE DONE MYSELF**. There were numerous failures of course, and this is not all that I have done, but it is a way. It is the Root of my system of Doing. There will be those for whom these methods will not work. To you I say go and find **YOUR** path. This is a path of those who are of the "Darkness". This translates into those individuals who do not run away from themselves under the weight or guilt of attendant normalcy. The paths of the vampire are many and varied. This is only one such path, but a mighty terrible path it is. One following this path should not expect results overnight. Yet with persistence and careful adherence to the techniques, diagrams and formula contained herein, the careful practitioner will yield results that delight, if not terrify, themselves.

The path of Hirudo is a night-side path. There have been told many tales of these "creatures of the night"; Chimeras, Dragons, Gryphons, Ghouls, and Werewolves are all of this "side" of things. Yet, in the end, they can all be reduced to a formula, an allegory if you will. These allegories hint at the deeper meanings of consciousness. They point to the various states that can be achieved and the many currents that make them actualized. Actualization can take on many forms; magickal effects, physical distortions, and psychic conundrums.

So, utilizing symbols by digging into their symbolism reveals a certain magickal formula. These formula can be used to acquire the purported effects of the mythological being. For example, The Red Dragon's sexual connotations and "alchemical formula". Thus did I come across this path. The path of thorns and bleeding. The path of consumption, the path of the leech, also known as the vampire, or life leech. This is the path of the crimson tear, and it is not for the squeamish or moral minded. It will lead you to its own dark illuminations and perspectives. It is the path that leads to death, and undeath.

To begin, let us consider the leech, its nature, and the source of its power. Let us consider how this creature propitiates itself, and what is necessary to make it live. This will be our own dark allegory and to those with the mind to know, these things will seem common, yet rest assured the results will be much more. The leech is not a predator; it does not prey to kill. It feeds to substantiate itself like any animal. Like any animal, it lives so it must consume. Knowing this, we may proceed into the formula of the leech, the allegorical and magickal nature of this being.

The first act in the Path Of Thorns,
the first step,
is The Taking of Breath.

Chapter 1: The Taking Of Breath

The leech does not, in nature, take breath, although other creatures have been purported to do so in mythology. From black cats to Lilith, the breath is one way of drawing out the life-force, sometimes causing weakness, sickness, and even death. Witches of old were supposed to suck the breath of virgins to keep themselves young. I have through five years of work found that this particular method is quite effective. Remember that this is an amoral act. Only if you have need or cause should you do this. The taking of breath is an informal chakra drain--that is, it is not direct, but must traverse other chakras to meet its goal--the solar plexus. The breath is the great regulator, the aroma of the soul, which floods the body with vital energy, and the radiant energy of the stellar world. Once one knows the techniques of Hirudo, the influx of what and which may be influenced to meet certain Needs.

The majority of forces that concern us here have a common terminology. They are as follows:

- 1 Prana: life-force- the "chi" of a living being.
2. Chakras: These are various points of energy situated throughout the body. These "points" give off distinctive energies or emanations, thus regulating different bodily

functions. The chakras also, through these emanations, create or are connected to (depending on who you ask) the astral body.

3. The Aura: The field of electromagnetic energy that surrounds a living body. The aura expands or contracts, or connects to the auras of others, depending on the emotional state and health of said being.

Now, we may proceed. Let us begin by expounding upon the title of this book "Liber Hirudo." What is a leech and what does it do? A leech lives off of blood. It imbibes to sustain itself. This, in the lowest of lifeforms, this primal atavism, is a representation of a very potent "archetype" or state of consciousness. The need to consume, the act of sustaining oneself through consumption, is not new. Nay, it is this consuming impulse that dictates most of life's cycles. This need to consume brings us to our first technique. When doing this exercise it is best to have a willing partner. This technique is the beginning of the path. It is also very dangerous to the recipient. In order to be the most effective, the recipient should be willing and trusting, as this allows for the "breath" to flow freely from them, rather than someone who is resisting or fiercely clinging to it. Do not warn him/her of the thing you are about to do, but afterward it is wise to ask them how they feel, or if not gauge their reaction and any after affects you might notice. Also log these affects for yourself as well.

* The Taking Of Breath *

This exercise is divided into two parts, the first being the exercise itself, the second being an accompanying visualization to further enhance this primary exercise.

The Exercise

The room should be dimly lit, preferably by candles (no more than two). The participants should be skyclad or clothed in loose robes, so that during this initial phase they are acutely aware of their chakras and aura fluxuations. They should sit in front of each other, cross-legged, for approximately ten minutes, depending on the time needed for the mind of the recipient to reach alpha state. Thus primed, the practitioner goes forward to the recipient and encircles them. He/She then goes forward and gently prying apart the jaws in a trance-like state, brings their mouth to bear on that of the recipients. The practitioner then sucks, sucks air, sucks life, vitality and energy from the recipient, reaching down with their awareness to the solar plexus, draining as much as the recipient can sustain. A keyword such as those used in common S&M practices should be used to break trance and establish boundaries. Once accomplished, the practitioner will feel the plexus swell with the life force of the recipient. Mild dizziness, disorientation may result. The practitioner should then be allowed to sleep. The recipient should ingest nourishment of some kind immediately.

(Note: it is advised that, prior to this working, the participants not eat solid foods of any kind, at approximately a four-hour restriction. This is done so that the astral body "mimics" the hunger of the physical. Therefore the most effective pulls are the vacuum ones.)

Visualization

Your mouth is a vortex; Your Solar Plexus is a collector of life essence. The Lifeforce of your partner is a golden radiant light going in and out of the chakras. Kiss your partner deeply, arousing them slightly. As they exhale in a sigh, suck the breath out of them until you feel the golden light trailing the chakras into your mouth down through your chakras, down into your solar plexus. You will see theirs diminish in brightness (or at least visualize this) and small black holes or spots begin to appear.

The effects of this working depend on how strong of a pull the practitioner is exerting, and the amount of resistance the subject has. Weakness, fatigue, fainting, and irritability are all signs of success. The maximum is death of the subject and the invigorating of the practitioner with temporary increased strength and sensory awareness. Try this exercise as often as you wish to maximize the efficiency and cleanliness of this working.

In order to achieve the requisite skills to utilize the ability to drain life force certain changes must occur. For this we must exercise the energies and places that will be involved in these actions.

Chapter 2: The Swelling of the Plexus

It is essential after the taking of breath to establish a place where energy can be stored or transformed and such a place is the Solar Plexus as in illustration #1. The Solar Plexus is the seat of the soul in some cultures, while in others it is the "chi" or life force center. For our purposes it is necessary to alter this center's polarity (i.e. the solar nature of this chakra). The change may be made from exuding to consuming. That is to say that, instead of giving off life energy as usual, the switch must be made to absorbing and pulling. The Taking of Breath exercise will prime this energy center for this transaction. A few exercises and the polarity of the plexus can be made to shift, and eventually, swell. The swelling is the ideal goal as it allows the tools necessary for more advanced development to have substance from which to shape themselves.

About two weeks after the initial consumption the plexus will be in a state of flux. At this point the energy that has been consumed now has reached a point of "stasis". If left

to its own devices, gradually, the plexus will absorb, and disperse the stolen (given) energy throughout the body. We would avoid this. If you feel that the energy you have taken is diminishing, or that it is surging somehow before the two week time span is up, you must perform this rite/exercise immediately. Else you will have to do step one again, and to less effect.

Let us then at this point feel the prana of all life forms, and learn their forms and essence. Let us draw this "essence". Drawing this then, the practitioner should flood his plexus with as much energy as he/she can. This will lead to a "swelling" of said plexus, the results of which is our goal. The resulting "flood" will cause pain/discomfort until the next two operations are performed. Persist, the urge to vomit something which will not come, or the urge to scream aloud are common; ignore them. First, it is necessary to attune oneself with the plexus. For this I recommend the middle pillar ritual. This is a ritual based flooding of the chakras with energy. Since the plexus also one of the major chakras this exercise/ritual is extremely helpful in familiarizing oneself with chakras and their natural ebb and flow. Once you feel comfortable with the chakras and how they feel, specifically the Solar Plexus, you may begin the transformation.

For this exercise it is best to remove any clothing from the area in question. As in the middle pillar ritual, vibrate until you feel your chakras swell. Continue doing this until you feel that the energy is at its maximum, and then opening your mouth slowly, take a violent suck inward. There may be a momentary twinge of pain, this is normal. You will feel the Solar Plexus expand as you continue sucking in. It will contract inward and you will feel temporarily dizzy or nauseous, this will pass. It is best to sop at the point of contraction. It may also be a good idea to sleep after the first initial contraction. This allows your chakra to adjust and your body to adjust along with it. Continue this until you feel as if there is a forming or swelling of the plexus. Once the step is achieved there will be the inevitable result that lead you down the path of Hirudo.

Chapter 3: Chakra Desiccation

Three weeks after this flooding, the chakra will have been infused with the current in its larval form. The urge to consume more and more may or may not re-occur. A most cruel and vicious fast must then ensue. A forced drying out of this over abundance is required. Let the practitioner then only drink and eat dry foods. May they abstain from the consumption of flesh, lest the now starving chakra, replenish itself. The fast is to last one and one half weeks. During this period the practitioner constantly visualizes a bat or leech over the Solar Plexus. This vigil is kept up until said entity, (bat, leech) appears to the practitioner in a dream or vision (or the fast ends). A feeling of dry parched earth should pervade the evocation of the essence. It is crucial to the next part of the process. The preparation for the breaking of the egg. Larval to pupae stage.

Chapter 4: The Breaking of the Plexus.

The Plexus now Strained, from flooding, and from drought, will be on the verge of "cracking". The energy current already present will be now deeply rooted in the Solar Plexus. It is this current that the practitioner will evoke to break the "egg" i.e. the chakra. This rite is to be done three days after the fast or immediately afterwards depending of the needs of the individual.

This rite is done in darkness. The practitioner, standing in an upright position, begins a series of strong breaths, increasingly aware of the chakras, this breathing, which goes from toes up, will flood the chakras. As this continues, the practitioner focuses on making the chakras filled with as much energy as she/he can sustain when it is at its peak (critical mass). He/She should maintain this energy swelling, becoming increasingly aware of the polarity and difference of each chakra.

This is the point where, beginning with the crown chakra, the practitioner begins to emit a blackish-inkish energy from the tip of the spine. Gradually allowing or directing this energy to engulf them. He/she then becomes immersed in blackness (see illustration #3). When the practitioner feels they are completely immersed a giant inward breath is taken in. The mouth becomes a vortex. This vortex then slowly at first, but then increasing in speed, begins sucking the blackness into it. As this continues, the chakras excess energy begins to be drawn back into it. Soon all will be drawn into the vortex, which is now the Solar Plexus (see illustration #4)(also illustration#5). At this point the chakra will "crack". There may be some pain, but this is normal. The current is now polarized. The "vampyric" current is now formally implanted in the Solar Plexus. A period of three to five days will pass in which the pains will continue. This will level off, as the plexus reforms. Processing, we arrive at the next step.

Chapter 5: The Hungering

The hungering is the natural state, which is achieved after the swelling/desiccation/vamping of the plexus. It is also the result of the chakra cracking. The desire to fill the plexus to correct the newly reversed polarity takes on the form of hunger. This hunger will awaken the latent power in the now polarized chakra. After the hunger is sated, it may take anywhere from two days to two weeks to hunger again. At this time feeding optimally is required to facilitate the exercising of the subtle energies. Suffice it to say there will be a newfound hungering that you will experience. It will be for energy or prana, so do not expect eating to sate it. From this hungering the body will develop its own special tools in the plexus, each devised to optimize energy feeding.

After the current has taken root approximately two weeks after a newfound hungering will take place. This desire is for more than food, more than desire, slowly it becomes consuming. Food will not satisfy, and other human beings will become more attractive. This is another formative phase. If the practitioner so desires, he may attempt the taking of breath, or may begin absorbing pranic "essence" at a distance by viewing the target in question and sucking inward slightly, while visualizing the aura/prana/essence going into your mouth. This is then drawn down into the Solar Plexus. This new energy then, floods the chakras, a feeling of warmth or elation will follow. Also there will be a feeling of satiety. This condition in turn will allow for the Solar Plexus to create tools for further feedings. The hungering will persist, after feedings of this kind, re-occurring at two to three day intervals. Feed as you will, Drink Deep.

Chapter 6: The Transformation

At this time, the tools will begin to form in the Solar Plexus. The tentacles (touched on in the next chapter) will begin forming as the practitioner continues to feed. This may feel like serpents writhing inside the stomach/plexus area. Also at this time a reddish aura with blue afterglow will begin to form around the plexus (this will be explained in the auric perceptions chapter). The newly forming vampyre will begin to want to sleep inordinate amounts of time at this stage. If the practitioner has been exclusively diurnal in their sleeping cycles, this will be when they begin to develop more nocturnal tendencies. A greater awareness of the moons passing, nighttides (the energy that moves through the night. I denote it nighttides because it comes in waves) the animals and the energies of the night will occur. A growing energy that he/she can loosely call "hypnotic" will begin to develop as well. It is recommended that all sex, and sexual magicks that one is practicing cease. This allows the plexus to develop on a purely will based level verses infusion with energies that may bombard it.

Chapter 7: On Tentacles

The formation of tentacles is an essential part of the path of Hirudo. They become as hands or limbs, so readily are they used. Their formation is mandatory. Through those carefully crafted "tools", the practitioner can choose specific chakras, change energy polarities, much like human hands would "tune" a musical instrument. The tentacles should be completely formed after a period of six weeks past that of the initial transformation. After forming (usually only one forms in the beginning) a strong indrawn breath is necessary to make the tentacle emerge. The first should emerge directly in the center of the plexus (see illustration #6), others will emerge to the left, then to the right as time progresses (the more they are used and strengthened the more emerge). Upon the emerging (the first) the vampyre should practice maneuvering it. (Keep in mind that this is an astral tentacle; do not expect to be the incredible squid person!) It is much like a tongue in its early phases, one should practice stretching it out, pulling it back in, sensing with it, tasting with it.

The tentacle will appear either dark deep purple or black. Once the practitioner gets well acquainted with the tentacles he may begin feeding off of others. The best place I have found to do so is a good nightclub, but anywhere there is lots of free sexual/pranic/life energies is good. To feed properly, in the beginning, it is necessary to visualize the swirling of the intended "victims" chakras. Depending on the individual's needs he/she should pull from the desired chakra.

First it is advised to lightly "touch" the chakra, this is to establish any protection the "victim" may have and the type of energy contained. I find the ideal feeding distance to be six to eight feet. After the "victim" has been "tasted" it is necessary to insert the tentacle into the chakra (penetration). Once inserted the novice will have to be careful as their intended prey may wander off at this point and there is no means to secure them. This will change in time, but the novice must be aware. After insertion, begin matching the breathing rate of your intended "victim". Change the polarity of your tentacle(s) by drawing in breath (not too much) slowly, visualizing the tentacles turning a dark crimson color. This fluctuation will cause the energy inside the chakra to come back and be rooted in you Solar Plexus. Your Plexus will swell, but NOW it will STORE it, infusing itself and your newfound tools with it, as well as flooding your body with it (see illustration#7). The victims' plexus may shrink at this point; so not feed overmuch else you might psychically damage your "prey" without intending to. When you are sated, withdraw the tentacle by pulling the stomach muscles quickly, and pulling (physically) away from your "prey". As you pull your tentacle inside the plexus gradually shift (visualize) the polarity back to black/dark deep purple. As time goes on your tentacles will strengthen and multiply. When you have at least three, you may form what I call "barbs". These are thorny projections that form a few inches behind the tip of the tentacles (see illustration#8). These "projections" are retractable like a cats claw. I make mine snelled to a certain degree so that the prey is momentarily immobilized. There is not a specific color to these, although mine appear to me as a white bony color.

The process for projecting these into a chakra is as follows. *First normal insertion occurs, then the "barbs" are extended (quickly), and then the polarity shifts. Removal is*

this process in reverse (see illustration #9). Depending on your experience and feeding, you may be able to immobilize you prey, or keep them in feeding distance (I've had to drag people back into place so I could finish, Imagine the looks on their faces!) The best way to feed (for me at least) is from behind someone. The chakras spin brightest along the spine. The back of the neck, the mid back, and the abdominal/groin/pelvis areas are the most ready suppliers of prana (considering their natural functions it is hardly surprising).

All these colors! All these auras, what do they mean?!!!

Chapter 8: Auric Perceptions

When one is feeding, or one has fed, color, without significance initially, may become apparent. As feeding increases these colors will intensify besides telling of the energies of the victim, this also will reveal their health, protection, mental state, and or magick ability. I will not give a dissertation on the colors at the chakras or the colors of moods and such, there is enough literature on the subject, and that is not my intention. Rather, I would curtail my expose to the revelations of certain colors and how they may be used, manipulated or changed, or whose presence may benefit the budding vampyre. The first color is Red. As we have seen, red is a color of feeding; it is also a color of passion, and of violence. Red energy is easily manipulated by draining, reversing polarity during a feed, or by flooding the chakras with red energy and sending it about you through your will. The resulting tension, sexual attractions and/or accompanying violence, are excellent feeding "grounds". Prey are quickly drained of their vitality by these means... I recommend flooding a darkened room, going away for about one to two hours, the room will be flooded with energy. Take what you will. I recommend drinking in the essence only, although the remaining victims of such a flooding will have very loose moorings on their energy, easy prey indeed. Next is the color Black. Black is a shadow substance. The color of the night. Demonic, disturbed dead and other creatures utilize this color. It is also a color of Abstraction, fortitude, and dark illuminations. Black can be used in dealing with creatures of shadow. (See the shadow magicks chapter), it may be used to weaken barriers or shielding. It is also a color of draining

Black will dissolve structures with a strong light inherent composition by a process of negation. One can cause an entire room grogginess or sleepiness through flooding a room with black energies. It is also easiest to feed in the dark by the nature of this color as well. Destruction can be achieved through various means (also a property of the black), and although draining someone completely and flooding them with black will result in a deathlike state (coma), their death rarely results from this. The rites of blackness and destruction (Ahriman and Yibb-Tstll) will be discussed in the vampyric magicks chapter. Black can also be used in shadow molding, wrapping, which entails merging your flooded black chakras with the shadows themselves. This is the point where your tentacles act as a hand or net with which you fold, or pull the shadows around you. The more you practice this, the more you will seem to "melt" into shadow as time goes on. An excellent practice for feeding unnoticed this is. Pure darkness also has the added affect of allowing the tentacles further reach. Their pull is also greater and even those who are not "sensitive" will be able to feel them brush up against their skin (in most circumstances), with practice. Green, specifically the green of the dead (pea soup green) is useful in aiding and in creating a cold touch, or in sapping someone with strong will or constitution of their vitality. The cold, along with the ghosts or poltergeists that inhabit or are accompanying it, will also create a chill, or create fear. It is good to learn the ways of summoning the dead or at least to be aware of this energy by going to cemeteries, old burial grounds, crypts and such. This is not to be confused with death energy (discussed next), which is gray to gray green in color. Green is excellent once understood and harnessed for causing sickness, and or imputing diseases. This is a secret formula, which will be gone to in depth, which will be gone into also in the Vampyric magicks chapter. Immersing oneself in a green aura, being shrouded in the aura of the dead, is one method of "invisibility" as most humans cannot see them and so have less inclination to notice you.

Grey is the color of death. Necromancy and the death current are under its auspice. Shrouded in a Pall of death, the death current can wither at a touch and kill with a glance. Let it be known thought, that it does not express the violence or destructive qualities of the black. Therefore read much, and do much with this long underrated art. Learning this magick is essential in allowing the transformation. Knowing the keys to death, one has access to the powers of life, or unlife. To quote Frank Herbert (DUNE) "When one can destroy a thing, one controls a thing."

Mauve. The lovecraftian, qliphothic aegis falls under this color. Attuning oneself to alien intelligences, and their energies builds strong chaos or entropy current. Azothoth in the lovecraftian pantheon is a prime example of this energy current. Qliphothic energies have many and varied uses. The night side of the tree of life is the "springboard" of all existence. Knowledge of this, with practice, will allow for restructuring of realities and or probabilities. Many forms of lycanthrope draw their power from this limitless font. Contact with alien intelligences will allow for greater advancements in technology and technique. Mauve auras or "pockets" are realms of possibility; although it is not my intention to discuss regular techniques of magick, learning what to do with these will array the vampyre with an impressive arsenal. It would behoove the one who wishes to "survive" to do so.

Blue. Blue is the color of the blue- black flame, the color of the flame of energy tending to change. It is also the Color of the Black phoenix. The blue phoenix is a symbol of Vampyric resurrection through strengthening and fortifying of the will. Blue flames were traditionally associated with the undead or any "unholy" power that was nearby. It is also the color of the cold flame, the flame that burns through the severity of its coldness. The blue flame will be discussed more in the chapters dealing with wintry themes.

Chapter 9: The Maw of Devouring

As feeding progresses, approximately one to two years after the eighth or ninth tentacle has completely formed, a newfound hunger will occur. It will be insatiable, even more so than previously. The vampyre will feed without limit, and may feel extreme tension. At this time as well, a feeling of growing nausea (that is the best I can describe it. Maybe pressure might also be a good word) will consume him/her. This is the forming of the Maw. The Maw may appear in many forms. But when it does appear, it will be between the tentacles centered there. It becomes an essence devourer, and a regulator, oftentimes I find that it feels as if it has its own pulse; while it makes my body when feeding, conform to. This is not total or controlling, but rather the result of natural predation (see illustration #10). The maw appears as white when inert, and is rather like a pair of knuckled hands resting together comfortably, inside the plexus (see illustration#11). When active it becomes a dark crimson red, suffused with the energy, which flows through the tentacles when feeding. It also acts as an aid to the "suction" one can manifest when one is feeding--a very useful appendage indeed.

Chapter 10: On Blood

It is NOT recommended that you actively consume blood before this. Doing so will distract from your awareness, ability to interact with the subtle energies. Imbibing blood is a preliminary to all astral and physical feedings. Blood acts as a solidifier, making ones powers and "appendages" more complete. Blood is pure prana and protein, pure nourishment. It is best to obtain blood from a willing donor. Drink deeply at first, you may become nauseas, persist, this will pass. The electric charge in the blood of the strong is amazing. Blood is good for rites, rituals, and a whole host of things. A grove of donors is always desirable, especially when copious quanta are required for a specific process. Blood is good for consecrations, and is most sacred of substances to those on the path of Hirudo. The menses, or menstrual blood is good during certain phases of the moon for lycanthropic states of being. "The blood is the life" or so it is said, being a key to the final transformation. Imbibing and understanding of the properties of blood are essential. Study, drink, and grow strong! Techniques of blood drinking are numerous, the lancet technique is most painless to your donor, and a general knowledge of phlebotomy is helpful as well.

Chapter 11: on the suitability of prey

Hungering, the vampyre may, in his various travels, ponder over whom to feed upon. When it is auspicious to and what qualities to look for? What makes one "victim" better than the others? What makes for the most nourishing "meal"?

The answer lies with essence. Human forms though many and varied have a core "essence." It is this essence, which is the prime creator of the emotional, and auric vibration that humans put off. Certain factors inhibit this essence from flowing freely; others enhance or even magnify it. Obesity, disease or emotional death, turmoil or stagnation causes a hampering of this essence. These states block, or internalize this essence, taking away from its pervasive qualities. How the "victim" views themselves, or how you view them will also affect their suitability. It is my experience that healthy, beautiful (to your liking) people, are the most full and most easily fed upon, for their essence. This is the case because in such individuals, the essence is rarified, that is to say, it is purified continually, in individuals possessing these qualities. Shielding and or psychic awareness also is to be accounted for. Those humans that are thoroughly "shielded", with whatever technique, seem immune to all but the most violent or forceful intrusions. Mystics, priests and or anyone else who expend a tremendous amount of "energy"(prana) are also suitable when they are not aware of your presence. Please be

aware, that this is the most dangerous prey, as their prana can be directed. This direction if you are caught, will most likely be you! So be careful and feed with great discrimination.

Feeding of this kind is best done at night, in darkness. It is in darkness that the world is less concrete, and whirling with it, the vampyre may both see and obtain better feeding. Moon phases also affect the minds of those one is feeding upon. The full moon has a tremendous impact on the minds of men, this blood thirst can be an aid, as during this phase, blood taken, or essence drank will be infused with special properties. Feeding upon "lunatics" as it were will reveal to the vampyre who is disciplined, many secrets.

Chapter 12: On protection

The path of Hirudo is festooned with dangers, both physical and psychological. There are many varied texts that entail basic protection for oneself, as well as many schools physical self-defense. What I posit here, are some techniques I myself have discovered, that are particularly effective when dealing with psychic and or spiritual attack.

The first technique may come naturally to all those on the path of Hirudo. I found that it arose in between the maw/tentacle phase of things. In this case plates of blue "glass" arise like car windows on whatever side his/her attacker is coming from. To be able to "see" the attacker's energy, which is allied against you, is also beneficial, as this allows you to raise or lower your shielding to the proper level. Simply raise your "glass" to the attack and it is deflected, the color is a deep blue navy. It is transparent. Next, the tentacles can be used, by reversing polarity, to "send" with proper timing and practice. One can either drain the attacker's energy or "sending" or can cut it away with energy from the tentacles tip. Effectively "shredding" the oncoming attack.

Last, is the “chameleon” technique. This technique requires extensive knowledge of various energy “currents”. The technique employs the process of negation through similarity. The practitioner having knowledge of the current being “sent” matches that energy pattern, so that, when the energy “hits” it does no damage, or) preferred) it is simply absorbed into the recipient. When I do this I think of a sticky sponge of fluctuating colors, when an attack is sent my “pores” open and I match my energy to that which is assailing me. This I “receive” what was “sent” though not as the caster intended.

Chapter 13: On Shapeshifting

(Authors note: This chapter can be used in conjunction or separately for the Vampiric chapters entitled the Rites Of Lycanthropy and Werewolves. Notice the similarities between the technique herein described and the certain forms of invocation ~Oizus)

Vampires in mythology have traditionally been able to change forms. Wolf, bat, mist, these are all forms the vampire is supposed to take. There are even hints that werewolves, victims of lycanthrope, are even offshoots of vampyrism. There are many forms and formulas to achieve these states. These will be discussed in greater detail in the Vampyrism magicks section. From atavistic resurgence to shamanism, the methods are many and varied. Some involve the taking of strange drugs and wearing the skin of the desired creature. (See rites of L and W)

Herein is discussed a basic technique of assuming a desired form. Not as formalized or as intense as a rite/and or ritual, it will nevertheless create the desired effect for the vampyre. The first step in assuming the form of an animal or werecreature is to feed as much as possible for a period of up to, but not to exceed three days. If feeding constantly is not an option, intensive feeding culminating in a very deep penetrative feed at the end of one month will also produce results. Overfeeding is not possible in this practice, as all energies absorbed will be used to force metamorphosis.

After the required time period has elapsed, having chosen the form one is taking beforehand, the vampyre begins suffusing the aura with non-changed raw energy (rather like holding onto a large handful of sand and slowly letting it seep out of your fingers) Slowly the image or form is strongly visualized and projected over this energy, gradually assuming the desired form. The practitioner should be relaxed at first but gradually increase concentration on this form until it becomes a searing sensation within oneself. A strange buzzing in the back of the skull base may occur. A feeling of looking or falling backwards as the transition takes place is also common. This will increase as latent atavisms are awakened. The pitch becomes frenzy, and the vampyre may or may not experience a temporary lapse of consciousness. This lapse allows the deeper parts of the psyche to re-assert/assemble themselves. The degree of transformation and its uses depends on the will of the vampyre, and the effort put into the transformation. Donning the skins or obsessing over the said creature will certainly enhance and allow for a more complete transformation.

Astral projections in animal form, feeding on blood in real physical reality from this form may be attempted, although I personally have not attempted the latter. This is also an excellent phase for striking at foes, as in this state predatory, fierce aspects of the self are projected and gnosis is high, any strikes at an enemies (astral or otherwise) will be raw and savage, usually resulting in said foes destruction or injury.

*A word of warning: Animal states or transformations stayed in for long (months at a time) will slowly erode regular consciousness. It is recommended that the vampyre practice with care and discipline this more potent of states.

Chapter 14: Of Vampyrism Currents and the Nature of Cold

Prana flows through the astral body permeating the chakras. They are the regulators of the flux and influx of energy. As has been found by science, these fluxes translate in the body, as electrical impulses. Manipulation of the "electric" currents in the body, the reversing of polarities, or calling upon energy from "outside" is the parlance of channeling. I find channeling like being plugged into sockets with different voltage, although many times it may contain much more than the "current" itself. Touch should

be, in my opinion, a last resort type transaction for the budding vampyre. This is for obvious reasons. Still, vampyric currents may be channeled. Currents transmitted through touch can be very powerful. A circle of fledgling vampyres or vampyric adepts channeling these currents can "tune" an entire room. Channeling comes from behind. It is a reaching inside. There, the vampyre on the path of Hirudo may find the heart of vampyric current, in innerspace, icy cold to reception. Vampyric currents are cold in nature, as life is a heat and warmth, so vampyric currents are cold and death. When the vampyre chooses to work with these currents, it is best to begin with the hands. Depending on the handedness of the vampyre, they should first focus the opposite hand becoming cold. A pulling in through this hand should begin to draw about it a "cold air. The air should become around the hand (I've actually chilled beverages in this manner). Pain may result if the current is not allowed to traverse the body. The body seems to be "burning" from the cold of the current. Disorientation or queasiness may occur initially. As the body adjusts, the vampyre may be able to draw in with both hands, drawing energy through the body pull it to the plexus or sending it to whatever form they desire (see illustration). Through channeling in a consistent basis the air of cold (detailed more in the Snow Queen. Winter Goddess chapter) which will create a vampyric field around the vampyre and cause chills to those around them. The air of cold, if properly used can cause plant life to wither, and more animate life, irrational fear.

Which brings us to why, why does cold have such an affect? We know that cold kills, why does vampyric current have those properties as well? Cold is the nature of death. Snow, its silent white death, epitomizes this. In oriental terms, yin is cold, and yang is warm or hot. Let us say that it is this "Yin" this dark side of cold, which is attached to vampyric currents, which causes these affects. It is an anti-life current causing weakness and parallisis. Cold stops motion, though it may move at will. It burns through desiccation, drying out, in the manner of the desert. Vampyric currents hold these properties. It is their essence to be utilized by the dead, or in our case the undead. Cold is detachment, emotionless; it is also pure, precise and rigid. Knowing the nature of cold, the vampyre may utilize its properties to enhance their nature. It is precisely because of this, that vampires have been traditionally associated with winter. Winter being the time when vampires are strongest. Use this, as you will, learning well your book of techniques, combining, and utilizing them all. Hand drains, and freezing with the tentacles are all possible, if one but has the imagination to apply them. Mastery of book one is essential before going into the Vampyric magicks section. The ingraining of the techniques of Hirudo, to the point of instinct is required. This is so that, when doing the "magick" the freedom of utilizing the techniques in ritual, will not become a cumbersome task, but may be a way of ease, akin to waving one's hand.

Book 2: Vampyric Magicks

This book will be devoted to those more esoteric disciplines. It is both to enhance what is already known, and to explore different aspects and realms as well. Through ritual, the student of Hirudo will be able to access other spheres of existence and draw on powers that they would not normally be able to. For those of you who are only looking for technique, Chapter one through fourteen will suffice. These will provide a guide to feed, survive and sustain. Yet, for some these will not be enough. For some, the core of their hunger will rage uncontrollably. For these and those who wish to come to the final transformation, stronger forces are needed. Blood must be spilt. Things must be done. This is the way. You must be more than that which you are. Your hunger will become more than a need, but the source of your power... Your tentacles your new fingers, you maw your new mind.

Chapter 1: Vampyric Avatars/Gods/Legendry, And How To Invoke Those things

What would it be like to be a god? To be a vampyre of yore? To be an icon like Bela Lugosi? How would it affect you? What if you could be these things, or better, channel them? Their thoughts as your thoughts, their powers, your powers?

Invocation is a type of "acting", much like possession in Voodoo; the "horse" draws down the Loa for a "ride". In this sense through rites, the vampyre becomes a sacrifice and a vessel for the forces they are pulling down. This technique is useful when the vampyre wants to amplify a certain type of energy or concept. Archetypes, racial consciousness these all are the wellspring for their manifestation. Various types of "Vampires" have different states, which the practitioner can draw upon like an index. Thus invocation can also be an exploration of latent potentials and unexplored boundaries.

Below is given several examples of invocation. The formulas given may seem

vague at first. This is necessary to facilitate the will of the vampyre in choosing. I will list one such invocation below, so that the Vampyre might utilize this initially, and getting the "feel for it" apply this as a formula to others listed.

First, I will list the types of Vampyres. Gods or otherwise will be listed. These are not necessarily in alphabetical order. (Note: where there are no special attributes given to the type of vampyre listed the country of origin is given. It is hoped that by doing so the vampyre may be able to reach in the essence of the culture of which it is based to draw upon for workings.)

Alp: German Vampyre like spirit linked with Incubus/ Succubus. Torments dreams, causes sexual ecstasy and then terror. Forms werewolf or demonic man-bat-wolf manifestation.

Nachzehrer: German Associated with Necromancy, coffin said to be filled with blood and soil of its grave/homeland.

Neuntoter German (nine-killer)
Carrier of plagues, usually seen during grim and sever epidemics.
(Useful for causing harm to one's enemies I'm sure)

NachTToter: German (night killer) Predator within the casual realm (physical).

AsanBosam: African--normal vampire, but has hooks instead of feet.

Baital: Indian (India)--Half Man, Half Bat. Small, one and one half meters long.

Baobhan Sith (Buh Van She): Scottish--Beautiful young woman who dances with men until they are exhausted and then feeds upon them

Ch' Iang Shih: Chinese--appears as livid and has poisonous breath in addition to drinking blood. Immaterial form sphere of light, (will-o-wisp)(flashing white purple mauve).

Lamia: Roman/Greek--exclusively female half human/half animal, most often snake, sometime the lower half was a cat. Ate the flesh and drank the blood of its victims.

Rakshasa: Indian--vampire and magician, human with animal features in human form, or animal with human features in animal form (mostly tigers). Ate the flesh and drank the blood of its victims.

Strigoiul: Romania--like original vampyre but attacks in flocks (useful for summoning vampyric spirits/ servitors or allies to you).

Succubus: European--Demon or Demoness (male is an Incubus) operates through a process of sexual exhaustion. They feed off sexual energy (Cacodemonic copulations good for working with vampyre familiars/vampyre spirits).

Upierdzi: Poland/Russia--stinger under tongue instead of fang. Only can be killed by burning. When burnt body will burst giving rise to all sort of vermin. If any such animal escapes the vampire can reform and seek revenge. (Useful for when an enemy is assaulting you and you are defeated)

Algul: Arabic--horse leech or blood sucking jinn (Djinn) (Vampyric servitor, vampyric demon?). Ghoul is derived from this term.

Asanbosam: Ghana--human like, with iron teeth and hook-like appendages (useful for breaking through shielding/barriers).

Chang Kuei: China--Vampire very similar to accounts of European vampires.

Eretica: Russian--heretics/held sabbats in ravines. "Evil eye" caused slow withering death (useful for cursing/harming enemy within visual range).

Ekimmu: Babylonian--wanders the earth (Useful for astral travel or projecting ones consciousness a great distance).

Japa cacas: Brazil--Snake that feeds off breast of nursing mother

Kukudhi: Albanian--name for final stage in the development of the vampire. Vampire is able to live at home during the day; it no longer is required to return to the grave, and is able to travel beyond its previous confines (Useful for final transformation/reformation especially states of mind.)

Lang Suir: Long Nails, green robes/ long black hair, which conceals hole in back of neck with which she drinks the blood of children. Still born child from this process called panama.

Mara: Crushes victims. Comes in the form of a beautiful woman/ hideous hag. Suffocates, torments in dreams. (Useful for harming enemies while they sleep- or killing them)

Moroii: "Living Vampyres" Balding male/ Red faced female.

Mvart/nachzehrer: Turns into pig (boar) can bring death by causing its shadow to fall upon someone. (Shadow Magicks discussed in the chapter of that name) Aids in the effectiveness and fluidity of Shadow Magicks.

Nosferatu: Romanian

Strigoii: Romanian--Dead Version of Moroii. Strigoii will consult with Moroii who join their ranks upon death.

Swawmx: (Vampyric Deity)

Upyr: Russia

Ubour: Bulgaria

Dearg Due: Ireland

Ekiminu: Assyrian

Kahlakano: Crete

Krvoopijac: Bulgaria

Vlokoslak: Serbian--Appear as people with white clothes who assume the shape of horses and sheep.

Bibi: Gypsy

Hannya: Japan

Impundulu: Africa--familiar/lover/assassin good to call on when creating vampyric homunculi, has terrible hunger, will turn on creator if not fed.

Kazlak: Dalmatia

Lampir: Bosnia

Lidere Nadaly: Hungarian

Ubour: Bulgaria

Vamphyri or wamphyri: Romanian/Wallachian

Vrykolakas: Greek/Macedonian--werewolf that upon death resurrects as a vampire.

Mormo: Blood thirsty ghoulish aspect of Hecate. (More on Mormo in the rites chapter of that name)

The list that follows is random names of types of vampire. No language of origin was given for these although they are easily researched. (Ex. Radu is a Romanian Prince)

Brusya

Civatateo

Epusas

Estre

Kasha

Radu
Mircea
Thibor
Faethor
Lobishumen
Loogarou
Muron
Nelapsi
Pacu Pati
Penangglan
Polong
Stirges
Varacolaci
Vereii
Sekhmet(see rites chapter)
Akasha
Abiatha
Pledicress
Keui-jin
The snow maiden
Elisabeth Bathory
Xastur
Vlad Tepesh
Dracula
Akhkharu
Adimiron

Ok, so we have the Gods, monsters and Demons that drink blood. What can be done with them? There are several methods. The first I will call association (see Crowley's Liber Astarte). Let's say we wanted to do an invocation to Dracula.

What is associated with this being? Capes, fangs, hypnotizing eyes, strange accents, bats, lust, pride, blood, fear, and desire.

So now that we have these attributes we can begin assembling a formula. First I begin acquiring the raiment of Dracula. I buy a cape, fangs, black clothes (or ones of an old world aristocratic flavor), I learn how to speak with a Hungarian accent (affected). Then I learn how to put in my fangs, make sure I can speak with them in. I learn how to do this well and think of how they feel when they are and are not in. This so I can utilize the feeling during the invocation. I practice dramatic gestures, practice strange movements and deliberate focusing of the eyes. This all takes me maybe a week, maybe two. All this time I do nothing else magically. I focus entirely on this Being. I read Dracula and quote verses from the book to myself. I watch movies of the same name, or about the same character. I read history about Vlad Tepesh, and try to put myself into his (its) position.

Once I have a dream or some kind of phenomenon from this process I know that I am able to continue. This stigma is proof of my success thus far. Then I make a mantra out of the name Dracula.

Dra-cu-la
Rd-ac-ul-a
Crd-ua-cul-a
Rc-dc-l

I continue this until it becomes nonsense, and mediate on the nature of this being. After doing this several times I reach a state of gnosis. I want to contain this energy for my invocation so I make a talisman

I elect to this using A.O.S. sigil method and another.

|DRACULA|
|RACULAL|
|ACULALU|
|CULALUC|
|ULALUCA|
|LALUCAR|
|ALUCARD|

*Note: the variations of Dracula listed in this can also be used for mantras.

Dracula becomes Dracul
and I sigilize it thus:

(insert graphic here)

Then I place this on the Talisman Thus:

(insert graphic here) I then do this again, making the letter red on a black background (blood and the color of the night). I add a few drops of my blood to the talisman and let it dry for a night. The following night (I kept the talismans in complete darkness, I made it of poster board and markers, or paints), I pull out the talisman. I reach the gnosis again and focus on the talisman repeating phrases like "what devil or witch was ever so great as Attila, whose blood flows in these veins?!" The mantra creates a strange rhythm of sight and sound. Once I lose myself, I place the talisman back. It is now charged. I may now begin the Invocation the following night (note: This is excessive for the Invocation only--but I prefer a supreme focus- Oizus)

The next night I put out nine black candles, I burn dragon's blood (the order of the Dragon) and put on Bram Stokers Dracula Sound track (or some other music that I think would aid me in my working)(I have written the Invocation before now, and have committed it to memory).

I don the cape, fangs and costume of Dracula, and I put on the talisman. I light the candles and wait for the stillness.

I think about what I am doing with this Invocation. Let us say, I am going to call on Dracula to give me power, or to give me his power to know and to feel him, to receive what gift he may bestow upon me. Perhaps I do this invocation prior to another vampyric

rite to bolster my effects. Anything like this is plausible. So saying I do as
aforementioned, I light the incense douse the lights (if there are any) and begin the music.

Then in a loud commanding voice, with my mind focused completely I speak the
Invocation.

Invocation Of Dracula

" In the town of Wallachia, it was I, I!!!!
I who defended Christendom!!!
I who defied the laws and the people!!!
I who rose up and slew the Turks!!!
I, I, III!!!
In the Darkness of the Night, My soul groweth,
The howling of the wolf thrills me,
as I fly as a bat,
Drinking blood! Blood!
The Blood is the Life! The Blood is the life!!!
What devil or witch was ever so great as Attila whose blood flows through these veins!!!
These veins, that have drunk deep of the centuries
When blood was not so precious a thing!!!
When Blood flowed freely!!
As I impaled the infidel Turks
outside my castle
As I feasted on their flesh!
As I rode them down!
And tortured them!!!
As I became a raging beast!!
As I became the wolf to devour them!!!
The bat to spy on them!
and to torment their dreams!!
I, I, III!!!! It was
Who saved Romania!!!
I, I, II!!! It is
Who is the Vampire!!
The blood is the life!!! The blood is the life!!
(The caster may, if he/she wishes imbibe blood at this point or not depending on their
desire)

A bell or gong is rung. The candles are extinguished.

This rite should be effective in releasing latent powers in the mind; coupled with
adequate preparation the results should be- spectacular. Full possession, hallucinatory
experience, manifestation or materialization of some kind will occur. All these are signs
of your success.

In this way and in ways of like manner, the vampyre may gain access to other paths or interest.

Here is another method.

I call this one "Assumption"

This requires only that they vampyre be able to call the mind to a state of gnosis at will. It also requires that they also be able to visualize strongly, and at length.

This method is good for instantaneous results. Although they are not quite as spectacular as those from the Association method, they are nevertheless just as effective.

The method is simply this (this is best done while in motion). Visualize strongly the archetype/God you are using, pull it forward from behind your eyes (mentally) now immerse yourself in this consciousness, using it to affect all around you. You should feel "like" the entity, and think like them. Without inhibitions do as your (its) nature wills. The effect lasts anywhere from five to ten minutes or longer, depending on how long you can "hold" it in your mind. (You should be fairly good at visualizations at this point.).

The last method I will leave you I will call shifting.

Start by swelling the plexus. Dowse the aura in shadow, and then wreath the tentacles above your head like a caul or hood. Shift the energies from "pull" to "push". Thus creating an air of transient energies about you. Then take the breath and exhale the name of the entity you desire to become, forcefully. The entity in question should be attached mentally to the word. Done effectively the coruscating energies will assume the shape of the entity. This utilizes the "mimicry" effect heavily but may be used in lieu of either technique. It is based also on shadow energies, which make manifestation of these possible.

Chapter 2: Shadow Magicks

Mare Tenebraum. The Sea of Shadows. A continually shifting miasma of unformed

shapes. This is what we will draw from here. This is what will emerge from and, what we will slip back into. On the path of Hirudo shadow substance emerges during the first transformation. Yet, up to this point, we have not worked exclusively with it. Rather, it has been a conduit for us to work through, or a palette to paint on. The realm of shadows is something you must know well vampyre. It is the key to your survival, and the ease with which you attain your desires. Shadows may be used for many things. There is no primary focus for them, for their uses are myriad. I will present their uses, practical and ritual application forthwith. The first part of Shadow Magicks I will call "the dwelling". This is where the vampyre learns to immerse themselves in darkness. A good point to start this exercise with is a large mirror. The vampyre looks at him/herself in a faint light in the mirror, watching until his image fades away. The coalescence of shadows interferes with his vision and then his awareness changes. This exercise is done once per night for two weeks. After a time this darkness that the Vampyre sees will seem to emerge from him/her. At this time, he/she must inhale as if to begin a drain, sucking in shadow. Then exhaling, they must exhale the shadow around them, feeling it for the living substance it is. With the tentacles, or the mind, the vampyre begins to control this field by exerting (the shadows) the will. The shadows should move, as the vampyre desires. Remember that your eyes are not "key" here; rather, it is the feeling that is important. Do not focus directly on the shadows directly around you, rather focus inside or elsewhere, being aware of the changes you are creating. Practice pulling the shadows to you, and pushing them away from you. Practice pushing them around you, and flinging them about. Practice these daily, once you are able to "see" the effects you are having on the shadows. At this point the mirror is no longer necessary, and I recommend testing yourself and your skills. Go into a dark corner, fold the shadows about you, and have a friend or someone you trust try to find you (you don't have to wear black). If you are successful they should not be able to find you initially. As this "cloaking" ability increases the shadows you cast will be the recipient or viewers mind! I call this "inking" after the methods of squids. After practicing this effect can be duplicated without shadows. This is because the shadow substance is inside the Vampyre.

Shadows are inhabited by various denizens. In "Dwelling" therein the vampyre will notice colors or shapes that constantly whirl or twist approaching him/her curious to know who is their abode. The pea soup green ones are souls of the dead. They are cold and twist about looking for release, bringing the cold with them. Then there are purplish or mauve things colder and more radiant, they flit about. Immersing yourselves with these beings and absorbing, or mimicking creates the ability to *cast shadows*. Casting Shadows is the ability to cast the shadow self from the body. A profound stillness is essential to doing this. Sometimes it seems like an Out Of Body Experience, other times it seems as if that part of you is a hand or a limb of some kind.

The accompanying visualization will aid you in your first attempt.

Begin by "Dwelling". Now "Ink" around yourself. Increase the depth of your breathing, feel the shadows grow inside you. Feel the darkness embrace you, a pulsing blackness, hear its heart beating. The Darkness is a liquid, it coalesces over your body a slime-like material intangible yet fluid. Immerse your "mind" in the fluid, away from your

body. Feel your consciousness seeping into your new "vessel". Darkness is plain to you, you can see without light, and you grasp the reigns of infinity. You can be anywhere you wish just "go" there. To move visualize the liquid you have become vibrating. Faster, and faster it vibrates until you hear a faint buzzing. The buzzing makes the shadows shift, move forward with your mind, there will be a flash behind you mind as your move. You will go forward you can walk through walls. There is no distance. Only the limits of your mind and will. Go outside yourself hear the buzz-pop of your transporting self. Feel the cold wind surrounding you and the feeling of being vaporous. Move languidly as you go, see the trail of black you leave behind you. Begin to be aware of your vampyre nature. See Red mixing with your shadow. Go to a living thing. Touch it. The life force of the thing ebbs and flows into you, brilliant blue white into you dark black-purple. See how the light dims and fades. Follow the slime back to your body, fall backwards into yourself and awake.

Once this has been done with success, at least five times, the vampyre can them consciously send his shadow self elsewhere by shifting his mind.

The light banishing ritual is of critical use to enhance this shadow self. It is the foundation of these magicks, and further magicks to come.

Darkness Invocation/ Light Banishing Ritual.

By Oizus

(A note on this ritual. Nine is the symbol of the self's quest of perfection. The result of the quest is self-deification or apotheosis. As we all strive towards divinity, this is an excellent foundation. Through Aiq Bakar reduction I have accorded all stanzas with a value of nine. Nine stanzas equaling nine equals eighty-one, which also equals nine. Since all stanzas add up to nine they are interchangeable. Use as you will. Use of the Enneagram in this matter is most efficacious. Projection in a circle is recommended initially, with the shape becoming more spherical or personalized to protect the magician. In the end, each ritual will end up reflecting the divinity lurking in each individual. Practice much and often

The stanzas: In Enochian and English

1. A Yolki Ors Vniglag
I bring forth darkness to descend

 2. Insi Affa Mi Olprt
Tread upon (the) empty power of the light

 3. Zamran Noko Dosig Ethamza Nonkp
Appear servant (of) night (and) cover (this) place

 4. Drix Oxi Lonshi Unkhi Efafafe Ripir
Bring down (your) mighty power (to) confound the vessels of Nothing (Nowhere)

 5. Zamran Adphaht Kiaofi In Ax Ors
Appear unspeakable terror (of the) void (in the) name of Darkness

 6. Odo Tabges Sa Affa Zizop Iolkam Zin
Open (a) cave within (the) empty vessels to bring forth waters;

 7. Knila Tafa Monons Ror
Blood to poison the heart of the sun.

 8. Za Londoh Ors Tol Glo Em
Within the Kingdom of Darkness all things are nine.

 9. Torzu! Torzu! Kiaoft Mikalzo!
Rise up! Rise up! (In your) terrible might!
- Zir Babalon Hoath Kikle Dosig!
I am (a) wicked devotee (of the) mysteries of Night!

Such are the words.
Primary enactment should take place in total darkness.
Once known and solidified, this ritual should cast shadows if not causing outright darkness in the proper hands.
Enjoy!
Oizus.

Another use for this shadow stuff and shadow magicks, is in dreams. When the practitioner dreams after mastering these techniques they may go to a sleeping "victim" and cause nightmares by injecting fear via the tentacles and siphoning of the resulting life

force. The vampyre may also open a "shadow gate" in his her dreams, which when properly utilized will allow for the vampyre to enter into the dream of the sleeper... At this point the vampyre may assume any form he/she wishes to do and drink what he/she will. The only limits of the forms one can assume are the limits of the vampyre and the "victims" imagination.

Shadow Servants. (Filgs)

After mastering the first part of this chapter, the vampyre may wish to create servitors. I do this by "budding" much like an Amoeba. *After assuming the shadow form strongly, perform the light banishing ritual, then flood your ritual space with shadow fluid. From your shadow self create a limited awareness "extension" something with a link to "you" but under your command. Once you have formed it well, violently suck in all excess shadow. As the "wraith/filg" approaches push back with your will and command it/you to stop. It will, then, send it "out" to a shadowy place you know, in the back of your mind. You will probably feel a tingling sensation then a quick cold flash when your servant has found a place to rest. (Note: the servants can travel with the vampyre in dreams).* I do not recommend making more than three at one time. As to me this is taxing on the vampyre's awareness. It results in a period of suffusion (suffocating immersion) that drains the vampyre of his shadow powers temporarily.

Chapter 3: Vampyric rites and rituals

The Rite of the Bat

Of all things vampyric, there is nothing more associated with them, than the bat, a creature of the night whose nocturnal flight often ends in the consumption of blood. The form of the bat was one of the forms that traditional vampires were purported to be able to assume. Through this atavism vampyric currents and awareness are enhanced. Seeing with sound into the dark, the wild smells of the world, the taste of dark things.

Let the vampyre then know that he/she may attain insight into various situations by attain the form of the bat, in dreams, or out of body. To hear with ears beyond the ken of men, to smell the blood of the living, to fly through the night, unhindered, this is the way

The second method consists of lucid dreaming ritual.

The Rite Of Vermin

Many things are associated with the vampyre. Foulness, filthiness, unholiness, uncleanness and loathing are all words used for a normal human perspective of the undead. Indeed the Vermin that are said to accompany the vampyre are purported to cause plagues, blights, pestilence and other afflictions. The typical animals are maggots, rats, worms, and flies. Some suggestive ones are ticks and mosquitoes. Calling upon this primal fear, this deep atavistic horror. We may utilize this energy to cause motion, as with all things the depths of the effects depend on the length and sincerity with which the rite is imbued. The purpose of this rite is to Plague an enemy. Through fear, and the vacuum created thereby, the vampyre projects a nightmare dweomer to afflict the object he desires. It is not necessary but beneficial to the caster if he/she has prior to the working, established an etheric link with the target and cause and initial jolt of fear. When achieving the said link. This created a hole into which the dweomer can be projected. As to the method of the initial jolt, this is left to the vampyre's discretion. The vampyre draws to them that which they would plague the enemy with. They take these substances and let them process or be soaked in darkness or blood for three days. The vampyre then adorns themselves in a manner similar to that of the vermin they wish to utilize. For example, in the case of maggots, I would let meat rot, and flies crawl into it, then when the maggots were writhing; I might don a white robe or brownish-white robe. Perhaps I don a mask of white with latex pasted as maggots covering my eyes and mouth (to mimic the sightless lurching of the maggots). If I am brave, I put my bare feet amidst the maggots to feel them wriggling. If I am overcome with revulsion, all the better to reach an altered state of consciousness.

The ritual chamber is adorned (in this instance) with pictures of flies, grubs, and perhaps the sounds of flies or slippery sounds are playing. No incense is burned, the stench of rot and decay being enough.

I thrust my tentacles about me and feel the writhing, lurching life forces crawl into me. I see them devouring my flesh, my mind and soul. As they do I become infested with them. Like them, one of them yet, I am in control,

My tentacles are now maggots, the maw, maggots. My aura writhes, as I look at the image of my target (in my mind's eye). I lose myself and fling myself forward through the link, it being a hole through which I writhe.

I am a hungry maggot and my intended rotting meat. My long maggots flare into them, into their mind, into their spine, my maw devours their will, filling it with rot. As their terror crescendos I feel my maggots writhe and twist, devouring and infesting all they see.

If I can, in this state I speak. The force of my will, all the wills around and inside me, only to devour and consume.

TG! IMA!
(Sounds Backwards) Yet Amog Siit
Hool Ka! Hool Ka!
Yég Tyr Wofal Zegnir!
Leg Mirt Zog Rirs Zelchiick!
Ples Diigg Diigg Degeara!
Fliis Gil Din Wizir!
Ooblich Niit Sza!

The Force of my will projected fully at the target. The breach is crossed when the pitch hits its peak. I feel it "snap" into place and withdraw. I eject the maggots from me in all realms. I de-robe and cleanse the room.

The rite is ended.

For rats much of the rite is the same, save that the space must be smaller, the rats should be tame, or pet store rats, or if you are bold, industrial steel toed boots should be worn (so as not to be bitten), and this rite may be performed in the darkest depths of the sewer. The vampyre bites off chunks of the target (envisions doing this), savoring each morsel. They become a squeaky, sniffing mass of biting rats. The initial phrase becomes (in the spoken words) RI T'ma!

(Mantric spell method) Perhaps the mask is of a giant rat? Or perhaps the vampyre projects his face into the shape of a rat. Depending on the Vampyre, these methods may not be necessary. It is up to the individual vampyre to pick and choose his /her methods. Resonance is always a good key. To do things that agree with your nature, or if you like, strongly oppose it will lead to liberation of the mind. The results of this rite would be

devastation to the target. If not hysterical or insane from this rite, the targets life force will be diminished strongly, death resulting from indeterminate causes in a matter of months. Whereas the vampyre should feel clean, cool, and calm. A feeling of satiety should be the result of this rite (not perhaps initially, but soon thereafter)

C. The Ritual of the Lamprey

There are times when the vampyre may need more than is available to his/her through usual means. Or, alternatively, there may be many sources from which they may pull. It may be that they wish to draw tremendous energy to themselves quickly. Such is the point of the Rite of The Lamprey. Through intense concentration and awareness, the vampyre may create a vampyric field, which stretches forth to draw energy to them. This is done with the core of the Hirudo form, the Lamprey. The Lamprey is the devourer with its concentric layers of teeth and hideous maw, which marks it well as an atavism of our path. The lamprey burrows its head into the body of the host, pulling flesh into its maw, sucking blood. It has a most voracious appetite. This ritual is to be used in vampyric ritual space only. The heightened energies and intensity of concentration require cannot be maintained outside of such a space. Thus the rite of Lamprey rain is set forth afterwards, for when conditions are not ideal.

For this ritual, if possible, a flashing red or black light is used. If this is not possible, the Vampyre may simulate this by blinking rapidly during certain phases of the work (the term "flashing" will denote such instances). The ritual chamber is adorned with formless black drapes. To this is added the smell of dragon's blood and jasmine. An altar of some kind holds the Dagger of Dis or Nothing (if the vampyre is using his finger). The Flashing light is either suspended or put in a low corner, easily accessible to the vampyre. The vampyre begins by a normal clearing of the space. {Using the ritual of the Hexagram or of the Supreme Invocation of the Pentagram as used by the Golden Dawn or the banishment that follows.}

A rite to cleanse the space

Clap your hands together twice
then say:

Out!! Out!!! Out!!!!
all things not of my will
all things against my desire!!!!

Stamps Foot Twice

Again I make you depart
Again I send you away
All Fetters and chains that would mar me, all hidden creatures that bind me!!!!

(raising now to loud echo) (ear ringing pitch)

Out!!!! Out!!!! Out!!!!

*Note: this may be used to banish in lieu of more formal ritual although the ritual may cleanse deeper if the vampyre so wills it.) The vampyre then claps three times, then once

The Darkness Invocation is then performed. The Enneagrams are held strongly in the mind.

The vampyre then stamps his/her foot and exhales in a hiss then says:

Beyond, all Life Grows,
Verdant, Green and Vital,
Beyond, such ecstasy calls me,
To drink deep of the pulse of life,
To feed strong from the core of life,
To devour the heart of life,
I open my maw and devour,
I focus my will and consume.

(Romanian)

Dincolo de plăcerile vieții
Tinerețea, Maturitatea și Esența
Dincolo de toate, o supra putere
Mă cheamă
Să beau adânc din pulsul vieții,
Să mă hrănesc adânc din
Esența vieții,
Să devorez inima vieții
Îmi deschid fălcile și devorez
Îmi concentrez dorința
Și consum

The vampyre then shrieks sharply
(Think Fingernails on chalkboards)

Using his/her finger or the Dagger Of Dis (discussed later) the vampyre then begins to draw spirals inside the enneagrams. Starting from between the two uppermost points (see illustration). The spiral should be drawn deosil first, with three concentric circles inside themselves. As you are drawing it envision *the spiral cutting the space of the veil*,

blackish purple blood oozes from each cut. Then plunge your finger/dagger into the center* (see note at end of this chapter).

(Romanian)

Setea mea vine
Din interiorul meu,
Pe razele îsetale ale nopții
Cutre murîndu-se în anticipare
Anticipînd plăcerile vieții!!!

(English)

My hunger flows from within me
in hungry rays of night
wriggling in anticipation
anticipating life's delights!!!
Leave your finger/dagger in the puncture.

Envision *the blood congealing around the tip of the instrument*

Then using the opposite foot you stepped forward with, do your plunging gesture in reverse exactly (should be like moving backwards)

Pull the bleeding hole to you, and then reach with your tentacles into it, pulling strongly

Inhale deeply. Do this for every enneagram (9).

The lacerated spiral should then become a vortex whirling into you.

(See illustration)

Inhale strongly with three deep breaths

Envision the area around you

A vast expanse of darkness, yet in that darkness golden fluctuating lights shimmer, pulsing, burning, feel the life-force of these things be they human, animal, or plant. Notice differences in pulse, rhythm, and motion. Lock your mind strongly onto these. Feel writhing things grow inside you maw, hungry they are eager. From the back of your skull they crawl. Rearing backwards they crawl into you (keep holding breath/energy during this}. The mouths pulse with black light, blinking on and off as they open and close themselves.

(flashing)

Then with a tremendous exhale

(IA!!!!)

The vampyre sends the black lampreys forth through the wormhole/vortices towards the life-forces he/she envisioned/sensed.

The vampyre visualizes them tearing into the glowing golden things, devouring the life core of their beings. The lampreys should be red, full of life (blood if you will); once they are sated they will slow. The vampyre will feel tautness as the veil tries to "heal" itself. When this occurs, the vampyre draws with all his/her will the Lampreys back to themselves, pulling through the ruptured membrane.

The lampreys fly into the maw filling it with life energy, filling the chakras at each point as they pass, flooding the body with life, until they reach the back of the skull and crawl back in, the mind is alight with the fire of life...

The vampyre then may use this energy however they wish. After this he/she detaches from the wormholes (if they have not done so already) and pushes with the will, the spiral flat.

Then tracing it backwards (widdershins) the vampyre envision the cut "healing" becoming congealed. They then stomp the foot and make a loud pulsing sound, then clap the hands thrice.

Then putting hands to the side of the head, they leave the ceremony loping backwards.

The rite is ended.

Note: The sign of the enterer may be used to break the membrane, a strong pelvic thrust, or taking hand up above the head and pulling them down swiftly together (as if you had wings) (the sign of Camazotz). See illustration. Thus the sign used to puncture is also that which is used in reverse.

D. The Rite of Lamprey (Rain)

As mentioned previously, this rite is a tie-in with the ritual of the Lamprey, the former entailing intense concentration and visualization. This has no less concentration, but it does not require the formal ritual space. Diligent practice of the Ritual of The Lamprey will lead to a greater understanding of the principles behind thus enabling the vampyre the ability to do this rite with ease. A slight variation may be perceived with regard to the location of the emanations, and the different associations of these. Nevertheless, this rite works on the same principle. Since all space is no space, and any direction is every direction (in infinity), the sources point of origin has little bearing. The purpose of this rite, much like its ritual counterpart is to draw large amounts of energy to the vampyre quickly, from sources the vampyre might find cumbersome. Through steady practice of these in many, varied situations, the vampyre will never go "hungry", and also with greater workings, the vampyre will be able to funnel and focus the life energy in an area to respond to the vampyre at will.

The vampyre need not do this rite in ritual space. He/She may do this on the fly, although a primary enactment in a controlled space is advised. This is so the difficulties and energy shifts are known, and known well.

The vampyre begins inking or exuding shadow substance over the plexus. The vampyre may feed or starve themselves as they desire, to the end that it compliments or energizes the ability to succeed in this working. Gradually the shadow substance is polarized into an intense vampyric field. This is done through a series of breaths three or four should suffice, but more may be used to flood the aura.

After the breathing is done the vampyre shrieks/chatters backwards loudly (obviously away from people!)

Y-hee Yed-e-hee Yed-e-hee Yeh-e-hee Ye Yee Yee Yee Yee Yee Ye!! (3x)

This being done loudly and the inhalations should fully inflate the diaphragm. After the field is felt strongly about them, the vampyre then raises their hands above their heads, thrusting the with them (see illustration)

The vampyre then says

Narg wif siig dis
Yarg ouf ling dis
Dglis sloompek charbdis
No-ooof-all ig Year mig rishnir
Pear-o-woot Hoorgrigknikteer!!!

The vampyre then claps his/her hands thrice tilting the head back slightly exhaling the breath the field. The vampyre should "see" the field become more concentrated. The field should be roiling and twisting at this point. If not, the vampyre begins to push with this will, focusing his/her mind on the pool. In addition, the lamprey crawl from the spine emerging at the back of the head, crawling towards the tailbone. The vampyre feels this "swimming" into the pool above their heads departing when they reach the tailbone. The pool should now become a murky reddish-black--a "bloody miasma" if you will. The vampyre feels the lampreys in the pool, writhing, swimming inside it, aware, hungering. They lurch about filling themselves with the dark currents in the waters. The vampyre then wills the cloud to the area of affect (most often humans) through breathing slowly and willing it to move. They then, once they are sure the cloud has reached critical mass, begins in haling rapidly in bursts then exhaling strongly

Shrieks

Hael-Ke!

Then with a stammering jaw says

AeeA! AeeA! AeeeA!

Then speaking in a voice like thunder says

Peoow Wiig Degnir
Tearwishtiigt!!

Then claps hands once loudly

Extends right hand towards the target with index, ring, and last fingers extended fully. The middle finger should be pulled back slightly, and the thumb should be pointed down.

The Lamprey then fall on the target like rain (or they are least visualized this way) burrowing through flesh, bone, and sinew. As they dig their color changes to the familiar red of things sated. Once this occurs the vampyre begins rapidly inhaling. The lamprey evaporates into mist, rejoining the cloud. The vampyre, once he/she feels them again, draws the cloud/field to his maw where it is devoured. Stretching the jaw and biting help facilitate this feeling as well. The lampreys then, now depleted, move back to

the base of the skull. This should produce results similar to the ritual of the lamprey, yet with less formal involvement. The strength of the visualization, and the rhythm of the breathing techniques are all keys to success. Awareness is the key to mastery.

*Note: Pulling the diaphragm in and clenching the sphincter muscles during release of the lampreys may also aid the vampyre.

e. The Calling of Craik -ii-on.

___Ah, The Ancestors. The sleeping Vampyres that live in otherworldly dwell in the limbo of the living and dead realms. The Ancient Vampyres their bodies at rest, their spirits wandering, hungering, feeding to sustain their ancient lives. How many centuries have they seen? How many nights have they lived? With age comes wisdom. With time comes strength. What will tomorrow bring? How will I be tomorrow? What will be my fate? If I am on the Path of Hirudo I may call upon the Craik-ii-on (the elders). They can be summoned to aid the vampyre in their workings. They may also be called to show the vampyre things that are, things that were, and things that shall be. The most Ancient Vampyres are in all places, being undead, not confined by time. They see through the dark glass and can reveal what they see. Like the Legend in Romania, The Strigoi aid the Moroi who join their ranks upon death. So it is true in our case. This rite is visualization intensive. It may result in temporary possession of vampyre as the elder imparts their wisdom into the young vampyre. They may also taste them, judging whether they are worthy for the knowledge. So it is best to do this rite with reverence, lest the ancient ones, their ire aroused, do something unpleasant.

Scrying, or divination of some kind (i.e. tarot or the pendulum is helpful in attuning the caster mind to the intersecting flow of past, present, and future in this working. The figure (insert graphic here) shows this.

Well, the vampyre being in the circle, which has always symbolized infinity. This rite calls the caster to acquire the bones of the bat. A chalice of blood, animal or human (or wine to symbolize this) is also required. The ritual chamber is adorned in black, no surface or sheen being visible. A matte finish aides in cloaking the room in shadows, bringing the darkness of infinity. The caster takes the bat skeleton and places on a crimson cloth on the altar. A chalice is placed beside it (left) and a black flame lit. Jasmine is burned (I find my blood aids in attracting the Ancestors for obvious reasons). For this rite the sound of wind, or an open window is suitable, for the Ancestors come on the wind. It will be noticed when they arrive for the room will be colder. The air will seem to shrink and the mind of the vampyre will seem to expand. Chills up and down the spine are also another sign of their arrival.

The calling of the Craik-ii-ion (eerie music of some kind playing lightly in the background.)

Performed light banishing strongly.

Then,

Raising the hands from the chest, put them in the air in exhalation. Exhale a strong breath. Inhale in a hiss.

Awaken. Awaken! Awaken!!!
Slumbering Gods! Undead Gods!
Awaken! Awaken!!!
See thy servant! See thy Progeny!
Aid me! Aid me!
From the dust of Ages Past I call you!
From the black of the Abyss I summon you!!
Come to me!! Come!!!

(Raises chalice)

I offer you this Blood!
I offer you this Power!
I offer you this life!!!
(Places chalice on the altar)

Awakens the Maw and tentacles
Flux to Red Phase.
Flooding the room with stored prana

Come from your places of Slumber!!!
Come from your crypts and Hiding Places!!!!

Gaze with your red eyes upon me!!
Bring you great jaws to hear me!!!

In this Night of Time!!!
In this Infinite Place!!!
There are no boundaries!!!
There is no Space!!!

Appear!! Appear!!!
Grant me my Desire!!!

Take flight now, on the wings of he bat!!!

Take flight now, on the wings of this bat!!!
Take form from the strength of its life!!!
Take power from the pain of its death!!!

AGARE NIL ZAL ZALOOZ

On the wind I hear you calling!!!
ON the wind I hear you coming!!!
Ancient Ones!!! Elder Ones!!!
Vampire!!! Wamphyri!!! Nosferatu!!!!

It is Moroi who calls you!!!
Moroi!!! Moroi!!!

(Jeswetete bat e)

In this bastion of Darkness you are welcome.
In this Sanctuary of Shadows you are home.
Welcome. Welcome,
My illustrious Ancestors
Drink deep and Aid me.

(The vampyre then drinks from the chalice.)

The blood is the life!!!

I drink to the Ancient Ones!!!
I drink to their Power!!!

Visualization
(To seen while doing the rite)

*After the black flame or cold flame is lit,
The Vampyre visualizes the following:*

The room grows darker as you speak, Languid forms, shadows appear, Reddish-gray they are, red eyes peering in the darkness, swirling around you.

The wind drinks in the life. The Ancient Ones assume the forms of shadow bats. Red ephemeral eyes flit about the vampyre appraising them, judging them, flying around with shadow wings flapping, Shadow winds trailing. They drink of the Blood. They drink of you spinning more rapidly blurring into a black whirlwind, finally flying into you. Flooding you with secrets. Filling your mind with their wisdom, red light fills your eyes. They speak to you in images. Your aura becomes a giant bat; black wings spread wide, red eyes glaring. Focus on your desire, seek what answers you will, you feel at home in

their presence. You feel at ease. Their mind stretch out to infinity intersecting all places. You are engulfed in darkness, their minds overwhelm you. You are lost in the vastness of their visions. The sight of your question comes to you from the darkness, A gray haze brings it, this part, and a blood red globe appears with your answers. A black bat winged thing holding the globe, its mouth wide with fangs, its red eyes staring knowingly into yours.

Once your answer is found, the globe turns black and crumbles to dust; the figure crushes its remains and stares at you. It gestures for your silence. Your wings shrink, you are floating gently downward, until you are on solid ground, the shadow bats slowly leave you; you are alone... for now.

The black flame is then extinguished. Any results should be recorded immediately no matter how seemingly absurd. Dreams should also be recorded. Further conversation with the Craik-ii-on may be held there as well.

f. On the Chalice of Blood and the Nourishments of Characith.

This rite assumes that the reader is familiar with certain basic occult concepts, specifically, the tree of life and its averse aspect, the tree of death. The broken vessels are the springboard of all nominal existence (or at least they act this way when utilizing them). The "nightside" of the tree of life has many ties to the creatures of the "night". Indeed, certain powers attributed to such creatures may be found to be prolific in the denizens of these places. Thus, since we are in the process of becoming immortals, vampyres and such, an invaluable source of vampyric currents can be found in the tunnel guarded by the Guardian Characith. This is the realm of vampires. The primal need of life feeding on life to sustain itself is the essence of this realm. The chalice is the passionate poison of vampyric immortality. It is the will of the vampyre to sustain itself by any means necessary, stopping time, space, and the process of disintegration to do so. The fortification of the ego and will beyond death is inherent in this consumption. A great yielding to dark desire (familiar to the vampyre I'm sure) whose passionate ecstasy obsesses the being that partakes of it (the chalice).

We would partake of this poison. Though this rite is not primarily sexual in nature, there are nonetheless components that require sexual acts for the end results to be effective, specifically as it pertains to the vampyre in the pursuit of apotheosis.

Another aspect to this rite, is the testing of ones will and ego. For without the

requisite internal fortitude the vampyre's astral body may be consumed by other vampires or completely trapped in this realm.

The ritual chamber is adorned in darkness. Two red lights or red-glassed dim candles are used to represent the twin red suns of this dimly lit realm. Jasmine, dragons blood, and wormwood are burned, the sound of waterfalls is played softly, the louder as the vampyre nears it in his/her visualization, this can be a set time, or can be practiced by the vampyre. It is best to do this rite with more than one person. This is so that the visualizations may be entered into more fully. The vampyre may utilize the aid of someone they trust or another vampyre in this rite. The assistant may make appropriate sounds to represent the denizen, or record such noises as needed. Upon the drinking of the chalice the sound of piano wires being strummed or the word Characith being sung in the key of D sharp may also be used (low lurching music should be played before entering the cave).

The ingredients for the chalice of blood are as follows: nine drops of the vampires blood, effluvia from cunnilingus during moon dark or the moon of blood. Dates from palm trees, a good red wine, or v8 juice and orange juice mixed together and cranberries or cranberry juice (a wise female vampyre may also put in three drop of the appropriate red fluid if it is taken in the times mentioned previously). Season to taste and then cover, mixing the ingredients perhaps an hour prior to the rite itself.

Prepare the Chalice, altar, chamber, then begin.

*S.R.

Darkness invocation performed

The name of the realm said very strongly with reverse intonations.

The name of the realm guarded by Characith is Chiva-abrahamadabra-cadaxiii.

The name of its inhabitants are Schichiriron (the black ones).

(Visualization)

You enter a place of darkness, where two dim red suns illuminate black arachnid-crustacean like shapes that shamble and flit just out of the line of sight. They chirrup and chitter, with slight sibilant squeaks in between. A black robed figure leads you on into a back ovular cave whose walls are deep red and continually manifests moisture. At the core of the cave and amber sphere (insert graphic here) illumines a waterfall of blood. In front of the waterfall is a table adorned in dark crimson hues. The robed figure beckons you forward. You notice the figures robe teams with black life that continually shifting to an insectoid rhythm. A hand that is not a hand reaches out and pulls off the altar a chalice of blood. It smells sickly sweet; you know it is poison, but all but the strongest. The blood hisses and writhes in the chalice, moaning in anticipatory ecstasy. Figures appear behind the shifting figure indeterminate and cold. The Chalice is

a pinkish-red color, seemingly orange in the amber light. The chalice beckons you to drink as the other figures huddle and skirt about you in anticipation.

(A wind tinkling whistly voice speaks Characith on the wind)

Drink of the chalice and feel the forbidden ecstasy. You know that it has seeped to your core. Poisoned you are by the delicious taste that leaves you in bliss to the point of madness. It has transformed you as you have transformed it. Yet it slowly declines and the Chalice is drained.

You look, the waterfall has stopped flowing, and the figures once illumed have crept into shadows, except the central figure, whose face you cannot see.

It points to the way back and shrieks in a voice that could come from no mammalian organ.

Blood forms at your feet, and you drift on its slick surface out of the cave into the dim crimson light.

The black shapes of varied forms from a circle around you and begin to spin widdershins around you, spinning faster, and faster until they become a black blur.... and you vanish.

Upon drinking the chalice of blood the vampyre exclaims:

Now is my choice made
Cut from stream am I
Adrift by my own will
Severed from men's ties...

Immortal I make myself
In spirit to uphold the flesh
Hungering forever
To live as I beyond death!!!!

*Note: the star ruby may be performed also prior to this working.

Banish

Fin.

G. On the uses of such elixirs

The substances created from the Chalice of Blood can be used for many things, besides that which is ascribed to it previously. Also, the creation of other elixirs for more specific effects, or for purposes other than that, which was its primary use, may be precipitous as well. Elixirs created in this manner and in others, may be used to consecrate sacred items of the vampyre. They may also aid in evocations given their "special" properties, they may become the root of an entire ritual, or the basis of an acquired formula.

In this chapter I will go into a brief expose on consecrations of a sort. How and when they might be used with utmost efficiency. Let us examine the nature of consecration so we may discern more readily the uses it may be put to acquire our terrible purpose.

Consecrations make things sacred. They imbue objects, places, or people with "power". This "power" makes them (the objects) more readily useful in subtle realms than their mundane counterparts. Through this imbuing, the vampyre may use the object in question in dreams or ritual work. Since it is thus imbued the object then becomes an added focus for certain workings. In time becoming a source of power on its own. The stronger the consecration, the greater the force behind the object. This tends to make the objects more dangerous in the improper hands, but allows a greater focusing of force and will of the vampyre upon the working.

Certain weapons create additional forms for the vampyre to assume. By its very nature, transformations of the Aura, the astral "shell" or etheric "body" occur. Such a weapon is the Dagger of Dis (mentioned previously). This also allows for a mouth like vortex created through shadow energies that appear in the hand. This energy may also be manipulated with their appendages to add to its effectiveness (through merging with the force of the weapon). The consecrated item like the thoughtforms and servitors (discussed in the chapters of that name) becomes semi-sentient in time. This allows for activation in dreams, and deep astral workings, since the object attaches itself to the astral body in something A.C. call the magical link, or what I refer to as the black umbilicus.

Consecrations are devotional. That is to say that they require the full focus of the vampyre. This devotion may require lengthy periods of time in their acquisition. Periodic feeding of the item may be necessary; to maintain the level of power the

vampyre is desirous of. Since it is devotional, the object must be a sign of his or her art, if it were an object ready-made, the consecration must take the place of this crafting as an expression of the vampyres "art".

Below is the Dagger of Dis. This is a vampyric weapon emblematic of the path of thorns. Dis is the underworld "the Nightside" of daytime reality. It is this "side" of things (as has been mentioned previously) that the vampyre is most concerned with. Two versions of the Dagger are presented. Each has its own unique "properties" although primary preparation is the same. The uses of the dagger will be presented after each is presented.

First is presented the dagger of the Black Phoenix. The first version of the Dagger of Dis. This dagger symbolizes the descent of the vampyre into the flames of self-destruction/purification. It represents the struggle of the vampyre to fortify the ego against the ravages of death and time. Thus it is crowned with the Black Phoenix, symbolizing the Vampyric resurrection through reification, continual destruction and reconstruction of the vampyric will. (The symbolism of the black flame of no.9 has been covered extensively in many of the Temple Of Set's literature. I use it here in that sense and also in the sense of its representing the presence of the "undead" or the undead state. This version is also good for twining the tentacles round it. This results in the dagger manifesting the inward yawning maw that springs from the hand. (See illustration)

See Dagger of Dis image #1

The second version of the Dagger of Dis is probably the version that most vampyres will start with, this being due to the exceedingly difficult task of forging version number one. This dagger is adorned with symbols of the path of Hirudo itself. The hilt and handle are the bat. The Bat holds a blood red jewel in its mouth, symbolic of the vampyric hunger, the driving force of its creation. This atop the mystic Kris dagger with its serpentine/ophidian force recalling the great wyrm or dragon sleeping to awaken. The resurrection of the vampyre through hunger is also a symbol associated with this dagger.

The preparation for the Dagger requires the use of an herbal salve and of course the rite of consecration itself.

In a mortar combine the fluid from the chalice of blood, two pinches of graveyard earth, india ink or squid ink, nightshade, wormwood, mandragora, and moon dark menstrual blood. Combine and mash ingredients into a paste.

Chant the following over it until it feels as if it is imbued with a dark power.

Myerka Wiist
Myerka Wiist
Og Menya Wigst
Og Menya Wigtagina
Nool Wishtp shooflamishtar
Go-o-fages Go-o-fages

Nay lat Pe
Nya lap Tepe

Visualize: A dark forest in a small clearing, shapes dance to the rhythm of a discordant drum, they whirl and twist, their faces blank. Limbs like roots and branches, a red glare comes upon them, they jump into the unguent saying "Yeht Amuun Siit" When you see the figures are in the unguent, take and cover it, placing it in a cave or a dark place below ground. For the space of three moon darks (this operation shall be done during moon dark or during a lunar eclipse, or both)

** Note: The salve has many poisonous ingredients; do not get on skin or eyes. (Wear gloves/goggles if need be)*

During the incubation period the dagger is made. The words inscribed aversely and or backwards on the blade are repeated over and over. The intelligences are inscribed and the vampyre smears the dagger with a small amount of their blood, so that the words and the intelligences are covered in blood. Another option is to cool the forged Dagger in blood accumulated for this purpose. Though as to the source form such a copious quantity we will not speculate.

After the Dagger is prepared and the salve is ready, the vampyre performs the consecration of the Dagger whilst rubbing the salve onto the Daggers surface. (This should be done before the dagger is coated in the Black material in order for the salve to soak into the metal.)

The rite is in two parts; the first part consists of imbuing the dagger with the salve. After this further preparation is done, after which the dagger is then sealed.

Rite the first

Incense: Dragons' Blood, stinging stinky smelling substances.

Equip: gloves, altar, unlit chamber windowless or cavern.

Music: Passionate Music crescendo in frenzy.

Dress: Black, or Skyclad with symbols representing the vampyric quest for deification painted upon them.

The vampyre holds the dagger aloft
exclaiming in and to the darkness:

To the night sky above me
To the Dark depths below
To the Winter beyond me
To the Black Void Unknown
To the Red skies in realms Beyond

To the Crimson Stain Of Thirst
I dedicate this Dagger to the Vampyric Rebirth!
Laamios Bilestig Snahaia!!!

Then taking the Dagger hand and rubbing the salve into it strongly

I anoint ye now
Ye Dagger of the Night!!

Chants: Naalg Seckt Hiima
Yaart wigj Maartp
Bnarchigb!
Bnarchibg!

During the Salve rubbing the vampyre envisions: *The Hirudo sigil (see front page)*
or a bat with bloody fangs over the dagger imposed upon a great black circle.

When the salve is used completely the vampyre wraps the dagger in a plastic bag
or some semi porous material.

They then take the dagger to on old cemetery or one that is not frequented often,
and buries the Dagger up to the hilt.

They leave the dagger like this for the space of on dark moon, then removing it,
takes the dagger and buries it in a place were wild animals frequent (for the same length
of time).

Then, and finally, taking the dagger from this place, places the Dagger in Dark
Murky water for one moon dark or failing this puts it in a place where fungus and decay
are rampant.

The vampyre then places the Dagger in a black cloth for three nights

With the flowing symbols upon it in red (fabric paint, etc.)
(Insert graphic here)

Upon the third night at around 3am the second rite is performed.

The second rite:

Perform the Darkness invocation then:

The dagger is placed upon the altar, dark lunar incense is burned, and musky,
noxious smells are burned as well.

A small blue flame is procured either from an external source, or from a sterno used
for camping.

The vampyre chimes a gong or ringing vibratory instrument nine times.

Saying:

The Phoenix arises again in the Black of the Abyss
The Smoldering Ruins move and twist
It rises again rebirthed, reborn
Apotheosis as life is shorn.

Taking Dagger and holding it away from the face
The vampyre puts the dagger above the flame (keep in mind deep inhalation can be dangerous, you should avoid this at all costs)

They then visualize: *A large hole opens in a space that is not attached to the room. From the hole emerges a large Black figure, large wings dragging the ground. It stares into the Blue Flame, eyes empty Darkness, featureless, it does not speak*

The vampyre then says:

Creature of the void I summon you!
Creature of the wastes I summon you!
Creature of the realms below I constrain you!
By the power of Ahriman I confine you!
Give now your shadow to my working!

Visualizes: *The creature now spreads wide its wings
And soars into the Dagger
With a Load echoing Roar it folds itself into the Dagger
The Blade darkens as it folds itself into it. The blade then glows with an eerie blackish purple light.*

The vampyre then says:

Agee-et Agee-et
Nominath Dominus
Eyag-he Olwi Nem
A web around You I cast from the shadows of the night
nine times nine times nine I bind you

Bound by the void beyond my sight
Bound by the power of the night
Bound by my will into this vessel
until such time as I will set you free
until such time as may be
Bound from here to eternity

Bound from now to infinity

Yag-Yag-Yog-Yag-Yag-Yag
Heeta Heeeta
Nogim Nearagrim
Gog-ma-Gog
Dis
(claps hands once)
So it is done
Amen Nema!

Such is the Creation of the Dagger of Dis.

The chalice Fluid may also be used in other consecrations, less involved. I will set here a standard modus for consecrations which the vampyre may adjust as it suits them.

Remember that consecration is the awakening or empowering of said item.

The force of your will and the extent of your prior preparation will make or break your efforts.

The words:

(Always perform light banishing)

Night of all nights
Set holds you, wind calls you
Dark Undead Dream
Unspoken and Silent,
I call upon you
Craik-ii-on
Wamphyri
I call upon you
Kudukhi
Nosferatu
Power of the Night
Cold of the Dead
Imbue this object with (whatever purpose you have set)
Drink of my blood
(Cut or prick you finger allowing it to flow onto the object)

Drink of my power
Grant me your strength
To this object I empower

Ial Mahkala!

Ial Bhowani!

Ial Swawmx!

Io!

(clap hands thrice)

This should suffice for any consecration you may need. Washing the object in the nectars of the chalice combined with appropriate substances will garner the favor of the undead ancestors and aid you in your working.

i. On the Rites and Preparings of the visages of Mormo

This is a dark work. It is dangerous. Frenzy can unhinge reason and so restraint must be used or severe awareness, to avoid doing things one might later regret.

This is the creation of a horrific visage. That of Mormo, Son of Hecate. It is hoped through a deeper understanding of the archetype of the ghoul, that the vampyre may come to a greater understanding of their own nature. This visage, that of Mormo, King of Ghouls, will allow for the vampyre to see and do many things. Mastery of the self through further fortification of the will is also a benefit the vampyre. The ghoul is a cannibal of sorts. Undead yet debased, they feed on the flesh of the dead. Reaching into archetype we may attain a mastery of the form, thus forging a strong step in achieving vampyric evolution through reverse awareness. The Mormo incidentally are Mormons Children. They are said to be flesh-eating ghouls with donkey's hooves. Ghouls may be compared with other predatory animals such as sharks and piranhas, for, upon encountering weakened prey, or exposed to blood they frenzy.

The Rites of this part are designed to create a dark consecration and empowerment of the mask so that when working the Rites of Mormo, That entity is present. The Rites of Preparation will also expose the energies involved with the Rites, and allow for greater endurance under the intense energies involved. The vampyre must be comfortable and feel capable to deal with these forces. A casual exercise or haphazard ritual these are not. With this in mind let us begin. The visage may be composed of many things, may have many components so long as the preparings are followed. Mormo is described as a male ghoul king, when channeled he manifests the serpentine and haggish qualities of his mother Hecate. The visage should be larger than the vampyre's face, and should be made of wood, plaster or stone. A primary shape should be thus (insert graphic here)

To this is added black cobra-like things thus (insert graphic here) (made of wood, plaster, etc)

Then teeth and the hag nose are added so the result is thus (insert graphic here). Upon the brow is placed the invoking symbol for Hecate, the tri-pronged crescent moon.

Upon the ajna chakra is place the sigil for the intelligences of this being.

The skin is gray and old--desiccated. Gray being the death energy as discussed in the Auric Perceptions chapter of Book One. The eyes are black with red cat slits, representing the coming forth of life from the darkness. The triple mouth represents the three phases of the moon in consumption, or the faces of Hecate, devouring. Thus it is written Akal Meoon S'wha "She will Devour" upon the mask above and below the mouths. The serpent represents the ophidian mind, the reptile brain emergent. The animal instinct and awareness, in a place where no-thought rests. In this instance, it also represents the urge of the ghoul to devour, the font of the Hungering. The fur should be blackish-gray, or white, representing the more mammalian beast side. Together, the symbols show a sort of ghoul evolution, or progression of the mind. When joined with the face of the vampyre, they represent predatory attainment, the ascendancy of the predator. When Mormo, it represents the vampyric mind transcendent, being more then the culmination of its parts.

The mask once created, should be place in a dry dark place for the space of a month, or one moon dark cycle. Civet and storax should be burned intermittently; moon dark menstruum may be used to anoint the visage, allowed to dry upon it, or painted over, coating it.

Once this has passed, the visage is taken to a cemetery wherein (use your discretion as to which and where) the calling of the ghouls will commence. A preliminary offering at a crossroads or at the cemetery gates of Rum, or almonds is used prior to the working. The symbol of Hecate is drawn under it in red or black and it is placed on a plate or round stone.

They then begin the first rite of preparing, the calling of ghouls.

The vampyre adorns themselves in a black robe. They don the symbol of Hecate on their brow, and the symbol of Mormo upon the breast. The vampyre then looks skyward and squints at the dark moon with their right eye opening wide their left, crouching over and twisting they raise the dagger of Dis and point at the mask with it saying:

In solemn secrets I call upon you.
You who feast upon the flesh,
Your Mater, Hecate calls you,
Your Pater, Mormo calls you,

Aphrotios
Pandeina
I call you, aid me in my working!!!

Enodia
Trioditus
I summon you, awaken your son to hear me!!!

Antaia awaken he who waits sleeping in the graves!!!

Hecate, Hecate, Hecate

It is Wamphyri that calls you!!!

A child of the night

A spirit of the dark

Come up ye children of the graves!!!

Come up ye wanderers in death!!!

Look upon the image of you Pater

Look upon the image of your Padre

Here I give to you this feast

(An offering of pork, wine and onions are put outside by the vampyre)

Come and eat

Come and eat

Bless this image with your power

That your king may see!!

That your king may rise!!!

Mormo!!! Mormo!!! Mormo!!!

Send me your children

Send me your children

Send me your children

Repeat 3x

Whereupon the ghouls should rise or the spirits of the ghouls come--if it be the first, stand away and ready your dagger to put them to work if necessary.

If it be second, they will moon and scratch, send them to the mask and bind them to it cutting your finger so that they may drink and say.

Aer ganisuk oogawiguuk

Agal miner nige

Pekal fine

Hecate, Hecate, Hecate!!!

The Mask Shard then Recorded

In a black cloth

The symbol Hecate in

red on the front.

The next rite is the calling of the blood.

The calling of blood imbues the mask with life, its own vital current. This rite should be done on a waxing crescent moon, one that looks like a fang. The vampyre takes the visage to a house or a site of ruins, overgrown by vines or weeds. Clearing a space large enough for the altar the vampyre and the implements.

(Note: this part of the preparing should not be done in winter for obvious reasons)

The vampyre performs the rite of the lamprey rain upon the area, the using accumulate life force. The vampyre focuses it using the dagger of the Dis. The vampyre should envision the eyes and mouths of the mask moving as the blood of the vampyre (life force) seeps into it.

As the vampyre chants
They visualize they visualize the mask chanting
as well, until both are
chanting in unison

They then say thus:

Mormo, Father of Ghouls
Lord of the Graves,
Risen in death to feast
Upon life,
Grant this image your power!!!

By the blood that flows
From me I call you
By the life, I send you
I say you, Live!!!

The vampyre then chants
(wearing a black robe with the symbol of Hecate on their forehead and breast again)

Vive sake sog tegmirano!!
Vive mearg suk nar mirator!!!
Vive Ples wag likre mein!!!
Dar nom mon ohhs!!!

Once the image is seen to speak in unison the vampyre stomps their left foot thrice in front of it (the visage) then kneeling claps thrice above it.

Then says, "So mote it be"

The image is covered once more.

The third rite consists of the Calling of the Dust.

This is the essence of the dead in matter, ashes to ashes, dust to dust.

This is what remains of them when time has eroded their bodies and souls. Dust.

The calling of Dust may be done in a cemetery, or in a house that is rumored to be haunted, in the highest room there is.

The rite is done during a waning moon, when the moon looks like a fang. Indeed, it should be desirable for the vampyre to do this rite when the moon is the mirror of the waxing moon used to perform the calling of blood.

(I will use the attic for this demonstration)

The attic should be dusty or should have grave dust scattered about it.

Patchouli, Dragons blood, and mugwort should be burned.

Absolute Silence should start the rite.

The Vampyre should then blowing of the wind,

They then say:

Hecate, Hecate, Hecate,
The Dust of the Dead I call
Cercopsis,
Whirling writhers, hidden vapors I call,
Consecrate this mask
Imbue it with the power of the grave!!!!
Breathe the essence of the wandering dead upon it!!!

Dust, Dust, Dust.

Ashes to Ashes
Ashes to Ashes
Ashes to Ashes
Dust
Dust
Dust
to Dust.

Then looking at the mask
and shrieking or screaming loudly shout:

May you be arrayed in Terror!!!!

They then spit into the grave dirt and smear it upon the mask.

saying: Yeht Amoun Siit.

Then clapping hands thrice they say: " so it is done".

(Note: poltergeist phenomenon, dust devils, etc. are all signs of your success, if the cercopsis refuse to leave, as standard banishing of the space should suffice)

xx. Note: Darkness invocation performed prior to this working.

Once completed the mask
should be placed in
the south west corner of the ritual chamber
and covered.

(Inside note: a black rooster could be placed in front of the mask and fed bloody meat and or menstrual substances prior to the rites of Mormo.)

This being akin to the offering of the life force to the dreams of voodoo)

A ring of snake bones or moonwort should hold the black cloth in the corner.

J. The Rites Of Mormo

The Rites require at least three vampyres. The Rites of Mormo are an intense masquerade, or masked revel akin to the times of old Danse Macabres. A general idado of mask making techniques was garnered in the last chapter. It will be thus applied in this chapter as well. A drummer, a piper should be appointed. Or a tape of these made. (A stand in "Band" is better, so that the ebb and flow of the rite may be more closely followed) The Rites are broken down into function. This so that the vampyre may better utilize those to what ends they will.

Rite I.

A nine-chambered labyrinth should be constructed, inside or outside it matters not, save that the participants are undisturbed and the labyrinth remains in darkness until it is used.

The visage is place on an altar of stone in the center of the labyrinth. If outside, torches are placed around it, if inside three black flames are placed around it.

Aconite is burned combined with menstrual blood, mugwort, and onions.

There are Five Participants in the first rite, although two may be omitted if there are not enough vampyres. The Goat and The snake may be left, in lieu of Mormo and the Werewolf.

Otherwise the participants are the vampyre initiate, Mormo (The Royal One), The Werewolf or Hyena, The Ram or Baphomet, and the Serpent or Set.

The First Rite is one of initiation. The Rite is designed to strip away the layers of self, to achieve purification of the core being.

Three Vampyres stand in the center of the Labyrinth like so. (Insert Graphic here)

One Bears the mask of Set or a cobra, the second wears the face of a Ram or Baphomet, The Third Paints their Body in gray and red shades adorning themselves in Black and Purple garments of ancient royalty. (The initiate is nude or clothed in loose robes or painted gray to resemble a ghoul). The Face of the Royal one is covered with a hood until the initiate approaches or alternatively the initiate encounters Mormo with their back to him, who then turns suddenly the twirling dance which leads him/her to the center of the labyrinth is accompanied by the hissing of the serpent and the shrieking of the Goat and the Howls of the werewolf. The musicians pace themselves to the level of the labyrinth being semi-dissonant until reaching the center and then playing loudly in unison a beat that accelerates the rhythm of the heart and mind.

While the initiate approaches (about third circle in)

Mormo (The Royal One) Dons the Mask as to his/her choosing

The others begin chanting (not the initiate)

The dancer swirls in the following step. Stomp, step, step, step, step, step-step, swirl, stomp repeat, etc. This may be accompanied by hand clapping or loud yelling by the initiate)

The chant:

Hag a dees eeeeeee
Hag a deeszzz
Yolg Ig Mag Risht
Yaag a Diin!!!!
Earr took groii meene!
Earr Groot Tok Sow!!!
Evol Margrish Slepsnir Wasal!!!

They chant this until the dancer arrives at the center of the labyrinth

Mormo takes the Dagger of Dis in hand and whirls around the center three figures, three times.

Exclaiming:

Ot took siishe!!
Ot took Siishe!!!
Haidmas Renwe
BrrgrrBrrgrdiiskamega!!!!

Mormo then stops in front of the initiate and claps as loud as he/she can.

A wif nol siim Mormo?
Hearg nis wish to deargrik?
He/she then roars:

I am Mormo!!!
King Of Ghouls!!!
Son of Hecate!!!!
You dare beseech me????!!!!
You Dare come here, to the heart of the Grave????!!!!

The Heavens cannot hear you here!!!!
The Gods are not smiling now!!!1

Tell me why we should not devour you???!!!!

SPEAK!!!!!!

(The snake and werewolf roar)

The initiate says then:

Lord Mormo
God Of Ghouls
King Of Graves
Blood Thirsty Master
I am Moroi
I seek the way of Kukudhi
I walk the Path of Thorns
I seek your wisdom

Mormo:

I see you are a vampire
I hear your blood
My mother knows your kind well
Are we not all of the Night?

Kneel!!!!

(With the Dagger of Dis Mormo taps the forehead of the vampyre saying: I Damn you to live in death!!! Mormo then thrusts dagger so that it touches the vampyres plexus and says: To hunger for the blood of the living!! Then he/she takes the dagger on the right temple saying: To live in the shadow of the grave. Then they touch the right earlobe and say: To hear the souls of the dead. Then he/she pricks right thigh saying: To wonder the night! Then they prick left foot saying: For all eternity!!!!

Enter now into the first of my mysteries!!!

A shrill horn is played

The werewolf howls

Receive you now the mark of my mother
That we may attend to the greater mysteries!

The werewolf comes forward and either scratches the vampyre in the following shape,

(insert graphic here)

or the werewolf pricks their finger and smears the blood on the initiate head in said pattern.

Once this is done the werewolf, goat and serpent turn towards the initiate

Mormo: You are wamphyri!!!

Mormo rushes toward the initiate full of Menace

GO!

Lest I eat you!!!!

Lest every corpse in the ground feast!!!

Lest death take you!!!

Lest the hungry spirits swallow you!!!

Mormo roars loudly, then runs around the circle while the others chant:

AT TA AT TA AT TA
OOT TE OOT TE OOT TE

They continue until vampyre exits the labyrinth

Thus ends the first rite

All participants must be initiated into the mysteries of the first Rite to perform the second Rite.

(Note on the first Rite, there may be other words said in the rite that the utter themselves. Allow these influences to manifest within reason-love under will)

The Second Rite

Participants: Mormo, Ghouls 1 or 2, and the werewolf.

For this rite a convergent maze/labyrinth is erected using three points for the base (see illustration)

A brazier (hanging) is put on a pole in the center with the King of Ghouls

(King performs invocation of Mormo)

The convergence of the three

The one beyond two

The space beyond space

The womb

The void

The beyond

"one from afar"

In this rite the kind conducts a ceremony for all participants. They aid the working with their dancing. Through frenzy and gnosis the Kings acts as a channel or guide for the tripartite rite. The end result is a sort of ghoulish vision quest for the vampyre in which he/she is immersed beyond the veil and guided to certain realizations. Through terror and ecstasy the ghouls (vampyres) forge their will.

For this ceremony the "Band" or sound is a gong or cymbal, muted trumpet and the lurchings of an accordion or bagpipes. (Any discordant wind instrument could be used in lieu of these)

Monkshood, storax, and dragons' blood is burned in the brazier

A central torch is placed in the center
(if possible make this flame blue)

torches at each entrance
(these should be blue too (the flames))

The following symbol should be drawn at the 3 entrances (insert graphic here)

and this symbol should be placed under the altar of Mormo

(insert graphic here)

The ceremony begins with the clanging of the gong 3 times.

The Dancers Chant

(Serpent in southwest
Werewolf in Southeast
Ghouls in the north)

Her-ra-ba!
Her-ra-ba!!!
Og yek siit!
Og Yek siit!!! (rising and falling with each word)

On the altar is the Dagger of Dis

Mormo is masked
His/Her robes are regal yet tattered
as if chewed upon

when gong is rung mormo is invoked

Invocation to Mormo

Dons the Mask of Mormo face towards the ground

Assumes the guise of the sleeper with the dagger in hand

I open the door to the sepulcher
The thrice trined way to beyond
King of Ghouls
King of the Mormo
(all is held in silence)

Inhales

Now I arise amidst you
Feaster on flesh from afar!
Blood birthed, Hungry
Sucking at the juicy nectars
Eating the sweet Decay

I am that!!!
I am that Thing!!!
I am the highest of them!!!
I am the greatest of them!!!!
I am beyond the death- in- life!!!
I am beyond the life-in-death
I am beyond the chain of time

I
I eat!!!!
of His Flesh!!!
of His Bones!!!

They provide
Nourishment.
I devour
all I see.

I consume
I devour
I rule
I rule over!!!
I am king
I am Master

of the Dead that lurk
of Vryolak!!!
Of the Ghouls!!!!

I stand at the threshold of broken visages
In the waters where those who swim do not float
and those who drown do not remember

I open now my realm
Its Black Blossoms
Merge with whirling of the Dance
That is life, death, and birth.

Eeyat! Me-yaato!!!

Now through the merging
and swirling of my chambers
the hollow heft of broken lungs
I breathe forth undeath
To those who prey upon life

I call upon the winds
That suck the breath of life
Inhale now my children
Taste the blessings of black life.

Enter the world of Ghouls my children!!!
The unhallowed Grave lies before you!!!!

Dancers continue in their motion

Gong is struck

Tempo of music or musicians is sped up.

Mormo is silent in the center

He/she takes the dagger and puts it hilt first in front of each eye

when in front of the left eye he/she says

K-aard

when in front of the right eye

he/she says

Snewest

The ghouls then chant

Aaggk Aagkk

(long sounding, growling lowly)

Mormo then raises the Dagger aloft and swings it in the direction of the three points of ingress in one swift motion.

Then says "Hegal Dis!!!"

(see illustration)

A strange horn is sounded, the pitch reaches frenzy, the king howls (roars) the ghouls scratch the air, the werewolf howls.

When the worlds shift to all and the ceremony is covered in a gray foggy light or air that is blanketed with frost and or/extreme chill

Then the king speaks

and So it is!!!!

ORROM MORS ROMOMO!!!!!!

Mormo then stamps twice then claps hands thrice

end.

Rite the Third

The Feast of Ghouls

In which the Vampyres taste of the flesh of the dead and so negate its power over them.
(Fear)

This ritual requires the ingestion of meat. Specifically, pork. The lore of Pork, and the "Sacredness" of it has been well noted in many mythologies. Since ghouls devour the flesh of the dead I have in a mock ceremony devised pork as a substitute for the ingestion of "long pig". This Rite does not condone cannibalism in any way. It is the symbolism that is important. It is also this symbolism that allows the power of the Rite to manifest. Raw Pork is not recommended for ingestion, rather cook the pork or prepare in some way that will rid it of parasites.

This ritual requires a chair or throne, a table, the altar, the dancers, a brazier, candles, pork, the dagger of Dis, incense, music, and an area that is enclosed and long enough to hold a procession.

Participants: Werewolf, Mormo, Ghouls, Victim/Serpent, Ram.

Incense: (Turgid) Patchouli Leaves, jasmine, dragon's blood, rose, and wormwood.

The chamber is perfumed with patchouli leaves and jasmine. The Darkness invocation is performed morning and night for three days prior to the Rite/Celebration

The S.R. is performed/

The air should be alive with the energies of the dead and darkness

The chamber should be adorned Black, the table draped in gray as well as the throne

The pork should be placed in a red dish

If possible all flames should be blue.

The vampyre dons the mask allowing the Mask to flood his person with Mormo.

He/She then sits upon the throne. The serpent/victim is dressed in the garb of a normal human (the red container is hid in a place that the participants know.) The King (Mormo) motions with the dagger the gesture of death (cut from ear to ear). The Werewolf then drags him/her kicking and screaming to the location of the pork and pretends to slay them. The victim screams and ballyhoos till the panic and passion of the performance is felt. The vampyre/serpent then is left and they don the appropriate guise for their role. The werewolf and ghouls set the red container on the table in front of the King and leave it on the table. (There is one vampyre this ceremony is performed for, like the first rite, all vampyres go through it, each in their respective roles)

There is silence as the container is placed upon the table. Perhaps a slab or headstone (mock) is placed upon the table underneath it. Regal Music is played, or dark Droning sounds. This persists until the chamber is bathed in an air of Ostentation.

The king slowly walks
down from his/her throne
and firmly grips the container
above his head

Then says:

The Flesh of the Living!
The Feast for the Dead!!
The Flesh of the Living!
To Sustain the Undead!!1

he/she passes the container

around showing the contents to all.

He/she places the container (should be breakable)

upon the table

With the Dagger he/she

Charges the feast:

Enliven us oh flesh of man!!

That we may seek the mysteries of life-in-death!

That we may know the mastery of living death.

He/she then says to each

(the music should be windy or breezy)

Mormo: Now my Children so forth into the world.

You have mastered the realm of the grave

You have savored the chill of death

And have drank from the font of life

Ghouls you are now

Ghouls I make you

Vampyres awaken!

Vampyre await you!

Vryolak!

Moroi!

Kukudhi!!!

Strigoi!!!

Welcome my children

My wicked loathsome children

My wondrous, beautiful children!

The candles are extinguished the ghoul/vampyres lay on the floor. Mormo covers them with black sheets and leaves.

The ghoul vampyres sit inside the chamber for an hour in silence.

What happens then we will not say.

But the vampyres who emerge shall have power over ghouls.

Which is effective in their creation.

Of which in the next chapter we will speak.

(Note: Blood may be used in the container as a "sauce". for the meat. Animal, vegetable or mineral depends on the vampyre)

J. On the creation of Ghouls/Golems

We have just celebrated the Rites of Mormo, King of Ghouls. To the end that we better understand ourselves. What then is a ghoul? Who are The Mormo over which Mormo presides? Now that we have the power to obtain the form of Mormo, and reach this state of consciousness, what may be done with it?

A vampyre has need of servants. As they progress towards the final transformation they alter and change. They must depend on the world of men less and less. This until the state of Kukudhi is reached. As a vampyre progresses on the path of Hirudo, their powers will grow. Each new rite is an awakening, each new insight a revelation. The servants presented here are of several types. Each with their respective powers, in their respective areas. Differentiation between normal Magicians and the Vampyric becomes apparent as time goes on, the vampyre becoming more specific in his process of attainment. The creation of ghouls is one such instance, where the vampyres special enemy signature allows for a greater understanding of his/her creation. Ghouls traditionally were undead who lived in cemeteries and devoured the flesh of the dead. Some accents go as far as to say that the where the ground was desecrated, and the dead buried within, they rose up and become ghouls. Others say that the race of men through certain knowledge and practices could become ghouls themselves. We will interject our own version of the "ghoul" here.

This "Ghoul" will be akin to its more Arabic counterpart, the Djinn. In so doing we will create a "lamp" for our Djinn (ghoul) to reside in. But this is not done through creation, for the ghouls exist on their own independent of our efforts. We must command them by our powers as vampyres into a vessel made for them.

They being like-minded in our pursuits, and by the authority which Mormo has given us, will willingly go into the simulacrum.

A summoning is needed to call the ghoul to the vampyre as well as the simulacrum

preparation for them inhabit.

The ingredients for the simulacrum are as follows:

Clay, bones, fire, gems or beads, Blood (3 drops), Sand (Black) and a small circle of lead (for sealing in the spirit)

The ghoule is made in the figure of a (dead) man. His insides are hallowed out, just wide enough to seal in with the lead. The body is constructed of clay, sand, blood, and bones. The bones of an animal, particularly one that you want your ghoule to be able to assume the form of, are used for the armature. The clay forms the body mixed with the Black sand and blood. (I know this will make for an irregular surface, if you put a large amount of sand in and take your time it should even out). The body is then dried in a crypt, a crossroads, or a desolate place where the vampyre knows it will not be disturbed. He then fires the body or exposes it to a blowtorch to harden it. The body is then painted to represent its ghoulish aspect. Gems or Beads of glass are recommended for the eyes as plastic will melt in the heat. The color of these is up to the vampyre, although red, green, or orange are appropriate colors.

The figure may be akin to the one represented here

(insert graphic here)

or perhaps made in a fashion similar, allying itself with the will of the vampyre. This is kept ready i.e. in darkness, until the vampyre is ready to summon the ghoule.

The seal is prepared and should be thus

(insert graphic here)

It should be large enough to fit comfortably over the orifice of the ghoule. The seal should be of lead engraved with the previous seal.

After it is engraved the seal should be coated in black wax and coated in three drops of the vampyres blood.

The conjuring of ghoules takes place on moondark, or the new moon. If conditions allow it, a lunar eclipse coupled with this moon phase should create a strong effect.

The conjuring takes place in succession for the duration of the three phases of the moon dark.

THE CONJURATION OF THE GUL

This is performed in the ritual chamber, or for the more daring vampyre, a cemetery that

has long been abandoned. This is performed between the hours of 3-4am.

A preliminary banishing of a type the vampyre sees fit, and the darkness invocation is performed.

The visage of Mormo may be donned at the discretion of the Vampyre.

At the very least a Robe of Black or Crimson is worn with the Vampyre "Playing Up" their nature. (To alert the ghoul to whom and what it is being called by) Make-up, fangs, etc, are used to accomplish this, although as time goes on this will become less and less necessary.

If in a chamber the symbol for Mormo and a triple winding spiral is placed at the foot of the vampyre. The altar is composed of skulls, faux or otherwise, human or animal, it matters not, save that it has a broad flat surface.

(Insert graphic here)

The Dagger of Dis is place upon the altar. A brazier burning Jasmine, Rose, Dragons Blood, Blackthorn, elder, and holly berry juice is place upon it.

In a black triangle outside the spiral are place the offering of meat, bone, and thistle.

The vampyre then faces the horizon (west).

Thy make the sign of the vulture, then spin and stomp.

Peering with the left eye over the horizon.

The vampyre then says:

In the Desert I hear-
The howling wind.
In the Dust I hear-
the howling wind.
The graves are open,
The dead shall arise,
to whisper to me-
of the howling wind!

The gods which seize upon man
Have come forth from the grave!
The evil gusts of wind
The smokeless fire
Have come forth from the grave!
To receive payments of rites

To receive the pouring of libations
They have come forth from the grave!
All that is evil is their hosts
Like a whirlwind
Have come forth from their graves!!!

Hungering Dead I call you
By Ibis King of Jinn
I call you!
By Mormo King of Ghouls
I call you!

Algul, Ghoul, Mormo

I call you

From the stinging desert
sands I call you

From the unhallowed depths
of the earth I call you.

From the tomb rot
Carrion of the Graves I call you.

Accept now this offering
Accept now this gift

and appear!

APPEAR!

(fuel (alcohol or other that will burn blue is placed prior to this inside the ghoul
simulacrum)

with your foot on the horizon

Appear

Come to me now in this place

Ghoul of hungering
Ghoul of devouring
Ghoul of consumption

Appear!

And if the ghoul appear
it is of no consequence on the first night

And on the second night the conjuration
is repeated

This time the offering is bathed in animal blood
(the run off from any cut of meat will do)

The vampyre howls at the end of the
second conjuration then says

hghou ohghh uohgg!!!

And if the ghoul not appear
it matter not, save that
the wind stir but little,
and that a mild dizziness
embrace the vampyre.

The third night of

Conjuration the vampyre
makes the sign of the moth
in lieu of the vulture.

he/she recites the conjuration three times.

Then stomps thrice.

he/she then looks to the horizon then looks skyward
pulling the left foot back, keeping the right arm up,
and the left arm hang limply. Then they turn their foot behind
then and contort thier limp arm backwards as much as possible (sign of the ghoul)

Haat ne-wogt
Blarr-be-sht-grig-wa
Vol bin-sak-na
Zejrat-dung-zij
Iblis

and surely the ghoul
will then appear to you
though the vampyre may only
feel it, or see it on its

minds eye, but more move likely it will appear as a loathesome decomposing female carcass with horrible teeth and donkey legs, stinking of a charnel house (remember this is the image it is, it may appear pleasant but charge it to appear as it is, it may be loathesome but the vampyre must not tolerate deception). The simulacrum is placed outside the black triangle at the apex of the point that faces the horizon so that the vampyre most then steel themselves and with the dagger of Dis command the ghoul into the simulacrum.

With the tentacles the vampyre shreds the air about the ghoul creating a web of darkness

Inhaling and exhaling he/she everses its polarity. The webs polarity reversed the vampyre utters:

(with his mouth)

Glarb Bles Stig Wa

The grave from which you come beckons!

The fire from whence you came calls!!!

(The vampyre then takes the seal in hand and steps

turns their back to the ghoul

lights the from in the ghuul simulacrum

Blue fire should then jet forth from the mouth of the ghoul)

Twine round the barbed slip
slip down the slime
wing round the world
Blink out the blind

Gul of the Grave

Fire of decay

Sink now into the mire

That I have devised

to serve me

For the lengths of years

to be rewarded for services had

To live with me

and serve with me

That purpose to which we know.

Zegrede Za Koos Ka Neva Munga

and the ghou! will howl and the vampre with his maw must utter

Glush blegush wagush molgrush

(this is done by uttering the beginning of the word, and then inhaling continuing the vibration from the corresponding region)

The flame will flame white or silvery, the vampyre then takes the seal and presses it over the hole whereupon the wax will melt and the seal be affixed . And the vampyre should hold the seal until it cools, no matter if his fingers burn or no, and upon it being sealed the vampyre takes the ghou! and puts it in gravedirt in a black bowl or cauldron and puts it under a black cloth, with its face towards the horizon(west).

And if the vampyre need the ghou! to assist him/her in hunting, or in the mysteries of the grave, or if the vampyre he/she would haunt, harm or otherwise meddle with, or if the vampyre need anything that such creatures can perform, the pour a libation of blood upon the simulacrum and say the first conjuration.

They then clap three times

And the ghou! will appear to the vampyre and great three thy request insomuch as it is able.

The ghou! must be treated with respected and fed. The blood seeped into the grave dirt being enough. It must be fed two times per moon pase, but if the vampyre use it oft it must be fed more, to use it more than three times a week is most cruel and will arouse the ghou!'s anger at thee, worse you shall incur the wrath of their king, and the ghud wil not come when called, nor wil it do as ye command, but play terrible tricks on thee and if you persis, it shall break is mould, and flee thee, and devour those you cherish.

And if you do not feed the ghou!, it will grow weak from hunger and its aid will diminish, and it will be less inclined to aid thee. And if you starve the ghou! or refuse to feed it, it shall agin be made wrathful and try to visit harm on thee and thine.

Therefore whn creating a ghou! consider it a most cherished, yet dangerous pet, much like a pet scorpion. And this warning applies to the other creations you shall have, though their reposts be of different nature.

Ye, a ghou! should be provided for a passed through the family, the gravity of this cannot be stressed enough.

Some which are foolish would say that a banishment will suffice. But this is not so as the vampyre must go about, and who shall protect him/her when they sleep? And who will watch them when they travel? and who will warn them of uncommon disasters? Or falling objects?

THUS BE SURE IN MAKING THESE THINGS THAT YOU ARE ABLE TO PROVIDE WHAT IS NECESSARY, ELSE IT BE LIKE POINTING THE "GUN" TO YOUR OWN HEAD.

The next two "creations" are evoked from the substance, into being. Variations of these may be devised by the vampyre.

The Blood Homunculus Or The Basilisk

The basilisk is made from the collection of moon dark menstrual blood for the course of three moon cycles, to this is added wormwood, and the ichor from nightshade berries. Similar to the process of creatin of a regular Homuculus, the basilisk is a serpent, or in our case a black crested asp. Its red eye glitter with the knowledge of its master, and its forked tongue poisons the most vile of creatures. This substance is placed in an airtight container and allowed to putrefy for forty days. It is kept at the temperature of the womb. Everyday at sunset the vampyre feeds the basilisk from their tentacles and chants the following over it

Blodgdivick Mesusa Mehash
lopsa de meyarina
flep shet eelset

The vampyre sees the snake emerge from the dross as he/she this, and the body pulse with life. They continue chanting until a rythm is established, and the vampyre can feel the basilisk drawing off of them. Then the vampyre withdraws saying:

Hunger Hunger blackened one
Grow and flourish without sun
feed from me, draw strength from life,
Bile of death, Asp of Night

The Jar or Container is covered in black cloth and kept in a cold place. The following seal is placed inside the lid to guide the Basilisk in fashioning itself and to propogate the effectiveness of its transformation.(insert graphic here)

After forty days or if the vampyre can physically se the serpent is fully formed they begin to feed the basilisk three drops of their blood every day saying:

Hear the blood of my calling child
Blood as thick as the river nile
Black as blood that I now give
Grow strong, grow fast my basilisk!!!

The vampyre continues to feed the basilisk with the blood and prana gazing deeply into the emerging eyes, the basilisk should writhe, at which point the vampyre should hiss. Rapport should be established with the asp, and it should come to the vampyre in dreams. Here I may be taught and commanded until suck time as its intermitent is up. This is kept

up for forty weeks at which time the seal is removed and the basilisk released, it should be fed immediately and commanded to not harm or hinder the vampyre in any way.

The basilisk must be fed regularly, more if the vampyre sets it upon a laborious task(see the warning for the ghoul set down earlier)

In time the asp may develop legs, and become a most curious creature. It must not be revealed to others except those one intends to harm. The basilisk may haunt others dreams for the vampyre or spy upon or destroy an enemy. It may find secret wells for the vampyre through which much power may be gleaned. If the vampyre's will is strong enough, the vampyre may teach the basilisk to feed, and in so doing nourish the vampyre. The basilisk will bring bask little "treats" for its master.

(the seal is broken upon release)

(note variations on this may exist according to the strength of its "master" the time of its creation, phase of the moon etc. This creation is based on the perscription of Paracelsus for a creature of the same name, although this creation is more finely tuned.)

This last servant is provided for speculative and historical purposes only, as there is no way to ethically obtain the required ingredients (unless you work in ths morgue or in the crimonolgy dept)

It is the Creation of A Polong

A Polong is a vampyric Homunculus

It is made from the blood of a Murdered man(I suppose that someone freshly murdered, hanged, stabbed, strangled or otherwise would be charged more with the unwholesome vitality and seething rage that animates the Polong.)

The Blood is left in a bottle for two weeks. The bottle is sealed as with the basilisk. It is sealed with the following symbol.(insert graphic here) Every night when the nightides are the darkest(when the ebb is the darkest), the vampyre goes to the bottle and chants:

Blood of man defiled
Hunger now for more
Grow in hatred bedeviled
Anguished life come forth!!

This is repeated every night for two weeks. The vampyre visualizes a red man with orange-ish eyes and protrubent fangs while saying this. If the vampyre is able, superimposed on this image is a flashing black bat, wings outspread. When the Polong is ready it chirrups like a cricket. In actuality it is the Pelesit, the Polong's itinerant demon

that chirrup for it. The Polong is then immediately fed the vampyre's blood from their middle finger for the Polong to suck upon. The vampyre then commands it thus:

Now the Horror has new life
Writhe in Hatred, Breathe the Blight
Swell and Grow and Grow and Suck
My loathsome Pet, Reek Havoc

Obey me now as lord and master
And fed well you will be thereafter
Polong of Bitter blood of Men
Become now this Vampyres Servant!!!!

The Polong is then fed every day after its emergence for three weeks as from the method of its birth. The commands are repeated and the vampyre should exchange life force with the Polong as much as possible (A Lamprey Ritual may be performed to enhance this)

The Polong is kept in a dark corner after its birth; it should be kept in a semi-spherical container with either the seal of the Polong on the Bottom, or the Hirudo Sigil Emblazoned upon it.

The vampyre screeches and says Mon Ye Kapput, Yeg hiss Dagwuut to (backwards sounding) to summon the Polong at which it will chirrup and appear.

The Polong may be used to spy upon or to kill an enemy, it is more than capable of sustaining itself after its creation, thus it is necessary to remind it of its servitude with every feeding, to increase the bonds that hold it.

The Itinerant demon may or may not be able to be seen to the unaided eye, although a vampyre who feeds regularly, due to his auric perceptions should have no problem.

The Pelesit (The Itinerant demon) Pokes a hole in the victim the vampyre wishes to kill, whereupon the Polong digs into it and sucks their blood, weakening them, if so commanded, the Polong devours them from the inside, leaving no apparent cause of death.

As with all creations of this nature they should be rewarded for a job well done...

(Note: A.E. Waite in the Book of Black Magic has also another interesting creature that may be beneficial to the Vampyre, i.e. the hand of Glory see pgs. 307-308 2nd Paragraph.)

On Golems

The Golem was a mythological creature made of stone that was animated by ancient

qabalists to defend the Jews. Although we may not make our present creation out of stone, the creation of a guardian in respects to the long sleep, which the vampyre may take, and the astral forays he/she may undergo, seems more than appropriate.

In the next section we will deal with a specific type of Golem, namely the guardian. This is the role the golem traditionally served. Guardians can watch the vampyre while they sleep; they act as sentinels during magickal operations and as a battalion of warriors in dreams, or astral projection. As with others, their power grows in relation to the strength of the vampyre, and the length of their use. I say guardians in the plural sense as I employ more than one, but a single guardian may be created at the behest of the vampyre, which serves essentially the same function. The form of the guardian may be to any specifications desired. It is wise to create one that signifies to the vampyre a representation of strength and power, the more easily the vampyre can identify the being with these qualities, the more easily their powers are imparted to them. Therefore demons, angels, beasts, and dragons all may serve as bases from which the vampyre may draw. The creation is similar to that of the ghoul, although different in a number of substantial ways. A variation on the following guardian form(s) may be devised by the vampyre as this is only one such type, and the rites and formula provided here are set only as a guideline. Still, this set of guardians will appeal to many vampyres for they evoke in the mind, the pictures of what vampyres of yore surrounded themselves with. Creatures like the vampyre; they exist in the night-side world, drifting on the tides of night, feasting at their leisure. They are the gargoyles, or more correctly the grotesques.

Who has not gazed upon a cathedral, or large ornamented building and wondered when, or if such things ever were, or could be... Just what are they? What are they supposed to be? There are many legends of gargoyles origins, some say fossils, others say water spirits. Yet, these to me seem unsatisfactory. In pagan Europe, nothing was done casually; the church used them to lure the populace into their temples to worship, yet these images were taken from beings of yore. The best definition I have found is that gargoyles represent forces, as in the tradition of the fool being chaos and held in thrall by the severity of the dominant king. As representatives of these forces, the vampyre may draw on the imagery inherent in their own mythology to manifest the "powers" or "forces" they represent.

This is done though the creation of the gargoyles themselves and the sigil or seal that represents the force and being which is contained in it. I have substituted vampyre elements for the more traditional ones, as the vampyre aims to remove his/herself from the natural world, and enter the realm of the darkly supernatural. Each gargoyle should have at their base a place where a modicum of their element may be placed, or a vial or capsule in which it is permanently sealed (in this case, the new offerings to charge the being are set at its feet with the proper invocation of it, scribed herein) I will present some images representative of different elements, and then the significance for each, as well as the materials and the methods for their construction.

The first element is grave earth or grave mould. The body should be constructed of loamy grave soil from the oldest cemetery you can find. If it has been abandoned all the better as the ground will contain other elements which will aid the vampyre. This is added to clay or is put in the paste of paper mache. If the vampyre is especially skilled they may construct the gargoyle (carve) the gargoyle out of gray marble. The seal is then

place inside a hollow dug out of the mouth (for the marble version). Either way the eyes of the golem/gargoyle are hollow (this is true for every gargoyle except the darkness gargoyle which will be explained), this allows the spirit of the gargoyle to breathe. In the case of clay, the gargoyle needs to have a strong armature, preferably of iron, or of strong steel (Depending on the resources of the vampyre, the materials available will determine the size and composition of the gargoyle.)

The materials should be assembled with reverence; each piece and part should be carefully thought out. An animal skull, from a taxidermist of a dog, wolf, or monkey may serve as the basis for the head. If the vampyre is crafty they may construct the skull from scratch. Either way the parts represent the powers and strengths the gargoyle will have. Fierce claws, sharp teeth, are put into the figure, which is thus (insert graphic here, include notes on side of illustration).

The gargoyle is conjured after engraving its seal on the base. The seal is thus
(Insert graphic here)

The colors are gray as is the sigil. The body is rubbed with patchouli oil.

The conjuration (placing the figure in the northwest and standing before it)

Conjuration: Awaken thou oh guard of the dead
Hear me call, hearken from life made of death
Awaken, Awaken, Awaken, thrice round thy horrid visage
Guard me in this place, with the powers you presage
See me the dead as my eyes may find
See me the graves of those left behind
Devour me the corpse I was meant to kill
This is my wish! This is my will!
AGOU NAM AGETANA DiiN
And when I should need you again
And when I should need you after
Feed on the soil I have brought you thick
And ever afterward call me master

Guard this place when all thy might!
Guard this place when day is night!
Guard this place when all will sleep!
Guard this place till the call awake!

GalaaBalgiiim!

Nomos Pektos Seos!

(gargle sounding)

Yalgralblagwishalglagblaghogbearsowogtewolblagbegeswagz!
repeat 3times

Don't worry about pronunciation just keep it rhythmic until you reach end

Clap thrice
stomp once
then two times
then clap twice

making the sign of the moth saying "so it is done"

The next gargoyle is the blood gargoyle. Its construction is similar to the first, although the posturing is different. The blood is made with nine drops of the vampire's blood, which is put into the clay or into the paste. Blood red dyes or pigments are used in clay or paste. The skin should look like it is melting or liquidly, pockmarked to denote lack of muscle tissue underneath. (See illustration) It should be rubbed with dragon's blood oil.

The sigil for the blood gargoyle is engraved at the base in red and black, and it is thus:

(Insert graphic here)

The figure is placed in the southwest

The conjuration is thus (facing southwest):

Conjuration: In the Dark I see Red
Red that shimmers like a river
Red that glistens as it glows
Red that rushes as it flows
Gargoyle of the Blood
Whose face is washed in the blood of ages
whose eyes have seen the depth of the spaces

Hear me! Hearken to my cry!

Wook Tdagede Malarshtkk

Awaken, Awaken, Awaken
Infuse this vessel with life
That it may be a worthy vessel
For you power!!!

Attend me now to be my servant
Attend me now, be not recalcitrant!

Come forth for your offering
And when I should need you; awaken!
And when I should call you; Harken!
And when I should dream you; Attend!
Be vigilant for my summons!

Guard this place with all thy might!
Guard this place when day is night!
Guard this place when all will sleep!
Guard this place till the call awake!

(gargled) Bloggdgogilglorrwe (e is long a sound) w is anounced heavily

(bubble in mouth sound)

Agwel Bliseal Agwe Meagal
(A) (~a) (ah)

Gargled: Algwolgrolblogmargraswolggwearblogg
Aglhrrgriskgbttnsrw!
(said thrice)

Closing is the same as the grave gargoyle (see above)

The gargoyle of the ashes require an earthen urn, and is made with ashes from human remains or the ashes of burning ash, elder, and blackthorn and pulping them together. This is either combined with the clay or paste.

The gargoyle is made as shown (see illustration)

with ashes being the texture of the skin, they being sealed into the clay or paper mache. The ashen gargoyle need only the smell of fresh ashes to permeate its being.

The sigil for the ashen gargoyle should be engraved in the base with gray and flecked black. The seal is thus (insert graphic here)

The Figure is placed in the southeast:

Conjuration: (facing southwest):
The cerements of ages past
Have frissioned to their waste
Empty of their vital force
They wither with great haste
And leaving then their drying husk
They all fall to dust

Burning embers fall and wane
Dust of death, dust

Ash of the dead
From life's decay
Ash of the dead
Mountain
Vigorous hope of rebirth
Come out your spewing fountain

Arise, Arise, O Gargoyle of the Ashen Wind
Hearken, Blow O'er the lives that have so been
Consumed by time and fire, consumed by waste and heat
Hearken Scorching wind, hearken drying heat.

Come now and possess this vessel
With the power of your release
Come oh Gargoyle of the dust
Come to the sculpture, I beseech !!!

Guard this place with all thy might!!!
Guard this place when day is night!!!
Guard this place when all will sleep!!
Guard this place till the call awake!!!

Hearjeweshroowani!!!

Suthos Meos Nyamaos !!!

Ogbliglarshwiggblbliknokawerrgaa!!! (Said thrice)

Close in the manner above

The next Gargoyle is the gargoyle of the cold flame.
(see illustration)

This should be made with clay or paste that has been frozen and thawed. The vampyre should was their hands completely in ice before creating the body (simply holding an ice cube until it melts will suffice) all the while visualizing a burning cold blue-black flame. The vampyre should chant Syrthis Pelos Lamastol to accompany this. The Gargoyle should be blue-ish white with smatterings of purple. The texture should be of the merging of fire in ice, where ice is favored. A blue light may be used to illumine the figure, as well as a black light. A blue flame is ideal for the invocation. (The symbolism of which has already been discussed). The body should be rubbed in ice, and perfumed with scents evocative of icy-fire.

The Gargoyle is placed in the northeast

The seal is done in a blue white engraved at the base

The seal is thus:

(Insert graphic here)

Conjuration of the Blue Flame Gargoyle

Conjuration (facing northeast)

Ice, WOT-TAI-PEA!!!
Frozen the flame that brilliantly blackens
Blue flame of cold black magickal phantoms
Flame of life I abjure you!
Birth from your death, the cold flame of death!!!
Gargoyle of the freezing flame I call you!!!
From your abode in the polar wastes below!!!
Burn this image with your cold fire!!!
Possess now this image in you glory!!
Shearing heat with your cold, dead light!!!

Awaken thou and rise from slumber!!!
Awaken, Awaken, Awaken Thou!!!!

Now beyond the wastes hearken
Guard-Goyle hear my cry
This sepulcher I have made
You the flame the cannot die!!!

Guard me well my servant!!!

Guard this place with all thy might!!!
Guard this place when Day is night!!
Guard this place when all will sleep!!!
Guard this place till the call awake!!!!

Akhrewakhshhriwoozst!!!!

Heroz Hazatst Wrrshazzst!!!

Ghakhggdwosshrrglmlrowolltsshooktg!!!! (repeat three times (remember the words sound like gargling))

The Last gargoyle is the Gargoyle of Darkness. This gargoyle should be three times the size of the other gargoyles. The lower canine teeth should be made from boar's tusks; the body should be made with bat's blood, nightshade, wormwood, ground black beetle, mixed with fetid swamp mud. (see illustration) it should be painted black with the eyes being made as the image shows them, painted red with characith elixir. A solve of characith elixir, nightshade, and ground black beetle are rubbed on the gargoyle to perfume it.

The seal is place underneath the sculpture.

And the seal is thus:

(insert graphic here)

The Darkness gargoyle is place in the center (exact middle) of the ritual chamber.

Conjuration of the Darkness Gargoyle:

And now the abyss has formed
Formed beneath our feet.
As we plunge ever inwards
Deep into the endless deep

Down, Down, Down
Below dark Crimson waters
Past the pall of fiery ice
In the shadowless shadow
Darker than the Darkest of nights

It is the void
The endless abyss
From whence all things come from
And to whence all things return

The boar is your herald
The bat is your ear
The basilisk your eye

Shugal
Choronozon

Bel Best Barrabas!!

Bless this image of your beauty!!
Inspire it with your terror!
And bring forth your servant

The Gargoyle of Darkness!!!
Made in your image!

Your Very Image!!!

Gargoyle of the Darkness
I call you forth from the shadows
From the shells that endlessly bleed
To a place beyond the grave
Divest yourself of Dust
And heed my call!!!!!!

I call your name!!!

Schgoronalzno'u!!!!!!!!!!!!!!

Pronounce in the following syllabletry

(shg) (oro) (nal) (zn) (no'oo) repeat three times

Ereshkigal Hecate Ahriman!!!!!!

Vox Wijst Yagua!!!

Alghaalgiipsstfiquunargipooktpff!!!! (repeat thrice)

Close in the method listed above.

The dagger of Dis may be used, as a focus of the vampyric will if it be deemed necessary.

Take your time with the Gargoyles. They will be your loyal servants. You will notice and feel them as they awaken. They should be placed according to their orientation in a spiral described from the west, terminating in the darkness gargoyle. This can be done in the ritual chamber or throughout the household so long as the vampyre can hold the pattern of the spiral clearly in their minds eye. The vampyre, after the initial conjuration/invocation, may call the gargoyles as a group to aid him/her in ritual workings as watchers, guardians etc. This may be done in the pattern described (insert graphic here), in waking or astral states.

A preliminary invocation of the five requires that the vampyre charge each seal/sigil with their respective elements. Prior to this a darkness invocation is performed. A lamprey ritual is done to infuse the chamber with life force.

The vampyre, having created the pattern of the downward or inward spiral invokes the Gargoyle in the pattern previously shown. The gargoyles are then illumed in the their

appropriate colors having been kept charged with the rubbing of oils or unguents.
(adoration)

The conjuration or the Rousing of the five.

The dead have spoken of the secrets!!!!
Galaabalgiiim!!!!
They hunger for the blood of life, hunger for the blood that is the life!!!
Hunger as I hunger!!!
Bloggdrgilglorrwe!!!
And all has fallen to dust
As the dead rot in slumber
As they waste through time
Floating as ashes
Hearjeweshroowani!!!
Which burn in frozen wastes
Beyond the stars, beyond space
Illuminated by the blue black flame
That gives chill death
The sups from the heat of life
Akhrewakhhshriwooszt!!!
That illumines the darkest depths
Where the broken vessels bleed
Black blood from their veins
Where naught remains
But the need, the famished need

Shog Oro Nal Zin No'oo!!!

Awake now my servants
And guard me well
For the purpose I set forth here!!!

(purpose)

The vampyre visualizes the gargoyles awakening as they do this, with each name the gargoyle is heard to roar and flap its wings. Its hollow eyes gleam with sentient darkness. The essence or element of the gargoyle is seen to permeate it, and the color associated with it is seen to enshroud it.

To send the gargoyles back to sleep the vampyre starts at darkness and repeats the conjuration in reverse order (not the words just the order)

Then they say

In a silence the sibilant shapes twist

Be vigilant my guardians
And take this rest I offer you
Again I say sleep!

Then clap twice
And make the shushing sound
Shhhhhh along with the gesture for silence.
End with the sign of the moth.

Note: all sounds and names should sound gargled. This being directly taken from the root word gargouille which also is the root for gargle, or throat.

With these servants the vampyre will have an impressive arsenal at their disposal. Though some may take longer than others to construct they are all indeed worthy of the aspiring vampyre.

x. Note: the rousing of the five works in dreams as well, though the gargoyles will be much more animated...
xx.: they can also be used in magickal ceremonies by the same ceremony (the rousing)
xxx. : as with all servants proper care is advised.

H. On the feast of Blood

Ah, the blood that is the life. How many are its uses. We shall now celebrate that which we revere. How great is the blood to the vampyre, in symbol, fact and fancy. How alluring are its charms, How we hunger for it, how it thrill our souls. How very precious it is to us. So large a part of our rites makes use of Blood, and yet in never adores the blood itself. This Feast will be in honor of the Blood. It is in honor of the life that sustains us. Through this rite the vampyre will awaken certain states in the vampyre allowing for a great release of energy that may be used by the vampyre. This energy comes from the core of the vampyre, and it is intoxicating.

The feast may be performed by the solitary vampyre, or a group of vampires to whatever ends they desire. The vampyre is adorned in red or in loose silken garments of a sanguinary aspect. Any outfit, which allows for the free flowing of the wind, is advised. The vampyre may paint their face, or bodies, doing this rite skyclad. The rite is performed in the sanctity of the ritual chamber. A darkness invocation and a lamprey ritual are performed preceding the feast. Heady incense, full of lust and vigor such as black magic, or myrrh are used. The chamber is illumed in red light, the altar being also draped in red, to give the illusion of the room being filled with blood. A small table set outside the altar (about 5-6ft away). With wine, or another suitable drink (sangria) is put upon it in a chalice. Red fruits such as cherries, strawberries and raspberries, as well as

blackberries and plums may be put on the table (make sure the ritual garb you have does not stain easily, as they most certainly will be...). To the chalice the vampyre adds three drops of their own blood.

The vampyre faces southwest and intones the ritual

The Feast of Blood

Says: Vitae, sweet Blood of my parentage!!!

Blut, sweet Blood of my Life!!!

Blood, sacred nectar, to the Strigoii

I exalt you!!!

(Holds chalice aloft with both hands)

Blood that bathes me in bliss

Blood that fills me with this lust

Blood that makes me pine for more, forevermore!

I drink to your wondrous power!

The vampyre then stomps with the left foot and swivels their whole body, placing the chalice back on the altar. They spin in this awkward motion for three revolutions around the table, saying:

Aub, Aub, Aub, Aub,

Yad-a-hee, Yad-a-hee

Aub, Aub, Aub, Aub,

Yad-a-hee, Yad-a-hee

Getting louder with every step. (finding the internal rhythm of the verse)

The vampyre envisions: *a dark red thunder cloud above them, great forks of silver-white lightning shoot from it, and the clouds seems to twist like giant red eels, the writhe as the lightning flashes grinding until cloudburst*

When the vampyre reaches the third revolution (there may be more, use your discretion) they grab the fruit and crush them with their fingers, splattering themselves with juices, pulling them above their heads, letting the juice spurt and flow into their mouths, they crush every piece of fruit until the juice is gone and envision *cloud burst, the rain that falls is blood, rich warm blood, as you ingest the juices of the fruit, feel the vain permeating your being as it coats you in its nectar.*

When you are finished drinking it in, begin rapid breathing, stand on your tiptoes

and reach you head to the sky saying:

Alk Woad Nod Pajeet.

Perform the gesture of Camazotz thrice

Then assume the guise of the sleeper

Envision: *the blood congeals inside you, fills your being, you are filled with rapture, fling wide your wings (Camazotz) to immerse yourself in the dark comforts of the grave (sleeper).*

After you are sated release the energy above you in a cone by using you saturated tentacles and breathing to form a cone. Tilt your eyes back in your head, and open your mouth wide, pulling your middle two fingers in and crooking your pointer, pinky and thumb (arching your back) (sign of the devourer)

Then exhale a huge breath infusing your structure with energy and say

Wagisaag yeagrit-vesham!!!
(backwards sound, low roar)

Hautwaag pitvos vitae!!!!

Clap your hands twice, then stomp twice

Making the sign of Camazotz again

And hiss, then stomp, clap, stomp and say in a windy voice. Yer moog liga, the blood is the life!!!

The ecstasy of Blood will serve the vampyre well as we approach the vampyric sex magicks chapter. A greater understanding of these things may be achieved in those chapters and brought to bear in this one. The insights gleaned will add much.

L. On The Fangs Of Astral Devising And The Mind Of The Predator.

Throughout the various states of transformation the vampyre emerges with each step closer to the goal of apotheosis. As they spiral ever downwards to be liberated finally by the Great Dark Night, certain powers emerge. As learned in book one, some of these

occur as powers of natural predation. Other less obtainable, must be made to manifest. Thus it is with the Astral Fangs. The Astral Fangs will the vampyre access to the blood sight. This will allow the vampyre to more easily find prey and other vampires in their nocturnal forays.

Though this rite the vampyre will be able to use the Blood sight in waking life, allowing a greater purity of life predation, and a greater awareness and understanding of his/her surroundings.

The initial phase of the work takes place in the astral world. It is not a specific place, but the place is needed to do the working, which will allow for greater transformation of the vampyre.

The vampyre performs the rite on a moondark night between the hours of twelve and four a.m., the later the better (less minds awake, less astral feedback). The room is completely dark; no sound enters the chamber save the voice of the vampyre. The chamber should be draped in black. This should be a mat black that soaks up all light.

The darkness invocation is performed loud and strong. Then the rite of the bat is performed, the vampyre now as an astral bat, elongates themselves into a large black cylindrical shape. Recalling the sign of Camazotz the vampyre makes this gesture shrieking like a bat continuously. They then assume the form of the rampant vulture (arms crooked at elbows behind back, head forward, beak thrust down, fingers splayed) they begin to flap their wings and continue shrieking until they are immersed in darkness. The darkness invocation is performed again in this astral world, creation a bastion of darkness that breathes for the vampyre. The vampyre begins breathing heavily and begins leaping about now in rampant vulture form until the energy rises to his/her mouth, at which point they begin sucking and assume the sign of the devourer. The vampyre begins to roar and whirl feeling the darkness permeate him/her.

They twist and contort their muscles until the energy comes to the jaw. They then snap the jaw shut, and bite hard. The first time saying

Naack!

The next time saying

Wyr

The next time saying

Bleshdink

The Vampyre then spurges tentacles from the plexus from within the mouth to emerge, they lash and twist and the vampyre then says

Vise Woj Fenge

Upon which saying the fangs should emerge, piercing the aura of the vampyre, causing a slight pain in the upper jaw above the canines, which is hot at first, then turns a burning cold. The jaw around will grow hot and the astral area around them will turn red. This blood sight will allow you to see any life form, and also allow for the vampyre to see the quality and suitability of it for feeding. Regression into waking state should be enacted by assuming the bat form again and using that form to re-enter the waking state. Blood sight may be achieved in waking states, or dreaming by squinting the eyes, extending the fangs and looking intently. A strange euphoria will overcome the vampyre or a feeling of

waking dream; this is because the bloodsight partakes of vampyric astral vision. It is good not to stay in this state too long as it tends to erode normal consciousness, or lessen its desirability. Other things may be created in this manner, claws for example. The fangs appear blackish red when they emerge and are wreathed in a bluish purple light. Physical reactions such as a heating of the area around the mouth, and spontaneous flashing of blood sight will occur with frequent use.

Blood sight will also aid in the lycanthropic rites, and other atavistic chapters. So practice this well and often. The entire rite may be performed again and again to strengthen the fangs, or the awareness and utilization of them in waking consciousness may facilitate a greater ease into bloodsight and hungering (the mouth is opened slightly for the emergence, think of how big the fangs are and make the allowance in your mouth).

This concludes the vampyric rites/rituals chapter which has taken the vampyre to many and varied places. As you may well have noticed the vampyre uses many rituals practiced earlier to bolster or affect the outcome of a later rite. This is much more so in the upcoming chapters, as things becoming greater and greater in their complexity, that is unless of course that you practice diligently those rituals which allow for a greater understanding of the principals of Hirudo. A great secret is revealed when rote becomes second nature and the formality of rites and rituals are no longer necessary. But let us press on, ever plummeting downward, wings outstretched, fluttering our great wings as we gaze into the darkness.

Vampyric Sex Magicks

The vampyre is filled with a lust for life. Perhaps not in the more traditional aspect that may encompass the concept of the Strength card, yet it is this lust that is the basis for the vampyre's unique strength. Bloodlust, and the more regular forms of lust can lead the vampyre down many roads. For the following chapter it is recommended that the vampyre be adequately versed in sexuality and be fairly well attuned to members of the opposite sex. Endurance, and a high orgasmic threshold will also help, though these things may be controlled as time goes on. Ritual dynamics remain the same for the most part; it is only the intensity of energy that changes. Sex will release through intensity and focus, changes within the vampyre that will allow further manipulation of the subtle body. The connection sex has with manifestation, and the immediacy of results has been well noted by authors. This is essential to understanding the energy swings and changes that take place in the final transformation. For, an exploration into the extreme limits of the "little" death will condition the vampyre to endure the "Big" one. Persons of poor physical health, with mental instability, and those who readily fear the dark, should not be employed at anytime during these rites. They should be kept away from this, the ultimate of sacraments (sex). It is advised that the vampyre or vampires and their partners be checked for the blights of Venus. This will create a further air of trust and will alleviate concern over possible blood exchanges in the throes and passions of these rites. The rites will be given as they should be performed. A brief explanation of their point and purpose will precede them. Philosophy and theories will not play a part in it. As said

in book one, this is a system of doing. The philosophy is inherent in the rites and rituals themselves. May these rites let the vampires see the glimmerings of black light that illumine their true nature.

1. Succubae Sorcery and of Creating Servitors through Sex.

A succubus feeds on the sexual energy of men through sexual exhaustion. As to what the succubus gains through the transition, none have yet to venture. Perhaps it is a way to sustain them, much as the vampyre is wont to do. And with this knowledge, we will proceed. Combining elements of vampyrism and sexuality is the hallmark of the Succubus. It is only the means that the life force is withdrawn that vary. What may be achieved by combining those elements in a controlled or willed fashion? Let us begin our exploration.

The term Succubus Sorcery can be misleading, as the Succubus is categorically female. Yet the male incubus is inherent in the sorcery as they are two sides of the same coin. People have used the word Succubus without depth or feeling. The true power of such a being is only vaguely understood. To become or to partake of Succubus Sorcery is to partake of the life force of the roots of life. It is the generative organs that propagate life, and thus it is the sex drive that ultimately is the force of a being's will to live (this can be hard to distinguish in non-vertebrates, those that produce a-sexually or otherwise still have the primary urge to replenish themselves~OIZUS)

I shall prepare then two perspectives according to the varying polarities of male and female. These primary works shall be autoerotic in nature. The visualizations and utterings will end in working done by two. I will then continue with a dual perspective throughout the rites to lend accessibility to the vampyre.

It is a good idea for the vampyre to feed prior to this working. A lamprey ritual or its equivalent will lend energy the rite as well. The vampyre (male or female) wears clothing that allows them to become easily aroused. An air of suffocating sensuality should be evoked throughout the ritual chamber. Soft pillows, silken sheets, heady perfumes, incense, soft music, all will aid in this preliminary working.

The vampyre then lights a dim candle (blue flame if possible (copper salt on the wick (more on this later) on the opposite side of the room. They lay prostrate on the floor. As they lay there, they allow their body to become overflowed with desire. Soft passes allows the body to bring the energy to the surface of the skin. The vampyre traces from the top of the forehead to the plexus, then up both thighs to the groin, creating an air of erotic tension. They begin breathing rhythmically to stare off their mounting excitement. In the mind's eye the vampyre sees: *the air above the darkens as their arousal increases, the darkness grows. A great black winged thing with a seemingly amorphous shape begins to appear.* At this point the vampyre increases their breathing and arousal to near orgasmic states, making passes as well as masturbating (if they haven't begun already!) *The black shape increases in definition according to the vampyre's desire taking on the shape of the parts and or areas the vampyre most desires to touch. The vampyre breaths*

great whoops of air into the darkening space. Upon reaching the plateau of orgasm all stimulation ceases. The mind then becomes the focus for stimulation. The vampyre visualizes *the Succubus, Incubus, touching them.* Once cold air is felt upon the skin, the vampyre leaps up and performs the darkness invocation then closes the temple. Bathing in cold water, or exposing themselves to something shock the nerves to freeze are necessary to sever and capture the energy release in the work.

The next day the vampyre repeats this exercise, but they eat only fruit, and mild alcoholic beverages. Again the lamprey ritual should be performed. The previous system of arousal is employed. The vampyre once again making contact with the entity in question. As the entity approaches the vampyre now reaches into him/her with their tentacles touching them, feeling their energy, allowing their energy to come into them. Continue this until you feel the Succubus/Incubus touching you. (Cold fingers) Then repeat the shocking of the senses.

The third day (last day of preparation) the vampyre repeats the arousal process. The incu/succubus should be felt upon its release from the darkening above. To the vampyre who can “see” it will notice that the appendages match the vampyres (they have tentacles in their plexus region) and have small tentacles around the pubic/pelvic region.) The figure will be a blackish purple with no discernable facial features (they appear otherwise, yet this is an illusion). They should be able to touch the vampyre fully now. The vampyre should physically be able to “feel” them. Masturbation becomes Coitus; the vampyre should allow themselves to reach orgasm, filling the air of the chamber and the creature with vitality. Upon orgasm the vampyre exclaims “Yekaam igfes woj!” (yekam igfaes woj) and looks intently into the face of the Succu/incubus. The vampyre then sleeps. The Succu/Incubus may join the vampyre in dreams afterwards.

The Succu/Incubus is then strengthened over the course of three moon cycles. The vampyre should work on aiding the creature to “define” its features as much as possible. They should be able to know its face as well as they would know any earthly lover.

The vampyres each as mentioned create their ideal “lover” in their innermost desires image.

The next phase of the Sorcery involves temporary possession by the others “desire.” (Note: the vampyres should avoid sexual contact with each other during the creation of the succu/incubi.

Possession is like invocation, but more intense. The vampyre lets go of themselves to allow the willed desire into themselves. They may even see/feel the entity come into them. This must not be resisted.

The second part of the Sorcery is performed in a chamber illumed in a flashing light (coruscating backwards), or purple light. Dragon’s blood incense is burned, and strange transitional music is played. A lamprey ritual is performed by one of the vampyres. The other vampyre performs the darkness invocation. Once this is done they lay next to each

other arousing themselves (not looking at each other) calling upon their succu/incubi to come to them. The vampyres, once establishing contact (with their desires), join together in sexual union. They continue to focus on their respective Desires, moving slowly with the body of the other. Contact should increase between the respective desires and the flesh of the partner should be used to create a strong bio (life) field of energy around the vampyres. They then continue in this position (missionary or woman astride is advised) until the vampyre feels the plateau of orgasm being reached. This is kept away through breathing, the vampyre lets the energy crescendo then pulls back, and they repeat this until they cannot continue without orgasm. This is then when the vampyres furiously project or direct the Succubus/Incubus into the bodies of their partner forcefully with their will. A coolness and lightheadedness will follow. The vampyre then focuses his/her will on the partner absorbing the desire sent to them, this will seem to the other as their desire coming to life. The transition may actually occur. The vampyres then proceed in whatever manner their desires deem fit. All this while absorbing the being inside themselves (plexus/maw). This is done until exhaustion or the entities are completely absorbed.

The results should be a wondrous bliss and sating of the vampyre who will have had sex with their ultimate desire (there is much merit in this). The fluids from this transaction may be used for the basis of a servitor. The vampyres may repeat this rite after creating it; doing the rite the vampyres will the servitor from the force of their desires. They visualize the sigil strongly before exhaustion and birth it in the slumber that follows.

Another way to birth it is to create the sigil in such a way as it becomes the source of the vampyres desire. The process is repeated as previously mentioned with the desire going through all the phases, in the form of the succu/incubus. Depending on the servitor this may make sex interesting, it is not advised to use this work for violent acts as they may manifest in the "possession" phase and the results may not be to the vampyre's liking. This may be mitigated by extreme fortification of the will of the vampyres. Who may birth one desire, by composing it so that it has genders before inception, creating a hermaphrodite. Succub/Incubi may also be birthed this way by repeating the preliminary part of the working after absorption. This being will be connected to its parent and contact the vampyre via dreams or astral travel. Succubae/Incubi may attend the vampyre in astral forays lending to the impressive arsenal of familiars. They may also be used to create unquenchable desire in parties known to the vampyre, who may then feed at their pleasure. (this rite may be used in conjunction with the Hirudo atavism detailed in the chapter of that name. The resulting projection being supreme beings of vampyric nature only controlled by the vampyre)

x. Note: this is the succubus method; others that allow birthing are detailed in the chapter of that name.

b. On Kundalini and the rising and the falling of the serpent.

This chapter will deal with the ophidian or serpentine power that the tantrikas utilize so extensively. Tantra is a type of sexual yoga that employs different modes for

enlightenment. One such way is the way of the left. In the terminology of tantra left is the equivalent of woman. The goal it would appear is to transcend the flesh through the flesh. The practice of tantra allows for certain dormant energies deep within the core of a woman to be released. These, because of their painful nature when unrecognized are termed “fire snakes”. When properly utilized, they writhe together merging to shed the light of divinity. This is well represented by the medical fields emblem, the caduceus. In the limitlessness of cosmic bliss enlightenment is said to occur.

Yet we, being vampyres must know this light and shun it. Ye, we must subvert it. We must ground the core of rapture within ourselves. We must rise to the heights of creation to re-create ourselves. Through this action one absorbs the divine light to become their own dark divinity. Through internal restructuring, temporal restraints begin to slough off. This requires crucial devotion and fortification of the will.

In this way upon death, the re-absorption of the astral body to resist the light of redemption (annihilation) is essential, thus the vampyre is “damned” as they choose their own selves over the will of “nature.” But let us not digress...

The vampyre must begin by a strenuous regimen of sexual exercises, abdominal, lower back exercises will all be useful in performing this rite. Rhythmic breathing, lunar breaths and single pointed concentration must be done efficiently (I am sure by this time, the vampyre will have no problem with any of these).

This exercise may be utilized by male or female vampyres primarily, however, the Rite itself may only be done by strong female vampyres for reason that will readily become apparent. This exercise requires good visualization techniques and a decent span of time. The vampyres may do this exercise solitary or with a partner, but no physical contact is to occur. This is the energy to feel the kundalini energy.

The vampyre sits on a soft cushion in the lotus or dragon position known in most forms of meditation (standing is not recommended).

Similar to the middle pillar ritual, the vampyre seeks to energize their charkas to maximize their potential. In this instance the vampyres start at the crown chakra and work their way down the spine approaching alpha state prior to doing so. The tentacles and maw and other transformations will be clearly seen as the chakras are illumed. At each point the vampyre increases their breathing until they feel the chakra fill with life energy, then with a forceful breath, will behind it, they push the energy down to the next energy point.

Do this until the pelvic chakra is reached (think lamprey rite). The energy falls like rain upon the serpent, rousing the ophidian current. The vampyre may speak and twist as he/she wishes until they feel the fire roused within them. They, once they feel this, breath heavily, and with each “thrust” of breath aid the serpent to exit the crown chakra. Spontaneous visions, astral sight may occur, it may be painful or blissful, persist.

This is kept up until the energy re-absorbed back into the body. It will suffuse the vampyre with vitality, yet it is only an exercise. This is not the end. The vampyre

continues in this exercise until they have a thorough understanding or mastery of it. The release should create a state of orgasm, or near orgasm, when done correctly as the energy bursts forth from the crown.

The rite consists of an unnatural act--a freezing of the fires of life. This entails a furious absorption and transmutation of these ophidian energies. There may be those who do not wish to do this rite, as they would rather enjoy the benefits and joys of release. Yet the vampyre who would progress on the path of Hirudo must not do so. All vitality must be kept within, else through leakage of "life", they will not be strong enough to survive "death."

The rite requires that the female vampyre know how to utilize kundalini currents to their fullest. Many texts will elaborate in the techniques to do so (see recommended reading), yet simply using one's intuition coupled with the exercise and the rite in question will benefit the wise...

The ritual chamber is adorned in black. A single blue flame is used. Dragon's blood and wormwood are burned for incense. The room is silent. (This to allow complete concentration)

An altar with the dagger of Dis is placed beside a bed or large cushion which is central to the ritual chamber. The symbol for Hirudo is placed beneath the bed. The couple begin to engage in coitus, they do this for several minutes focusing deliberately on each other's bodily sensations until a dizzied numbness embraces the physical senses. The male and female vampyre then begin rapid/rhythmic breathing techniques until they feel alpha state approaching. They then begin the Kundalini exercises listed earlier. They may touch tentacles or kiss with the maw, exchanging vampyric energies while the energy descends the spine. The vampyre then concentrates on awakening the shadow substance that lurks near the spine. Upon the fire serpents awakening, the male vampyre pushes himself upon his arms and they both attain the seated position (see illustration) Legs should both be behind each other. As the serpent rises the couple gaze into each other's eyes continuing coitus, breathing rapidly. A heaviness in the mind indicates the serpent emerging towards the neck region (magnetic pull from a passing electric current). The current passes between them flashing into each other's eyes. The vampyres then touch (crown chakras) heads as the serpent emerges. This feels like a coolness rising from the top of the forehead. The vampyre allow the energy to fall from them then, they drop back falling onto the cushion below them. The female then mounts the male, suffusing herself with vampyric energy. She takes the energy from the male and combines them both in her solar plexus. This should create a painful burning. She now traverses each point of her chakras *visualizing a wormhole emerging from each one, or if easier, a hungry mouth. A blackish-purple field surrounds the couple as it reaches up to the crown chakras releasing divine light and extends past it, the vampyres visualize a yawning void in the sky above them, red lightning crackles from their forms, the limitless light/life force is then sucked in by both using the taking of breath technique. The light becomes a red life cloud, so familiar to the vampyre but this cloud flashes with lightning. The snakes then become icy flaming daggers cutting into the hot flesh of the Moroi.* Banish as necessary. This is the beginning of vampyric attainment. The agonies of undeath are

these, yet what price would not be paid for eternal existence.

AGAL YEG MENHYAR HALG'

*Note: once this burning cold flame is mastered, the previous exercise may be used to maximize it in fusing (just remember the warning about the current!)

(utilizes heavily the 41 current)

c. On Birthing Strong Servitors Through Sex Magick

There will be noted by the vampyre a great burgeoning of the will, yet this weight aids to solidify and fortify. What is this weight compared with the burden of Ages?

A greater awareness of internal energies has been achieved with these now heightened states of awareness and the ability to vacillate between them. The vampyre may create servants of a different type than previously listed. These servants spring as normal progeny do, from the union of opposites. Yet the source of these servants and what they may do is very different. This is due to the high level of energies released during sex magicks as well as the immediate results of such workings. Unlike their predecessors, these servants are more easily molded and easily fed, although their attachment to the couple creating them will be greater. This in addition to their increased vulnerability before their "births".

The energy involved will be hard to contain at times, but under the icy will of the vampyre this will come with increasing ease. I will arrange here, in order of increasing complexity, a set of servitors (as I have before) and the methods for their construction. These are guidelines, and not authoritative by any means, nonetheless, they are effective, and may be used at the behest of the vampyre. Here we will delve slightly into the realm of apparitions. These spirits traditionally are the angry or hungry dead, certain psychic vibrations, or the will of vampyre can make phenomena of the nature of a poltergeist occur.

The material base for the beings in question are simple fluids derived from vampyric sex magicks. Their evocation and consequent birth will aid the vampyre with many things as well as teaching the vampyre many things about themselves.

The first of these is a, as said, poltergeist. A poltergeist may be used to inflict terror on a mortal or human. Though they cannot directly harm them, their presence is nonetheless disconcerting. A poltergeist does not have to be the spirit of someone deceased, but it may be useful to procure the ceremonies of someone long dead to aid in the work. Imbued with energy and given certain verbal commands the vampyre will possess an insidious ally.

The sigil for a poltergeist is thus:
(insert graphic here)

To create the poltergeist an evocation is performed.

The chamber is set in dim lighting. It should be suggestive of twilight. This represents the rending of the veil between worlds and allows for the spirit to manifest itself easier. Discordant music, such as Nurse with Wound, or certain sonatas of Stravinsky should be played to create an atmosphere of dissonance.

The vampyres begin by repeating the arousal technique from the Succubus Sorcery chapter. An air of erotic tension/danger should be conveyed. Violent sex to the point of bleeding or scratching may be employed for this. An arrhythmic rhythm during coitus may be used as well. This rite should be performed on a waning moon (first quarter) patchouli leaves, and fetid odors are used to increase the nausea and discord in the evocation.

The female should be inverted, that is, her head should be in and upside down, and or hanging position when the poltergeist is evoked (head below the feet).

The sigil and intelligences are placed on vellum or some kind of sturdy writing paper. Papyrus may also serve for this.

These are written in the blood of both vampyres, or black ink combined with chalice elixir. The couple continues their frantic sexual encounter, delaying orgasm, creating an air of spasm/seizure. The dissonance should become unbearable, popping sounds, may be heard in the room.

(Note: the vellum should be placed in the vampyric triangle of evocation, suited for vampyric pursuits)

The vellum is placed in the triangle of evocation.

The female visualizes:

A gray twisting shape, with many features, yet none, screams, shrieks, twists, wind surrounds it, and it is consumed with a violence born from fragmentation, it emerges in the center of the circle.

When the vampyre (female) sees the entity she mentally commands it to still itself.

The couple now goes to frenzy, the female orgasming as much as possible, in the most painful (uncomfortable) manner possible so that focus is intense but scattered. The vampyre holds her muscles, and then lets the fluids from her vagina fall upon the vellum. Whereupon she screams as loud and as sonically deafening as she can. She may take a glass object or something frail and break or crush it.

The vampyres then say:

Maando Diive
Alcswik Jop!
Vive!

The fluids are then traced over the sigil and intelligences nine times. The poltergeist is

visualized by both to sink into the sigil.

The sigil is then allowed to dry in complete darkness. Over it is placed the dagger of Dis for three days. This will allow the properties of the implement to infuse the poltergeist. The sigil then may be sealed in wax for preservation, or it may be placed carefully on the altar. The vampyre contacts the poltergeist in dreams, or in astral travel. This violent being may then be employed to do thy bidding.

(Note: The female vampyre will be attached to this poltergeist. She must nurture it as she would any child. If the poltergeist becomes uncontrollable it is brought into the room (ritual chamber) and an entire lamprey rite (rain) is directed at it after which the sigil is burned (black flame) to restore the psychic resonance back to the vampyre.

This next servitor is more violent than the last, but far more crafty. It is called a wraith. Unlike the poltergeist, the tricks and taunts, and touches it performs can harm people. Its violent nature becomes predatory. This wicked being feeds on fear and anger, as well as unbridled lust. It is not recommended for the vampyre who has no control of themselves. Yet these beings are capable of generating tremendous emotions in the human population. They can cause fights, crimes, etc, as long as the recipient of their attentions has no idea that they are being fed upon or fed into!

This being requires the use of cruelty. The ethical responsibility of what the vampyre uses, and how they utilize it is up to them. How many bugs have Peta people stepped on? Cruelty comes in many forms.

Remember you do not have to make this being. And this is only one way. This is derived from older schools of thought where the spirit of the animal was thought to feed the being in question.

An apparatus that can maintain the life of the recipient (sacrifice) yet allow the vampyre to “work” their magic is necessary.

I will use a cockroach for this wraith. I put it in a matchbox with minimal air. I use straight pins for my “working”. I try to feel all the things I am doing to it, all the anguish I am causing it. I feel no sympathy, am detached. My empathy is sensation alone. I try to make it excruciation as possible, though I do not enjoy it.

This being is tortured until dead. The box (matchbox) is sealed in wax immediately after I am sure it is dead. The Hirudo sigil being emblazoned upon it (i.e. carved in the drying wax).

This is left in the dark for one moon cycle.

The rite is performed on a waning moon (third quarter).

Hateful angry music, screaming, wailing are played, sometimes overlapping, sometimes simultaneously.

The sealed recipient is placed in the triangle of evocation.

The couple begins the arousal procedure mentioned previously.

The arousal procedure follows that of poltergeist creation except that the position in succubus sorcery is used. The thrusts are violent, and the female may tip herself back as far as she will. The male should grab her hips to help her from slipping off if she does this. From this position the male gives a violent thrust putting the female flat on her back. Her head should be in the oracular position mentioned. The female reaches with her hands behind her and breaks the seal of the box, over the sigil of the wraith (placed inside the triangle of evocation), which is thus: (insert graphic here) and the sigil should be drawn in black with vinegar and sulfur added to the ink.

The female vampyre should then roll her eyes back in her head and stick her tongue out and curl it upon orgasm (after delaying it several times). The eyes should flutter at this time and the female should visualize:

An electrical storm above the triangle, red lighting flashes from dark back clouds. A violet wind blows through the air. In the shadow of the storm a shade emerges, swirling black and red, amorphous. It twists violently back and forth in upon itself, now out, moving in an alien rhythm.

The male then stops coitus and assists the female to drop her fluids onto the broken box and sigil. To this is added three drops of the male and females blood. The couple now stands back to back and begins rhythmic breathing over the now drying vellum. They perform the kundalini exercise and upon release focus the energy into a cone of energy above and between them.

Through mutual effect this cone of energy is brought down. The polarity is shifted through will and is brought into contact with the sigil. The box and sigil are then wrapped in a plain black cloth and sealed with a red cord. This is perfumed with ambergris and myrrh, poppy seeds, valerian and blackthorn. The ashes from their burning are then put in the bag. Again the wraith will contact the vampyre via dream, astral vision or through scrying.

The last creature of this type is a vampyre shade or valseech. This is a terrible creature. Capable of violence and mayhem in a very real sense. It is not to be created lightly and will be difficult to dispel. Quite capable of dispatching your enemies or causing calamities the vampyre shade can do all the things a poltergeist/wraith can do, plus it can speak with an eerie disembodied voice, cause someone to bleed uncontrollably, or the panic/ breath/ life force from them. They also are more than capable of causing terrible nightmares. They are effectively demoniac creatures, and must be treated as such (anyone who has made a wraith knows a secret about the nature of these things).

The coital methods here are unusual. And to those without the appetite to do them, this creature is not recommended. Remember these are suggestions; the method of their creation and what they create can be altered.

The Valseech requires a female vampyre who is cycling on moon dark. She must not be averse to her own effluvia. The sigil for the vampyric shade is placed beneath the couple engaged in coitus. It is placed within triangle of coitus. A darkness invocation is performed by both parties. They should both have the Hirudo sigil drawn upon their chests in red (perhaps drawn in blood), and the female has the sigil of the valseech upon her back (as well as being on the triangle). This should be done in red and black alternating colors. The substance for this is up to the vampyre. (I will use squid ink and blood from my forefinger)

(It will probably sweat off, but as long as you can visualize it, or enough remains to see it clearly you should be ok)

The vampyres (after the D.I.) stand face-to-face looking in each other's eyes and say:

Male: I fall into the abyss

Female: To bring forth shapes of nameless dread

Male: Blood thirsty creatures

Female: Made from the blood of the dead

Male: Hideous in Rapture

Female: Full of fury and Spite

Male: Black roiling red

Female: Foul creature of the night!!!

The vampyre then follows the procedure for creating a wraith.

Shrill screeching sounds, sonic booms, gunfire, screams, fingernails on chalkboards, broken glass, choking, chainsaws, and crow calls are used to evoke this entity. (A composition of these sounds should make a horrendous cacophony. A CD made and put on repeat will serve well. For more chaos put on random and repeat.

The vampyres should pound into the mattress or cushion being used having the feeling of breaking each other's limbs. The female begins writhing like a serpent, twitching, hissing, and howling. She allows glossalalia to issue from her. She speaks this angrily and with force.

She envisions *reddish black lightning coming from her eyes, mouth, and forehead (ajna chakra)*

Upon orgasm, (she should try to have multiples that build to a large final one) the woman screams. The fluids are let fall upon the cloth commingling with the menstrual blood (which will be flowing). The man quickly cleanses himself with the cloth preferably, and begins anal intercourse in the "doggy" style position. This is kept up vigorously with vaginal stimulation occurring simultaneously until the female reaches

orgasm.

The male tries to orgasm of the same time as the female. Upon orgasm the male sends all his energy into the sigil (placed about the spines end)

The female then visualizes:

A reddish black cloud rises from the void beneath the couple, it rises to drink of the fluids falling from them, as it drinks, its many appendages appears in shadow. They writhe and twist lashing out at the air in non-rhythmic patterns. It tripartite mouth roars from its triple head. It is surrounded by a nimbus of red that illuminates the darkness. Claws and fangs form, as it flows about like an angry cloud. Red flashes illuminate its opaque shadowed body. Red eyes fill the body periodically glowing and fading, the creature is as high as the ceiling and spans the room.

This visualization is kept up for as long as possible. The female then visualizes *the figure falling into the sigil*. The male then clears the sigil from her back.

The sigil is placed in the red cloth wrapped with a black cord.

The sigil for the valseech is thus: (insert graphic here)

(The sigil is traced with the effluvia and allowed to dry. It is perfumed with sour smelling, putrid things and moon dark menstruum.

It is kept in the dark, the bag being shaken to call the spirit (this goes for the wraith as well)

And so, in this vein we progress, spiraling in an ever-widening labyrinth strewn with hints of rapture.

The next servitor is one alleged by many to be the Supreme ally, usually summoned from beyond. I posit here a method for their creation. Specifically that of the watcher, who is said to preside over the circle of the vampyre (magician) during rites and/or rituals. It is not my intention to decry the effectiveness of the servitors mentioned previously by doing so; indeed, the servitors up to this point will serve the vampyre well and skillfully. The alleged “superiority” of the watcher comes from its relative aloofness and impartiality. This also being said to come from its extra-terrestrial heritage, that it be one of the fallen “angels” who created the nephilim. As the verity of those beings are questionable outside their own limited paradigm, the method here will allow for their viable existence to the vampyre without the encumbrance of conjecture.

The ritual chamber is illumed in an amber hue (dim). An altar with the dagger of Dis, a brazier, and a lamp (which sheds amber light) is place in the north.

The room is adorned with two spirals on the floor and the ceiling, leaving the walls of

the chamber black.

The spirals should have nine concentric rings yet allow for the vampyre to navigate easily its circumference (on the ground). The sigil for the watcher is placed on the ceiling and floor respectively (see illustration). The spirals should be parallel of each other, but opposite in their nature.

Thus the one above is in the method invoking, or pulling down, who motion is thus (insert graphic here)

As the one who pulls from below to send to above, or evoke is thus (insert graphic here)

This motion will aid in the creation of the watcher and aid the vampyres in their visualizations.

And the sigils for the watchers are thus.

Above (insert graphic here)
Below

(Insert graphic here)

The rings act like conductors for the focus of the vampyric will.

Arrhythmic low bell tones, oboes, and strange flutes are played in a dissonant harmony.

The chamber is banished, the darkness invocation performed.

The ritual of the lamprey is then performed.

The altar and bed or cushions are placed to the east of the spirals. East being equivalent to air, or the breath of life. A censor burning verdigris, vervain, nightshade, and henbane is place to the left of the implements. (burn this slowly, or only a tiny amount, many of these ingredients are poisonous).

The vampyres stand facing each other. They begin breathing, chakra flowing breaths, the female passes her energy to male which he takes in, then exhales giving the energy of each to each, repeating this until disorientation occurs. They both begin to circumnavigate the spiral backwards, the goal being to touch the heels and back of the head (gently). Once this occurs the vampyres continue, kneeling down, shifting polarities with eyes closed. They grasp hands behind each other and reach from the ceiling to the floor with enjoined hands, drawing the energy from above down into their heads, to their mid-brains. This in then directed out the back of the skulls and allowed to collect. It should become an overwhelming buzzing, crackling sensation, when the energy is right (at peak) the eyes are opened, the eyes are then tipped back into the skulls, and the energy allowed to jet forth. This is repeated thrice. Words may be spoken which resonate firmly

with this region of the brain, or simple mantras such as Zotz or Zazas. These will aid in raising the energy that come down and out (these words maybe alternated, coming from one mouth, then the other, creating a rhythm that expands awareness further (think surging)). This will become a churning feel. The vampires then disrobe, keeping their eyes closed, and breathing through their noses. They both climb onto the ritual bed with eyes closed and slowly assume the seated position. Slowly they begin coitus alternately opening eyes and breathing creating a pattern of motion between sex//sight/sound and breath. Coitus continues and orgasm is delayed as long as possible for both partners.

Then grasping each others chest together by pulling their backs, the vampires once again merge the backs of their heads (as best as they are able, so long as minimal contact is maintained) they continue coitus feeling the kundalini raising, stretching between them continuing with the back of the head awareness (eyes closed, then opened, etc.).

When orgasm is eminent the couple closes their eyes firmly and hold their mouth shut, breathing through their noses to cause an eruption of sensation.

The male inclines his head so that upon opening his eyes he will gaze only at the spiral/sigil below him. The female does likewise concentrating on the spiral/sigil above her.

Mutual climax is ideal for this work. A shared orgasm of intense proportions is the goal.

The awareness of where the sigil/spiral is should be felt with the mind. The energy should be mounted behind the mouth, eyes and ajna chakra.

The couple then screams, shriek, and gibber as they see fit, releasing a cosmic (stellar) orgasm that bursts forth from both of them.

The female visualizes: (upon orgasm) *a spiraling darkness pools beneath her, it is a bottomless pit issuing blackish coruscating energies that flow into her. She feels them intensely as she reaches climax, she releases them into the spiral, which glows in a mauve brilliance. The energy swirls into the sigil, which glows red, the entire spiral then begins to swirl in its proper direction, raining down, glowing purple-blue darkness in a shower of stellar energy from beyond.*

The male visualizes (upon orgasm): *Radiant blue white energy flows into him from above his crown flowing into his head. It twists like worms inside him, sucking violently in the kundalini force; upon release, it jets forth from his eyes, mouth, nose, and forehead, to flood the back well that belches forth iridescent ichor. The spiral below begins to spin in its proper direction creating a cone like whirlwind in reverse (to that of the female's)*

The couple should feel the energies “click” when they connect, they should then resume coitus with eyes agape, visualizing the spiraling energies merging into a shadowy

shape that is the watcher. Once the figure flashes in its manifestation (see illustration) the primary work is done. Coitus then maintained until ultimate exhaustion ensues.

The fluids from the sex are shared orally then combined with the sigil (which should be detachable from the spirals, those should be placed faces together and sealed in black wax). This should be allowed to dry in complete darkness for three days. After which, three drops each of the vampyres blood are added to the side they aided in creating.

The sigil is then placed in a violet silken bag with a black and silver cord and kept in a secret place.

Methods for training the watcher will be detailed in the chapter of that name.

The last and final servitor is the Black Boar. An emissary of the old world in ancient times, it was said to be an Omen of Death. I posit it here only as a type of creature that may be created in this method. Yet this is a most dangerous work. The vampyre is advised to not do this work, if he/she cannot be fully devoted to the inception of this thing. To do so is not only folly, but tantamount to untimely disaster. The Black Boar is an assassin, Plain and Simple. It is a Death spirit. Its only function is to cause fear of death, disaster, or kill. This should only be done or used if the vampyre feels no other recourse is available to him/her. The preparation and time involved alone should be a sufficient deterrent to those who would use it casually.

Yegrer Mon Dis More Rise

CAVEAT LECTER

The Black Boar involves the creation of what I will term, the astral placenta. This is the creation of a place in astral space that acts as an incubator that is specifically “tuned” to the emanations and energies the entity requires to manifest itself. This is done through a series of “launched” sigils which act as energy collectors. These when put to their correct amount (detailed later) act as a womb. The emergent (the Boar) is, once the womb is fertile, launched into the midst of the placenta, upon whose energies it nourishes itself. The vampyre then births the entity into the world, who is attached by an umbilicus, thereby being able to draw on the sigil there, who act as satellites continuously feeding the entity, whatever its desires. Once created the servitor will have a life and will of its own, quite independent of its creators. It will be, in more than one sense, the magical children of the vampyres. But enough of theory, onto practice.

The creation of the Black Boar is broken sections for the convenience of the vampyre. The first part is finding suitable astral space for its creation. The second part is implementation or the launching of the servitor satellites into the astral realm. The third is the creation of the Boar itself, its launching and eventual birth.

On scrying for astral space, or how to find your place amidst the undulating terrain.

The vampyre should be well acquainted with the astral world at this point. The rite of the bat allows for intimate knowledge of that world if fully explored (i.e. don't go hunting, look around, Shop!!!)

The ideal space would be the place of an ancient war, or a cemetery that is the result of such a war. It should be filled with enough terrible turbulence of our creature. Also, suitable would be derelict houses, or violent neighborhoods that also exhibit the vestiges of war. The vampyre, in bat form, goes there nightly, scanning the area, checking out the local astral fauna. The area that will be correct will be flooded with black-red energies and continually heave and twist possible pockets between worlds, where the veil has worn thin, and which may close and appear at various times. The area is kept under surveillance for three moon dark cycles. Astral lamprey rites, or other things known to the vampyre (darkness invocation) may be performed to enhance the "atmosphere". The energy is amplified until the space becomes like a vacuous thunderstorm, violent, and unpredictable. This is maintained for three more moon dark cycles. Be vigilant, guard your space from other entities that may try to capitalize on your amplification (the gargoyles appointed to this task serve as excellent sentinels). Also remember to banish your earthly realm well, else the chaos/destructive energies flood your dwelling place.

The vampyre dreams nightly, flying to the realm selected. Spreading throughout it, a gossamer strand of vampyric will/energy (cold flame). This should be faint and barely discernable, yet it should be felt to be established. The web spun over the course of one moon dark cycle, in dreams only, has thirteen parts. The points are loose patches of darkness, which the vampyre visualizes stretching forth from the center.

This now structured space is gradually envisioned to be juxtaposed to the ritual chamber of the vampyres (never mind the space/time distortion, it is irrelevant at the moment, in other words, distance does not matter). This is done with daily maintenance, kept up, until the vampyre audibly hears, the crackling "thunder" on the astral plane.

The energies are allowed to permeate the shell of the chamber as the vampyre nurtures it in methods they see fit. They effectively bind the astral space to their chamber, which allows for greater accessibility to the space itself. The chamber is astrally sealed by the vampyre. Who then banishes, puts up wards sigils, or entities, to prevent mishap (be inventive, they should be easy to create). The sealing allows an even greater buildup of energies involved.

The first sigil for the Black Boar is launched in the following Manner:

The tenuous aether that comprises the gossamer strand is dreamed of and brought to/traveled from for three days, perhaps even hours at a time. For the Boar, the shrill shriek of Baying Pigs, Boars and rutting sounds are used. The Boar combines the energies of Saturn (death) and Mars (War). Thus the symbols and chamber should be

adorned in colors of Grey-Black for Saturn and Red-Orange for Mars (Black Death) and (Blood-Wrath). The satellite sigil is then launched to the end of the web that the vampyre is currently focused upon. I posit here a sigil satellite to those with a deeper understanding of these things, the mechanical nature of this sigil will be perceived. No intelligence is attached to the sigil, as it is an automaton. This is to the good of the work. I have used gematria as a basis for a code the will “lock” in the sigil. This securing of the sigil into astral space will act as an anchor for the other sigils. If desired, the sigils may be launched more than one at a time. Though three is the maximum at one time I recommend, as the rite will show to be thoroughly exhaustive. The sigil has the energy focus of Saturn and Mars, Saturnian and Marsian energies will now suffuse the web space. As each sigil is projected into the space, the energy will grow more intense. The ritual chamber will become stormy and thunderous, howlings and crackles or peals of discordant sounds may be heard. This is the sound of the incomplete uterus. When complete the room will have a low drrolling buzz-pop sound, much akin to being in close proximity to a highly charged electro-static field.

By simple gematria and using 777 correspondences we get 27(mars-Boar) and 32 (malediction/death). Thus $27+32=59=14=5$ (simplest shape). So I create a pentagon for the shape of the satellite. I leave the bottom of it open for emanations to flow forth and to place the code in.

Thus (insert graphic here)

The code when completed will make a magickal sentence which will seal and contain the energies involved. The seed sigil I will place on the left, so as to receive the energies and eventually he sigil itself into is welcome embrace (impregnation). (Note: the code may also be numeric. I only use words here for ease and accessibility.) The satellites are all primary the same. It is only the code that will differ. This will create the sentence, and should be done in that order (so that the sentence makes sense).

I put here the sentence for the sigil/satellite for the Boar. As well as the satellites themselves, save that I put one for the many, the vampyre may alter this as desired.

Thus
(insert graphic here)

There are five sentences in sequence. The Black and red snakes represent lines of magical force that power the “satellite” and being pre-programmed and anchored, begin to generate the field that is vital for the Black Boar creation. The five satellite are then launched in the form of an inverted pentagram

So that (insert graphic here)

The points arrange themselves in the following order with encoding at the base (see above). This allows for the transmitter to flood the now forming womb with the desired energies. The web acts as a filament holding the charged energies in its latticework

structure. Once the anchor points are launched and secured (this will be discussed in the next section) the transmitter will continue to flood the web/pentagram with the energy required to sustain the sigil of the boar. To launch the satellites is as follows

The chamber, now flooded with thunderous energies, is illumed in a flashing red light. It is adorned in matte black, becoming an endless void. No surface must shine. On an altar the brazier burns asafetida, sulfur, and red pepper. The baying of Pigs, and bombs dropping, explosions, and of weeping bitter tears are played in an uncomfortable harmony.

The cushion is placed to the southwest of the altar. The couple is nude with tribal paints, or an attempt to make themselves more bestial is performed (if the couple is able, a well timed brick of firecrackers works extremely well for causing fear and desire). The male and female begin standing back to back. The male then turns and passes his hand over the female's body, pulling out the energy between her breasts, thighs, navel, neck, and forehead. This he does with his hand at a distance. When he is done, he places his navel to her navel and stands groin to groin. He then puts his right hand over her left ear. She then opens her right eye, while he closes his left. Once the energy exchange begins, she places her left hand over his right ear. This when beginning to be felt, is accompanied by breathing, when the vampyre is receiving the energy, the breath in, when sending, they breathe out. The satellite is placed across from a mirror so that the image of the sigil/satellite is clearly discernable in the mirror, yet on the opposite side of the room. This may be placed up or propped up so that the energy sent will rise to greet it (the mirror should be left in the ritual chamber covered for the span of no less than one week. This is to properly attune the mirror to the web/space that is now directly above or juxtaposed to the chamber). The female after reaching peak reaches her arms above her and raises the core of their energies diverting its focus

Saying thus: Har-Grar-Mog-Yal

The male then reversing its polarity by suddenly pulling her arms down and pulling in his breath says:

Noew- Wuul-Visv-Ve!!!

The vampyres then swirl the current around themselves by directing it with their hands and bodies, reaching alpha state. (think a slow dark ballet).

The temperature drop should be noticeable to the bare skin.

The female rests on the cushion, she squints her left eye, or makes her eyes flutter. The male may place the mirror at eye level for the female so long as the sigil may be easily seen.

He then begins stimulating her from behind. The female should keep her mind blank. It should become a vacuous and a dark lens for all she sees. The male then enters her

from behind. Slowly at first, focusing his energies inside of her, who in turn is focusing on the mirror. A cold wave will flood the pair when contact is established at which time the male begins to thrust heavily, keeping rhythm to the sounds and rhythm of her body. At each thrust the female should inhale, opening her eyes wide. After every withdrawal, she should close them and hold her breath. Orgasm must be delayed in both parties. The female visualizes: *The sigil falling into the mirror. The mirror should turn gray, then black.* She should continue delaying orgasm the sigil/satellite dissolves in the black air above. The air should crackle or hum with electricity as it dissipates. The female screams or roars or bays like a sow when the sigil dissolves. A reddish flash or flash of light should accompany her orgasm (which she times in accordance with the dissolving.) The male orgasms, entirely flooding and focusing the entirety of his life force to the female. The force from them both will fly into the mirror and all will return to normal. The launching should take place as the vampyre see fit. In the case of the Boar, it should be done at times that are favorable to Saturn and Mars. This continues until all five points are firmly felt to be established in the thirteen-pointed web. (Also times favorable to death and war may be used. i.e. the eve of a great historic battle, or the time of a great massacre, etc)

The womb or placenta when completed will pulse with unnatural life. The filaments and satellites acting as they do in women. This is kept watch of through the techniques previously listed. When the vampyres feel the womb is ripe, (replete with nourishing energies to sustain the embryo) the process of impregnating the womb with the sigil of the Boar itself begins.

The Boar sigil should be launched on either winter solstice or Candlemas. The legendry of the Boar and its connection to the spirits of the underworld is well known, hence it being an auspicious time for its birthing.

On the night in question, the darkness invocation is performed three times. Each time it should be used to focus the Dark energies that surround the vampyre to flood the Ritual chamber and to cause the placenta to be attuned to the new sigil that is coming. Jasmine, Sulfur, Dragon's blood, and three drops of blood are burned on the altar, which is placed in the center of the chamber. The sigils for the satellite (physical) are placed under a red cloth. The actual launching of the sigil itself may be attended by more than the couple themselves (more vampyres that is). The serve as warders and watchers though the gargoyles and watcher itself may be summoned to attend the rite.

Scraping sounds, the sounds of Boars rutting and baying, the sounds of explosions and gunfire, the sounds of wartime radio broadcasts all may be played to enhance the process.

The couple each performs a lamprey ritual. They adorn themselves: the male in red, the female in black.

A mirror is placed on the ceiling of the chamber, in a way that the mirror reflecting the sigil on the floor may reflect in it. This mirror must not have a rim or frame, and might be circular or triangular in shape. So that (insert graphic here)

The male enters the chamber (having gone to a far corner, now stands in the center), shattering an object and says:

At the apex of the dark light
A shadow bethought of memory past
Was risen to fire and wrath
A black thing of hate and spite
A thing starved by the flames of the past
Hail! To the glory of war!
Hail! To the horror of the Boar!
Blood and Death is its to wield
Fires of Rage, Scythes of steel.

He then cuts his thumb and allows the blood to drop onto the sigil. The female then drinks from him and staunches the blood.

The female then stomps, throwing her hands in the air saying:

I am the fire of the night of time
The dead know me interred.
Frozen I am yet feel my burn
Cold from the flames of my birth

Give it to me, that breath of life
That every woman's child must have
Yag-he Waljek Nartarok-Diim.

I open my eyes to the space inside the stars.
Hear me Saturn! Hear me Mars!
Bless the birth of this wrathful beast
Give it life, give it feast

Make its will the soul of Iron
Makes its bay the clang of steel
Fires sulfurous pour from it
Boar of the Black

(Be'orn Ta'wil)
Born of wrath! Born to kill!
Agisot vejemas Agisot Megeste!

The male stands before the female. She performs fellatio on him until he is fully erect.

She then thrust him down to the right of the sigil (she should be in a position to see the sigil in the mirror)

As she mounts him, she shrieks and squeals and makes noises she deems fit. She should lose herself to the rhythm and sounds and smells around her.

She pulls out his life force from him and pulls into herself the accumulated life force from the lamprey rituals performed.

She may claw him, bite him, and draw blood as she may until she feels a torrent of black streaming violence flooding her. The male should not fight this feeling but rather be a smooth lens, which allows it to pass through him. Any blood she obtains from the scratching she smears on her face, to don the visage of war.

She reaches with her eyes, first into the side mirror, then into the ceiling mirror, holding the sigil in her mind.

She then begins to open and shut her jaw at random, letting her eyes roll back in her head and her eyes flutter. While approaching orgasm her hands should become freezing while reaching into the air (a willed polarity shift: see air of cold). She should pull from the earth, from the room, from the rite, from everywhere, the male adding his energy to aid in her focus. She should either have each addition to her energy be an orgasm or let it all well inside her. The sigil should glow and the mirrors should flash rapidly. The thunder will be deafening, there will be a horrible breeze and an awful smell. This reaches critical mass and the female, when she feels it is the right time, Screams, exhales with eyes, mouth, ears, tongue, nose, chakras, fingers until the entire room is emptied.

The room if successful, should immediately fall silent.

The female should feed on the blood of the male or on a donor immediately. If the male is weak he should feed as well.

Grounding rites and rituals should be performed afterwards, and a hearty feast should be indulged in, forgetting all that has occurred prior to it (temporarily)

No sex should occur for three weeks after the launch of the Boar. This allows the vampyre to ground and move beyond the volatile state.

After three weeks, scrying and traveling to the space commence as normal.

Gestation should take anywhere for three months onward. The vampyres should have a strong attachment to the embryo (boar). The pre-birthing Boar should be contacted via dreams. Any request it makes should be attended to (within reason). The vampyres monitor the Boar until it has reached the limits of its womb. The birthing rite is then performed.

This should be done on Lughnasad or another day that corresponds to death- thus making the boar the death in life.

The Birthing is a rite of precision. It is timed to the reaching of maturity.

A militant air should pervade the chamber. Drumming appropriate to the occasion should be played. The attire of a funeral should accompany this. The male and female should be veiled or masked with formal attire or all black clothing should be worn (a skull mask would be ideal)

A gong or low bell is wrung or sounded three times.

The female then slow begins the darkness invocation. The male performs the lamprey ritual. Daggers or swords are drawn from an appointed place in the chamber, one is curved, the other straight. The couple circles each other. They do this deosil, circling the central altar three times. They envision their *swords full that belch blackly with flames. They cut the pentagram as they have seen it is the astral plane, tracing it three times.*

(Note: the daggers and swords in this rite are mere props, apropos of nothing)

Female: Come forth from the womb of night

Male: O blackest of Boars, furious in rage

Hungry for death, come forth from the womb of thy creating.

Female: Bring now your vigorous flame

Male: Bring now your vigilant scythe

To the purpose we se here

(insert purpose)

Male: Go now to your duties, attend now our wishes

Female: Harm not our children of any whom we love.

Male: Bound to our will you are

Bound to our will

Female: Come forth in your terror

Come forth in your fire

Come forth from your place and live!!!

Male and Female: Live Live Live!!!!

Vive! Vive! Vive!

Vivide! Vivide! Vivide!

The blood is the life!

The blood is the life!!!

They each cut their forefingers and allow the blood to fall onto the sigils accumulated

A brazier burning with a blue flame is then lit.

M&F: We free you with these smoldering ashes.
(The chamber should be dark)

A red glow will be discerned when the Boar emerges. A horrible baying and squealing will be heard. The room will feel electric, violet. The vampires must steel their nerves.

Male and Female: Go! Go forth!

Go! Go forth!

Hag-a-dis-swara!!!

Hag-a-dis-swara!!!!

Balk-de-Barr-ee-abba

Balk-ka-de-bar- abba

Nog-is wef-yet-or-gris

Salj jet-wof Yeargrishme!!!

Now, Now, Now!!!!

At this time, At this hour

Be Born into the world!!!!

Io! Io! Oi!!!!

Vits-sek-woj

Nogiipon.

Fin

This ends the rite.

On training said servitors to do thy bidding

The boar and the watcher may need chiding or further instruction. Thus we present the techniques of discipline.

This chapter may be in excess. It is presumed that the vampire(s) who conjures up monsters through strength of will, has the know-how to direct them properly. Yet this is not always the case, and if the servitor is not to be destroyed or re-absorbed, a system for disciplining and training must be devised.

Thus we set methods here. They should be easily used without complication. The primary needs of a servitor are power, or energy from which it draws life force. In the case of many of the servitors listed here, the ability to sustain themselves allows them greater independence. The Boar especially, has no need to depend on the vampire, and so like a wayward demon, may behave in an ill manner. In the case of the Boar, the results could be catastrophic. In order to discipline the vampire must rob or inhibit the ability of

the servitor to collect, or receive energy. This in lieu of course, verses destroying them.

These block or inhibitors may be parasites the vampyre implants that act like a disease, or the vampyre may astrally “seal” the servitor (esp. ones with physical bases) with their will. Mentally the servitor must be contacted as per usual, then if they continue to refuse to follow orders, they must be warned. If they still fail this, it is then used (standard discipline, applied to a different sphere).

If there is a physical base, the vampyre takes the base and freezes it, stopping its motion. After thawing the vampyre again reminds the servitor of the infraction (this would not work on the blue flame gargoyle per se, but a hot blaze of normal fire might persuade it).

These threats and imprecations are standard for Goethic demons, no less so in our case. Studying texts pertaining to these may also yield helpful hints.

Another method is casting or cutting a circle around the sigil or servitor itself. These will bring its energies upon itself, and will effectively suffocate it.

In the instance of the Boar, this must be done after it expends a large amount of energy as it is conditioned and created to destroy such obstacles.

Stabbing at the sigil or servitor to inflict pain on them is not advised. This only arouses their anger and shakes their loyalty.

Yet another method is to silence them. This is done through a ritual-based on silence devised by the vampyre to be effective against the servitor in question. A key to many forms of discipline lie in the applying of opposites for the process of negation. It is in this manner that many things may be brought under sway.

Finally, and if nothing else, the vampyre may, for his/her own amusement create a servitor to chide a misbehaving servitor based on the strengths the servitor has. This is only for very untrustworthy servitors which should be re-absorbed, but if the vampyre wishes to put more energy into it, then they may do so through this.

Ageat Fixd-za-Pokte

e. On the Rites of Lycanthropy and Werewolves

To change ones shape is to change ones identity. Access to atavisms latent in the psyche allow for fuller transformations. Here lies the way man becomes monster. He/she shed their mortal skin to brave the night as a ravening beast. The purity of the hunt, and the primacy of the mind lay within these realms. Yet, beneath these lay another emotion. Rage, but more specifically hate. But this is not the passing hate of spurned emotions, but a brooding, moldering, hate that consumes. A hate that cries to shed the constraints of its frail human form, to reveal the beast within. In this divine rage and hate, the blackness consumes. Enveloped, those feelings allow for changes to occur, thus allowing for

something destructive to lend itself to itself and wear the shape of its own devising. This madness, which one is consumed by, emits itself in the cries and growls of rage that are so common to every person. Yet, for the vampyre, this may become much more. Indeed, to become a werewolf is to become rage and hate incarnate. It is to twist ones shape, as ones emotions are twisted. Previously techniques for shape shifting were divulged as primary. These should once again be delved into before practicing the rites herein. These rites will tend to bring the worst hostilities, fears, fetishes, and prejudices in the vampyre. Already blood thirsty, once accentuated with lycanthropic states, the vampyre becomes insatiable. Thus the structure and extreme discipline needed to perform these rites.

The body of rites acts as a downward spiral, cutting off fragments of the psyche that may inhibit the vampyre, until their expression through ritual is nullified. Thus it is the Strength Card, the will achieves mastery of the self, and its prejudices, but to do so, it must overcome itself first. This is a dark tantra. Almost all cases of werewolves embrace elements of cannibalism. The need to consume human flesh and bones is a most heinous madness. Yet in truth, it is only ones desire for power and prosperity, the natural role of the hunter.

The Rites of Lycanthropy are presented first, to familiarize the vampyre with the nature and energies associated with the state of the Warwolf. These build in progression as vampyre learns to shed his form, and to maintain that form. Once the form can be maintained as well as consciousness, the vampyre progresses to the realm of the Werewolf proper. Progression of these should be timely. The vampyre works throughout the rites with his/her intuition. They perform the rites in however or whatever rhythm this manifests as. The Rites of Lycanthropy should all be performed in secrecy and solitude. This, so that they (the vampyre) may better focus on the change that is wrought within them.

-----Lycanthropic Rites-----

The Rite of the Change (De-volution)

-Fie to that skin that bears no fur,
nor bear nor fang nor claw nor wer-
Tis only the gluttony of a slothful goat
Well rid of- when feasting on its throat!!

What is a Beast? What is a Man? What is the difference?

If I tip my head back and howl, what is expressed? Do I feel Self Conscious?

Do I feel empty? Or, do I feel the cold chill of Re-Collection?!

Our purpose here is to find ourselves. The raw, untamed, primal part of ourselves and feed it, make it grow. Through expressing it we learn to change. But, to access this state, we must have fire. To find it, we must burn away the layers of self with the cold flame of the Phoenix. Thus released, it is consumed as it is consuming. The fish that swallow another is eaten itself.

For this rite nothing is needed save the vampyre, a dark empty room, and a small amount of musky animal smelling incense burning.

The vampyre performs the darkness invocation. They then perform the method of change listed in the techniques section.

The vampyre must desire the change. He/she must yearn with their soul to create the transitory energies necessary. Movement is necessary to facilitate this transition. Action calls accurance. Through movement and sound hidden atavisms are awakened (as has been seen)(

The Rite of the Change (De-Volution)

This is an abasement. A willingness to de-evolve.

The vampyre enter an empty room.

He/she performs the Darkness Invocation. He/ She performs the energy fluxes listed in the techniques chapter. He/she then strips off their clothes. Then they get on all fours, and perch naked on the floor, body flat to the ground.

As they do this they envision *their body falling in. They visualize turning into a strange violet-green jelly.* They stretch out their limbs however they see fit until this state is felt. In this state, there is no mind, only desire. Desire sparks the will.

The vampyre should then re-emerge on all fours with their eyes closed. They then stand visualizing *fur and hair sprouting from them as the slime sheds.*

They stand erect and assume the form of the Howler (see illustration) and howl three times as loud and long as they can. They then open their eyes fingers crooked. They may leap about as they wish, doing as the fee. Growling and snarling at random. They may then re-assume the form of the slime and regress to their former vampyre selves.

ADIQUAT MAJETAAC

The Rite of the Whirling Wind

-I step onto a path of thorns and I,
I see the darkness in me multiply
From mountain to mountain, from hour to hour
I cherish the blood that feeds my dark power
And night is a boon, as the sun is a bane
My body shall rot, but I will remain...

Now the spiral spins. Now the DNA shifts. A calling to change INSIDE. Static forms fractured in the gyroscope of acceleration. Matter changes phases, changes forms, according to the speed with which it vibrates. So shall we vibrate and change the state we are in.

-The Rite of the whirling wind—

The chamber is illumed by a single black candle, casting a bluish flame throughout the room.

A shadowy air is desired, one that lends to atmosphere of dissolving forms.

A darkness invocation is performed.

A calling to the wolf god Lycaon (Lie-Kay-Uhn) is performed with the vampyre masked and skyclad. The mask should reflect a lack of identity, it may be a wolf, but a blank mask is ideal. This lack of identity acts as a caricature of a face that allows the vampyre to assume whatever form they desire.

The Calling of Lycaon

Assume the guise of the Moth (sign of), then the Sleeper

Stomp thrice.

Then say: O ye the moon doest shine so bright o'er hills and valleys veiled in night.
Bracken Waiths of Clover and lines of Rue, O'er scores of mandrake screams and
Wolfsbane too.

(assume the guise of the warg) see illustration)

and say

Gher-oo-oponye!
Gher-oo-oponye!
Gher-oo-Yelgas!!

Older than the gods of yore
Enkidu, wolf god, Warg,
Now bless my shape with
The beast of night

A wolf Make me!
A wolf Of Might!

The vampyre then spins deosil

Stopping to assume the form of the howler first, then stomping and assuming the guise of the warg. Chanting :

Ly-Kay-ooooooooon!
Ly-Kay-ooooooooon!
Ly-Kay-ooooooooooooon!
Gher-Gher-Gher
Gherrr-ooooooooooooo!

He/she then spins widdershins envisioning *their skin falling from them. A black wolf descends from above, its red glowing eyes burning fiercely, it runs about the chamber.*

Howling, now, growling, it looks deeply into your eyes, and you feel its rage and hunger, as you stare, you feel it growing, Standing on its hind legs. You feel its thoughts of hunger for blood. And soon, as you look, you realize that it has thick black fur, and very sharp claws. As you look, the air of familiarity passes in an instance, and a vaguer recollection seeps into your mind.

*Standing as you stomp once,
To see feet clawed and furred you howl.*

Stomping, to see arms covered in fur, you growl, stomping, you see the claws your hands have become, (make the gesture of slicing the air)

A black wind rolls off of you. It spins as you shift.

*Attain the form of the howler,
And be silent.*

Gaze with your red eyes into the darkness, it has begun.

The rite of the Confrontation

*Note: There may be some material in this section that offends those with delicate sensibilities. Those with an affiliation with animals or rather, those who are offended at the wearing of animal skins and such are directed to go elsewhere. These are the chapters of Werewolfery. As such they may tend to more feral states. They are certainly not for the squeamish, with this in mind proceed.

This rite must be done at the edge of a wood or forest, or must be done in a field inside such a place, at midnight, which is not twelve am, but rather when night has pulled the reigns of force from the day. This mid-night is rather felt then, not shown (nighttides).

The vampyre will confront the alpha wolf in this rite. Or rather, they shall meet the lord of the forest. A wolf girdle is fashioned out of the pelt of a fallen wolf, one with its fur preferably intact. (This may be obtained at your local taxidermist for a nominal fee)

The girdle is rubbed with chalice elixir, and blood from the vampyre last finger. The signs for mormo and the Hirudo sigil are carved into the back. The girdle is then left in the forest/woods in a secret place the vampyre decides.

The vampyre paints himself black with oils, inks, or pigments, so that every inch of his/her body is black (if you are worried about the stains, use something less permanent). The pigment should be perfumed with musky smelling odors and a touch of camphor.

Ideally the Rite takes place during the three phases of the full moon.

The first day is used to place and create the girdle; the last day is used to perform the rite.

On the first day, an offering of meat and bone are left at the largest tree, in the wildest are the vampyre can find (unless they intuit otherwise)

(Third day) The vampyre finds him/herself a staff of an ash or elder tree and uses it to describe a circle of nine feet in diameter (if neither of these tree are available, walnut, or the most warped tree in the area will do.)

A fire that has been treated with chemicals (copper salts) is burned or a regular fire is burned (this will turn blue on its own)

The vampyre looks at the moon and assumes the guise of the howler.

He/she digs the staff into the southwest of the circle (fire-water: motion-change).

The staff acts as a dolmen to guide the vampyre between the worlds. A face of a wolf, and an old man may be carved into the staff prior to the rite, if desired (an old crone if a woman).

Naked and painted, the vampyre stands inside the circle and makes his shape transient. This can be done through spinning and bringing the lycanthropic consciousness to bear, or through performing the technique from book one.

They then bow to the four directions standing on the earth. After they bow, they assume the guise of the howler and howl at the moon. This should be a loud lonely cry that attracts others (watch documentaries on wolves is you are unsure).

The vampyre should then assume the guise of the sleeper and then spin three times deosil calling the wolf shape to them (see rite of the whirling wind).

The vampyre then howls at the moon again. They say in a loud booming voice:

I open the way for those beyond, whose secret door is the forest!!!

Howls again, stomps

Says: Lord of the Woods, God of the forest whose name no human tongue may utter,
but who lay lovingly on the hearts of all beasts,

Cernunnos!!!!!!!
Ochosi!!!!!!!

I call you!!!!!!!

Wodan!!!!!!
Diana!!!!!!

I call you!!!!
Grant me the power to change my shape!!!!!!

Come to me and now and show me your power!!!!!

A creature of the night calls you!!!!!!!
A creature of the night compels you!!!!!!!!!!!!

Bless my girdle made from your creature!!!!

Bless my girdle made from the wolf,
That I may take on the guise of that which I wear!!!

Come for me and show yourself!!!!!

Green Man of the Forests!!!!!!
Leader of the Hunt!!!!!!!!!!!!

Come for me!!!!!!
Come for me!!!!!!
COME FOR ME!!!!!!

The vampyre then begins to dance and howl, leaping and scratching at the air,

Saying,

The Green man!!!
The Green Man!!!!
THE GREEN MAN!!!!

Cernunnos!!!!

Until a trance between movement, breathing and chanting is reached.

The lord of the forest may appear or not, depending on its mercurial nature.

If the flame turns blue or is suddenly snuffed out, the lord of the forest is approaching, or that it has blessed the girdle. The wolf may have to prove his/her to the lord. It may request some service in return for the boon. The must be adhered to.

The vampyre then sleeps. A black wolf devours him in his/her dreams.

The girdle is now effectively blessed and is wrapped in fine white linen and kept in the dark (green may also work).

The girdle when donned should immediately induce lycanthropic consciousness as well as blurring the shape of the vampyre.

The girdle is worn in all rites hereafter. As proof of loyalty to the lord of the forest, and to the simplicity of the rites (that is the rites of lycanthropy and werewolves).

The Rite of the Spiral of Madness

The last rite in the lycanthropic rites chapter is the Spiral of Madness. As we have seen, the twist and spinning allows for change to take place. This twisting was done for the soul and body separate from the mind. To loose ones mind is madness. To break out of the strong and stranglehold of DOGma and tradition is the spirit of the wild. To do what is taboo, too, is a form of madness; else, as so popular society would say, why else would it be taboo in the first place?!

In this rite the mind will be ultimately burdened. Layer upon layer of force will be laid upon it until it bursts. This is a case of know-how. They vampyre should be able to navigate successfully the treacherous pathway this rite imposes upon him/her. The key is intuition, and gauging rhythms, for those who fail, its recommended that they visit a competent psychotherapist, for those who succeed the realm of werewolfry is opened to them.

The Rite of the Spiral of Madness

*Note: this rite may be coupled with rites from the greater vampyric magicks.

This rite is done on a full moon. It is ideally performed in a cave underground, or in a deep crypt. Though a cave would be best. If it is not at all possible to be performed in these places, then a dark basement underground, perhaps with a well or a pit within it may be used. So long as the rite takes place underground without light.

On the ground is drawn with pig's blood, red ochre, and mandrake root the following figure (insert graphic here) is drawn. About it are placed three torches in the directions shown. In the north is placed an altar of stone (if in a cave these should be easy to find, or the might occur naturally). On it are placed the girdle, a brazier, and the heart of a pig or bull. This can be preserved however one see fit, so long as it will remain edible. Spices may be added or it may be heavily salted. A cup of wine spiced with fruits, of the vampyres desires may be used. To this is added the menstrual fluid from a woman cycling on the full moon. This may be augmented if she is a vampyre and performs the Rite of confrontation, collecting the fluids charged, while assuming wolf consciousness. There is a certain resonance to these fluids, a certain thickness, the woman will know of when and what.

This may be used to make cakes of the moon, if imbibing such a concoction may not be suitable to all. The cakes are made from the collected fluid, amassed over three moon cycles and yeastless flour, made into a paste and seasoned with pepper or asafetida.

The staff again is used. It is place at the other end of the inner trapezoid, opposite the altar.

A drummer may be employed for this rite, or a recording of frenzied drumming may be used.

The vampyre enters the labyrinth skylad.

At the start of the labyrinth he/she howls thrice. They walk, dragging their left foot behind them. They navigate the labyrinth slowly, thinking of the mind of the wolf, at each step, they should envision *the ground turning into sludge. As they approach the center they envision a red luminosity coming from the center ring.* Once the vampyre reaches the center, he/she lights the brazier (which burns vervain, thornapple, and thistle. They then don the wolf girdle, and enter into wolf consciousness, once this is achieved they howl.

They being to spin and sway in the center, to the drum. They twist in a jump to the right, and spinning, stop in a stomp and say-

Now I become the Creature of the Wer
Garr, Geri, Gifr, Gherr!!!

A werewolf make me, A werewolf Be
Werewolf I am, Werewolf I make me!!!!!!!!!!!!

They then jump in two revolutions in the opposite directions and stomp with the opposite foot.

Gone now are the shackles of the mind!!!!
That make the world be timid and blind!!!!

Gone now are the chains that bind!!!!
Logic and reason to my urges rescind!!!!!!

Spirit of the WOOOOOLF!
Soul of the WOOOOOLF!
Body of the Wolf-WEREWOLF!!!!!!!!!!!!!!

They then jump back the other way beginning to envision *a swirling spiral of red interspersed with flashing black and mauve.*

They stomp once and drink of the cup and eat of the cake.

“ I devour the blood that is spilled
I call the change brought forth from the moon!!!!
I call the dark of the Night
To blur my sight, to bring forth the change, brought forth from the moooooon!!!
After these are ingested the vampyre then twists in and outward, assuming their shape, altering direction, leaping, calling forth the change from the back of the head.

They may howl, claw, or do as they wish, scratching or biting themselves into frenzy. They then fume and growl and rage, and bite into the heart, letting its blood flow upon them, bathing in its juices.

Thus bedecked the vampyre says.

I eat of the life of Man
That he is no more
That I ever hunger
For what is no more

Blood for Blood
Life for Life
May I be a Bane to his House
May I be a doom to his life

Vitso Meo Gher-ooo Te-Amma!!!!!!!!!!

I am the

Lobison!!!!!!!!!!!!!!

I am the

Loup-garouuuuu(howled)!!!!!!!!!!

I am the

Hamfarir!!!!!!!!!!

rites are to be tended by more than two. Once these rites are mastered, the will, having undergone tests of fortitude, will be able to perform Greater Vampyric Magicks. They will also allow for the vampyre to combat his enemies more effectively (imagine the rite of vermin done with wolves).

VegeDis Solgana

In perpetual flames

The Rites of Werewolfr(e)y

The Rites of the Fenris Wolf or on shedding the skin of man.

Now as the wolf, we descend the stairway of night, celebrating our dark delight, misanthropes in guise of Wer, guiding wolves to hunt BeWERE!!!!!!!!!!

This is a Rite of Obliteration. A rite that through frenzied interactions blurs the worlds. In the space that is not a space, the werewolves hunt their prey. Being vampyres, they are, according to traditional werewolf lore, forever damned. For any werewolf who tastes of human blood forever damns themselves, thus in the eyes of the populace, we are doubly damned indeed, Thus the need for the extreme secrecy and privacy of these rites. Whether the interaction has an effect on the dayside world, who can say? Werewolves are notorious for not remembering the atrocities they commit. Ask any drunk who blacks out to recall what he/she did the night prior, only fragments of memory will remain. This is true also in our case, only the black-out occurs as the werewolf emerges.

This rite is loosely based on Norse Mythology. Fenrir or Fenris is a son of Loki, who bites the hand off Tyr in return for being chained. At Ragnarok, Fenris joins forces with Skoll, and Garm with their respective powers. This is the time we shall embrace. Though not technically werewolves, the unbridled fury of these beings more than qualifies them to be honored as such.

An obliteration of the mind, in the sweet delight of a feeding frenzy, or- the Rite of Fenris.

This rite must be done in an open field, or in a deep cave. Either way it must be done on a full moon, ideally a wolf moon.

The werewolves may adorn themselves in faux fur or fur from slain or deceased animals. The wolf girdles are worn. Fenris adorns his/herself Black, Garm, in red, and Skoll in gray. The remaining werewolves adorn themselves as they see fit, being as wolfish as they can before the change.

(Note: there are five werewolves in this rite, three play central roles, and the other two provide the living background for the rite)

(The three wolves stand back to back in the center of the circle)

A darkness invocation is performed (by one of the two not in the center)

The following figure is drawn on the floor with a staff by Fenris.

Garm cuts his finger and anoints the lips of all participants with his blood.

Garm: Now the flames of wrath burn within you.

Skoll places a skull (animal or human it is no matter. Faux or otherwise it is also unimportant, although a real skull resonates better)

He places a red candle in the left eye socket of the skull and lights it. The altar should be placed in the north thus (insert graphic here)

On the altar burns in an iron cauldron: poplar leaves, sweetflag, cinnamon oil, nightshade root, hemlock leaves, and storax.

The three stand in the center as men/women/vampyres.

They stand each on a black crescent moon. The two werewolves sit at opposite corners of the field, or cave. One plays a drum solemnly, the other chants (as per the rite requires) all things in their time).

They all assume the sign of the sleeper.

The chanter werewolf growls then says:

Zi-ik-Wa! Ur-Bar-R! Ki-sa-AT!!!!!!!!!!

Then stomps

The three then assume the guise of the warg and growl.

Werewolf: (in a low growly voice)

I smell the blood of Men
How it calls, how it calls to me
Let us feast on them
That our hunger may be slaked
On their blood
On Human BLOOD!

Then says. KaaroooooooooooooKarrrrrrraaaaaaaaaaaaaaaaaaaaaa!

The three then assume the guise of the howler, Howling in unison.

Werewolf: Now we begin the change!!!!

Fenris speaks:

I will devour the world
My jaws that have tasted the flesh of Gods,
I go forth to consume

Morgimiit!!!!!!

Fenris breaks from the pack

Beginning to circle the others in deosil fashion.

The werewolf who is drumming begins to speed up the tempo, only slightly, however.

Skoll: The Dead shall rise to consume
The living, as I shall consume them!!!
The corpse rot lays heavy
On my breath!

Pati fi, Yale! Pami Move!
(Skoll then breaks from the center, after approximately the ninth revolution of Fenris)

The werewolf who is the chanter then begins (after Skoll speaks.)

Gher-wuul!!! Gher-Wuul!!!!!!

Yarr-a-rrrrrrr-Yarrrr-a-rrrrrrr (howled and slurred together; repeat)

Garm then says:

I open the way to the void
The underworld belches as I descend
I cover the world in night
To roam as a beast among men!!!!!!

(Howls)

Then leaps into the churning fray.

Once the three are in motion the drummer begins to beat rapidly, yet keeping a steady tempo.

The gesture of Clawing at the wind is made with alternate hands and the center three concentrate on creating a maelstrom of viole(n)t energy.

They howl, snarl and growl, as the tempo increases. Now scratching each other, now nipping, to drive one another into total frenzy.

Once the peak of energy is reached the werewolves being leaping and raving.

The change is accomplished through spontaneous whirling.

Once changed the werewolves how and growl until trance or gnosis occurs. Eventually consciousness should shift from the realm they are seeing into the unseen world. The floor should turn into a churning black maelstrom, or the ground (depending on where you are). They leap into this however they see fit, scenting their prey. The drummer keeps a steady rhythm when this occurs. The chanter continues steadily. The werewolves should see their deeds or black out, either way their hunger will now be slaked.

The werewolves, when finished, jump backwards into the physical realm, and begin to reverse their direction now, winding widdershins, feeling the change slip from them.

They slowly return to their original positions, and once again assume the guise of the sleeper, saying in unison: So it is done! So it is done! So it is done!!!!!!!

The chanter then stops.

He howls, and the candle is extinguished, the rite is ended.

Nesjewot Madina Mogove zipe

The Rite of Lycaon (Ly-Kay-Uhn)

Or how hate blossoms in black rage and how it is applied to changing

What is beyond the fires or rage? What is left when the flame have gone their way? What will drive the vampyre ever downward in their descent? What indeed, but the moldering of hate? But this is divine hate, hate born of madness. It is earthy rage, form added to the fire. This hate is the bitter bile that steels the will through its acidic purification. Yet hate twists the will, thus the struggle of life in crisis and survival. It becomes as a poisonous soil from which black life springs. This poisonous soil is the root of the werewolf; it is the source of his rage. This kind of hatred can best be taste but dimly, in the emotions of one who has been betrayed.

Yet this divine hate inspires madness, unbridled ferocity and bloodlust. It is the source of the gleaming red eyes of the werewolf. So shall this red eye be yours. Prolonged exposure to this hate can affect the subtle body in the change. Its expression is similar in nature to the tentacles the vampyre created for use in feeding. These tendrils of red rage burst forth from the spine between the shoulders, acting as feelers and extra-sensory organs for the feral werewolf whose mind is all sensation, devoid of conscience, or consequence.

Lycaon, in Greek mythology is a villain (warg) who feeds Zeus a meal containing human entrails. Yet from gleaning subtle insights, it appears that the tradition was much older. Indeed it seems as if in this instance, we see a reflection, or pre-sentiment of the gift of the change being a punishment. Thus change was to be avoided; the beast within was to be unexpressed. The body then becomes a prison, eventuating intellection in the ever-widening graveyard of the mind. Here we can see the crushing of the spirit in the name of order. Let us do honor to those that had the courage to defy. Let us wear the face they chose him/it to were-

...the werewolf.

The Rite of Lycaon

For this rite, sausage links are used in lieu of entrails, though those who know the origin of sausage casement will note a striking similarity...

The purpose of this rite is the expression and eventual subjugation of hatred. The nature of this hatred has been discussed previously. This hatred will eat away at all inferior hatreds allowing for less impediment of the will through its implementation in its purest state (divine).

This rite should be done in a dark forest away from men, or in a large ritual space that is secluded, away and unreachable by common means.

It should be done, on the third phase of a full moon, preferably with Sirius ascendant in the heavens.

If in the forest, the werewolves should mark off the area making libations to the spirits of the forest in the manner previously described. If in the ritual chamber the calling of Lycaon should be performed on the first night of the full moon, and the room left empty until the working is performed. If in the forest, an altar made of stones, or dead wood of an elder tree are used, if indoors the altar is draped in scarlet and a symbol, emblematic of the wolf is placed upon it.

This can be of whatever fashion the vampyre/werewolf desires.

If in the forest, the vampyre /werewolves anoint the altar with their blood (all those who are participating must make this libation to the altar). This may be made in a wolf like pattern as well.

Upon the altar is placed a tankard of good ale, a large pita stuffed with (cooked!) sausage, the wolf girdles, and a brazier burning (note: the sausage should be cooked in bitter wines) vervain, aconite (not if indoors), nightshade leaves and powdered mandrake.

If in the forest, the staves are placed at the four points of betweenness, i.e. southwest, southeast, northwest, northeast.

There may be more than five participants; though the primary number is five. The fifth places his/her staff behind the altar (if indoors) or in the ground to the left (if outside).

No torches are used except if indoors where dim candles (red) is lit on the altar.

The three central characters are adorned in the following manner:

Lycaon is painted gray (may wear the mask of a demon-wolf (werewolf))
Nyctimus is painted silver white, the ears are crimson
Hypsos is black.

The two wargs are adorned in red.

The figure above should be drawn (see illustration) on the forest floor, or a clearing should have been found sufficient for the vampyre/werewolves needs. If in the ritual chamber the inner circle is red, the middle circle is black, and the outer rim is gray.

The three face the altar. In the forest or chamber a howl is raised.

Lycaon: See my children
My feast of flesh
Flesh of men, brought down by death,
As we partake, of this dead life, let us remember our mortal lives.

Others: let us remember our mortal lives

Lycaon: I rebel against the curse
I raise the chalice
I slake my thirst (drinks)
I feast on the flesh, of the mortal man
I raise a howl to the heavens (howl)
Oh traitorous lot that is the gods
I partake now of thy creation
And in so doing eat of that divine spark
You have imbued in it.

Others: Ly-ca-ooon! (howled)
Ly-ca-ooooooooooooooooon!
Ly-ca-ooooooooooooooooon!!!!!!!!!!!!

(Lycaon then gives them each a sausage link and a piece of pita)

Lycaon: Taste of its bowels, taste of its skin, taste of the forbidden fruit, my dark brethren.

Taste of the secret knowledge of men!!!!!!

Nyctimus: how sweet is the flesh of men

Hypsus: How sweet!!!!!!

Lycaon: Let us revel

Let us see

The fruits bore

In the pursuit of fury

Clothe yourselves in terror!!!

My children of the night!!!!

(Don wolf girdles)

Nyctimus: a dance I propose

A revel in dark glee!

A wyrd to birth the burn

Of our feral fury!!!!!!!

Hypsos: let us dance!!!!!!!!!!

Werewolves start at the left most point of their circle. They describe the circle in the following dances:

The dances

First circle: hops three times on the left foot, hops three times on the right foot, puts feet together, then howls, repeats

Second circle: they run, run, run. In sprints, then leap, the run, run, run, then leap, and continue.

Third circle: They spin, stomp, step, spin, stomp, step, spin, stomp, step, and repeat.

They do this until the end of the circle/labyrinth then leap to the next ring out. They do this continually, focusing on the dance they are involved in and the emanations of the rage/hatred emerging. The first one in the outer ring changes first and so on. After all the inner werewolves are changed they begin the dances backwards, going slow at first, but increasing the pitch.

Warg1: Plays a horn or flute, in an erratic pattern, rising and falling with the rhythm of the change.

Warg2: Howls and plays a ritual drum dedicated to werewolves. Each beat is soft until the leap occurs, this should be heavy to reinforce the change of state.

The three dance until near exhaustion-gnosis kicks in, they then leap backwards over the river shown in the diagram (insert illustration here)

The flute/horn player makes the signs (prior to the the leap across the river when the three are leaping backwards)

Sign of the Devourer

Sign of the Ghoul

Sign of the Howler

(except this time they howl backwards)

then says: Zazas Zazas Natasanada Zazas!

(Note: eyes should be rolled back in head during backward leap over the river)

They envision *a long spiraling tunnel over a pool of blackish water; in it all memory is erased. They leap to see a ghoulish figure illumed in corpse-light.*

The warg who is drumming cries

Har-ickt-Taba!!!!!!!

Maar-Grimmiekte(ae)- Yale(ae)-Du(oo)!!!!!!! (brackets denote pronunciations)

They then envision: *The werewolves then enter a strange land of the bloated dead. Were all are drowned, the ghoulish figure offers them aromatic sacks of meat, and they drink and eat their fill, he then grants them the jewels which burn with madness.*

The sacs burst inside them, burning with acidic vigor, they burst forth from their backs as red maggots, wriggling with ecstatic vigor, breaking free.

Chants over fallen wolves Ghoulish one now speaks backwards:

Hself Nellovs No, Sevlow Ym Won Tsaef

Htaerb Noirrac Gnittor Dna Divil

Ni Gni Kat, Sevlow Ymwon Tsaef

Nem Fo Enab Eht Tseab Gnivar Eht

Scas No Sevlow Ym Won Tsaef Enob Dna Niks, Hself Fo

Htaerb Ruoy Llems

Sevlow Ym Won Tsaef

Eeht Rof Ekals I

Fo Llif Ruoy Won Ekat

Yrusaert Krad Ym!!!!

Upon waking, returning to normal consciousness the dancing wolves dance forward in a sweeping leaping deosil pattern (if they deem it necessary)

The three then stand in front of the altar back to back, leaning slightly, (sign of

cerberos)

They make the signs of the moth

Signs of the vulture

Gesture of silence

Sign of the warg

Sign of the howler (remember gestures are meditative positions that awaken certain aspects of consciousness, they should go, slow, flowing from one form to the next, in unison)

Warg1: drummer chants: Vox-ii-got-warra

Meag-Niiwii-gul-Zatagaa!!!!

Ghoulish one: horn/flute player chants in opposing rhythm to warg1 drummer:

Chant: Gog wiiiie gog aghoo-o(long o)

Vlooo wiii-te vooote vixaarwiikt

(howls)

Gher-ooool-wog- gher-oo lo(short o)-ooot

Gherg Migxst vlixalgba

Heirwooooo! Demas!

The three then go to the altar and drink of the chalice.

All: I see, I see, etc. chant then break.

Aoooooooooooooooooooo! (ow-oo etc)

Aoooooooooooooooooooo!

Aoooooooooooooooooooooooooooooooooooo!

Largwisok!!!

Thus the rite is ended.

The Rite of Volkh

Volkh is the Russian Werewolf King of Sorcery. He hearkens back to a time when giants roamed the earth, and cynocephali (werewolves) lived among men. These men knew ancient sorceries from civilizations that pre-existed man. The hollow echoes can be found in certain practices and myths that exist in certain European countries' traditions. We have, throughout the (werewolf) rites, avoided sex magicks until now. The werewolves should be comfortable enough now to control themselves in that state. The addition of sex and frenzy is a most potent fuel. This new dimension, to those already unhinged, may

rest loose those last moorings of control. To do these rites is to take dire risks. Yet what creature is more fitting to do so than that same dire wolf!

This rite requires nine participants. Being such a large group, they must all be adepts at the change, able to assume and shake off their shape at will. The Rite must be done out –of –doors. Not only are the dynamics of the ritual ill-suited for inside use, but the ritual energies of the wilderness that contribute to such a work as this are not accessible in the ritual chamber.

This Rite Must be done away from mortals, to be seen or worse, reported, who bring dire consequences for all involved. (I know I am being over-stringent here, but once the rite is revealed to you, the reader, will understand). Ideally this rite is performed at the edge of a wood, an open plain, or a hill surrounded by forest.

You will be making a large amount of noise, and strange noises at that! So make sure which way the wind is blowing, and that you do these rites once, or if you need to repeat them in a different location each time. (This will precipitate charges in the area as well, so this may be to the werewolf/vampyres advantage anyway).

Once the area is found and observed to be suitable the vampyres then set about the consecration of the space. Bone and meat are set at each of the four cardinal directions. At the four in-between the following figure is scratched into the ground. Thus: (wolfangle/hook rune)

The werewolves stay at the site the night prior to the working and perform the call to Lycaon

They then perform the darkness invocation.

They then make the signs of the ghoulish one

Then they make the signs of the opening the way to the underworld.

They urinate at the ends of the cardinal directions marking their territory.

The two then call the unknown as seen in the rite of Confrontation and elsewhere (see appended rituals) keeping vigil of the site until the group is ready to perform the rite. They pitch no tent, but if they must, concoct or engrave a circle to ward, if they desire rest.

Use of flying ointment (see Murray- Witch Cult) may be useful in creating the trance state that is necessary to correctly raise the subtle energies that the rites require. Indulge as you wish (a prior knowledge of chemistry or pharmaceuticals is advised before creating or attempting to create the flying ointment)

There must be one among the company who has knowledge of the flute of recorder. This warg shall serve as the wolf charmer. The pipe or instrument played should be made of bone, preferably a human bone (this requires skilled craftsmanship. A bone of this sort can easily be acquired on the internet for a nominal fee. Digging up corpses and the like are not necessary.) The bone pipe is consecrated using the technique set forth in the vampyre magicks chapters. The wolfhook rune is engraved on one end as well as well as the symbols and signs appropriate to the werewolf (runes, wolves, crescent moons, etc.).

There may be elected a drummer or company of drummers. These drummers must have a loose knowledge of vodoun drumming, specifically petro drumming, and the ability to sense the internal rhythms and motions of others. It is the drummers who will drive the rite. The drums may be adorned in the same manner for the rites as the bone pipe. The drums may be girt with wolf fur, or signs of wolves. The drums are smeared with the werewolf's blood (the drumhead) and the wolf spirits are asked to possess or inhabit them. These drummers may be mobile, such as seen in marching bands, accompanying those performing the rites.

A sentinel is elected to guard the threshold to make sure that no outsiders are present and that none enter. He/she is armed with a sword and horn. If he feels danger is eminent, he blows the horn and the throng of werewolves flees. Thus the need for steadfast courage, steady nerves, and acute perception by the sentinel. (This position is arbitrary, it may be discarded if the company feels the area is more secure.)

The first part of the rite consists of the wild hunt. Traditionally the hunt came when evil was abroad in the land. The lord of the hunt is Cernunnos (also Artemis), the green man, Lord of the Forest. It was said those caught up in the hunt must accompany it, until they died of exhaustion. This rite takes form the tradition, but in this rite, man is the hunted (we are dealing with Werewolves here after all!) A vampyre is chosen (for those who are fleet of foot and cunningly wild. Think foxes). Cernunnos is adorned with stag antlers, his/her wolf girdle and rolling platform accompanied with a hood that shadows the face except the eyes. (This may be a robe or a hood as the vampyre/werewolf desires. A wheeled platform and a horn accompany Cernunnos in his expedition.

The werewolves are selected as the drawers of the Lord of the Hunt (if the ground is not level do not use the platform). Or, they may form an entourage in front of him. SO long as he is accompanied by two werewolves. The remainder of the throng, excluding the musicians form a circle around the three. They begin running widdershins around them, drawing down an anti-natural current. They may howl, or grunt as they wish. They have not changed yet at this point.

At a signal given by the drummers who are playing a steady frantic rhythm the hunt breaks from the fray and the man/vampyre runs in front as they hunt him down saying " The Lord of the Hunt blows his horn, signifying the chase.

Then says in a three toned Howl

Hrrott-gaarme!!!!!!!
OIRRR-RMWOOLD-HREGESH!
BAV-RAAAR-GHOO!
HETA-YE OOOOOOOO!

(howl, repeat)

The hunt pursues the man until caught (they have now changed according to their wills, urges).

The drummers making a rolling rise and fall as the hunt pursues (no flute is heard).

Once the hunt catches him/her they drag him/her back across the land to the company, who

runs and leaps until they change. The man/woman then assume the guise of the sleeper. The lord of the hunt then takes his sword and stabs the ground next to the left of the man/woman's temple.

Saying: I cast you across your watery grave. Once a man, now my slave, through human error you have found your way, now I make you mine, do as I say.

At this the entourage says:

Eagum Stod Ligge Selicost Leoht Unfaeger!!!!!!
(from his eyes shone fire lie, baneful light—from the German)

(Note- the runner may be the piper or the runner may switch with the piper joining the ranks of the musicians)

Lord: Take now this pipe to lead man astray!
Feed now my wolves on that which ye may!!
Feast now on flesh
Of furless beasts
Lead them, and honor
With the Orchestra of Night I pray thee.

(Man kneels as he is given pipe)

Piper: go now I will to lead men astray
A piping song to blot out their mind do I play
A wicked delight, to lead them to feast,
And devour them heartily
As the hungry beast!!!
(assumes the guise of the Warg)

My eyes flung with the fires of Hunger!
(exit-hunter and entourage. They to into the forest if near the woods)

The drumming slows. A strong thump is used to create motion. The werewolves call the wolf spirits (chanting and howling):

From the forest cry the wolf-
How-ooooool!
Those hidden, do not hide
They cry with the wolf
How-ooooooooool!
Wolf Spirits, Rise from the ground
Hear our cry, join our sound
Speak now that we may
Bring you 'round

Join our cry

How-ooooooooooooo!!!!

How-ooooooooo!

How-ooooooooooooo!!!!

(wolves should be heard in the distance)

Piper

Ghur – Ghur – Ghur

Ghor –Gher –Ghur

Ghrrrrrrrr-Ghrrrrrr

Ghrohrrraggirr!!

All- How-oooooooo!

How-oooooooo!

How-oooooooo!

The drummers then enter the fray, the piper leading the company in an infinity sign.

The wolves (were) howl the wolf spirits howl, the piper plays a soft haunting song, then, a steady march, then a furious swaying rhythm, this makes the werewolves want to change and spin, they may do so. The drummer accompanies as best they can, trying not to lend the piper the piper leads the wolf around until they are disoriented, and then he/she suddenly exits.

(At a pre-appointed time two females don the apparel of Marinette and Valkicas.

For Marinette all that is required is her nude body, girt with a girdle (wolf). She stands in the position of the dry arms and screeches like an owl. The werewolves answer her cry with howls.

Valkicas draws a cross and pours rum on it from her mouth down her body. She is adorned the same as Marinette. She reaches out and scratches the nearest male savagely, growling. He in turn scratches her left thigh. She growls, they howl. The drummers now make an undulating rhythm reminiscent of waves on the water. Marinette begins a dance in her position shaking her hips swaying them, being lend but acting fierce when any draws near. She dances slowly drawing in the lust of the other werewolves in the following pattern.

(insert graphic here)

She may touch herself and be as vulgar as she wishes. Valkicas acts as her guardian but she also dances, limping on one leg then the altar, thrusting buck her hips, two appointed werewolves leap forward and cut their fingers, drawing the sigil for Parfaxitas on the back of the Goddess in their blood. This the two suffer begrudgingly after which they languorously

suck the blood from the fingers of werewolves to staunch the bleeding.

The drummers then shift rhythm and the women/werewolves change position into a kneeling position. They lay on the figure (insert graphic here) at each marking set here.

The company then circles the pair howling making hungry lewd gestures, which the females reciprocate. Snarling and growls, as they wish, scratch, cutting as they see fit, at a signal given by the drummers the werewolves descend on the pair entering then in animal fashion. Each male gives his seed to one female until all the males in the company are exhausted (this may take some time). The females take this energy into themselves completely sucking it out of the males. Any females in the company the join the females in the next part by channeling. The males lay all about the females forming a circle of bodies, assuming the guise of the sleeper. The two then begin their dance again letting the fluids hit the ground. As they dance in the following fashion (insert graphic here)

A petro rhythm is used for this. The females call the wolf spirits into themselves and do what they wish. They may consecrate weapons, call demons, etc. Or they may call other werewolves who will join the Dance. This goes on until the males are awakened by the drumming. The then form a ring of the guise of the howler around the pair howling.

If other werewolves are present they join them in their motions. For these werewolves are older, and know the way. They may teach the company many strange things. Thus they may learn more than is written here. And may do more than is written here.

1. Take your fill of whom ye will, where, when and how ye will-A.C.

The Rite ends when the Drummers decide.

They may take the company to the underworld if they wish (sign of Cerberos before entering)

The structure will dissolve after a certain point a werewolves are NOT inclined to order. Follow what you will of what is presented, having added what you will at your leisure.

(sex-magick-gnosis leads to frenzy. Gnosis their projection into the astral world as a pack of wolves. If the females are menstruating during this rite, the greater the chance of the others showing up.)

The Rite of Little Red Riding Hood

Or How Sweet the Taste of Woman is on Her Blood Moon.

This is the Last of The Rites of Werewolfry. It is a rite for two. The story of Little Red Riding Hood and Lycaon are very similar in their original version. In The Traditional Rites of Lycaon a cup of Blood and a Bowl of Flesh are feasted upon by the werewolf. So

too, in the story of Little Red Riding Hood, are these things feasted upon. Again we see the werewolf as the warg, the criminal, and the cannibal.

Yet, there is a substance that will cause the change just as easily, and without such messy results. This is the Elixir of the Change. Elixir breaks down to its simplest form with a cockney accent- E licks Er, or He licks Her. Hence cunnilingus is the method proposed here. The Red Hood in my eyes suggests the red of the unviolated hymen. The first cycle of menstruation of a girl cycling on a full or new moon it suggests. This is why the character is a maiden, her maiden hood, etc. The Old Grandmother or Hag suggests the Crone, who to me is Hecate, with her itinerant mysteries of the moon and change. This suggest a formula of Werewolfry. In this Rite we will partake of the “elixir” although it will most probably now be of a virginal sort. This virgin aspect need not be the case, as it refers here as the magical virginity of a woman. Thus, the maiden hood in intact so long as no actual child is born. Thus we partake of the woman 9during her flow(wolf)/time.

The Rite is performed under a full or new moon (corresponding to the female involved).

The Chamber is adorned in scarlet. Ave Maria or some other virginal female praising music is played (piper organs are good). Dragons Blood, Wormwood, and a small amount of nightshade leaves are burned.

This Rite has many similar qualities to sexual role-playing. As it is in those so it is in our, as the act becomes real to the mind but not in fact. This is acting, on another level. This is an act of Role-Playing, ritual rape. Let me clear this up, I am NOT advocating sexual assault here!!! Rather I am giving the primal urge of taking a mate in a violent fashion voice. This is the lust of the beast given form. This is the throbbing of the loins of the werewolf. This is an ACT, no rape occurs, and anyone who uses this rite to excuse doing so should be properly punished by their pack. Given and utilized by consenting adults, who are also vampyres and now werewolves; this ceremony becomes a beautiful expression of primacy. This is the consuming impulse given a sexual connotation, bearing fur, fangs, and claws.

The female is adorned in loose red cloth of a type she selects, which will easily tear.

The werewolf (male) enters the chamber; Little Red Riding Hood faces corner in the left or makes herself inconspicuous in someway. The werewolf (male) draws the symbol of Hecate on the floor beneath the ritual bed thus: (insert graphic here). Little Red Riding Hood draws this in red above her pubis prior to the working.

The werewolf (male) invokes Hecate:

Crone of the Wise
Mistress of the Moon
Hecate! Hecate! Hecate!
Queen of the Night
Guardian of the gates of death

Hecate! Hecate! Hecate!
Whose hidden form is the fifty-headed hound of Death
Cerberos!
Hecate! Hecate! Hecate!
Come to me!
To ME!
TO ME!!
HECATE!!!!!!!!!!

And the werewolf pricks his finger, drawing Hecate's sign in the air and surely she will come to him. Full possession is not advised, as the outcome may be grisly.

The werewolf puts on the girdle, the dances the change, utilizing the power within him.

Little Red Riding hood turns to Stare at the Feral Wolf, Gazing at Her with Hungry Eyes.

WW: Howls!

LRRH: Crone of the Dead, Covered in Dread
My what big Ears you have!

WW: The sound is sweet in the night
The chill of Breath is beyond my sight
I hear a pulse and yonder beckons
I hear a scream and hope for seconds!!!!

LRRH: Wolf of the night filled with spite
My what big Claws you have!!!!!!

WW: Fleas afflict me as do flies
Beelzebub sees through my eyes
Innocence which I despise!!!

The Red wine that you devise
Makes me hunger for your thighs!

(Growls)

LRRH: Thighs? Thighs?! (panicked)

But a wolf as you
Would eat me whole
Cut my throat and steal my soul
A mere morsel of meat am I

My what big TEETH you have!

WW: My darling child how sweet life is,
Yet a tongue cannot penetrate the ribs
I have the teeth that I may bite
Savor you child they will tonight!!

LRRH: Savour ME!

My what strange eyes you have!!!

WW: Red as glowing coals
Hot in lust for blood
Scarlet moons to see
Just what my thirst does!

WW reaches out and rips off some of LRRH's clothes

LRRH: Oh, Please! Please!
Crone of the Wild Beast
Spare me, Save me
From the Frenzy of your Feast!

WW: Rips off all her clothes(with teeth and claws)

LRRH Screams: AHHHHHHH Beast!!!

WW pounces upon her scratching her body, biting her drawing blood, she screams in protest. (she lets this excite her, allowing her to flow)

WW: And NOW I SHALL KNOW THE MOON

(howls)

ww then spreads her legs apart and begins a furious cunnilingus on her, her torn clothes on the floor, her blood on his face.

(howls again)

WW: And So Shall You Change!

He then flips her over and begins to copulate with her in animal fashion. Scratching and biting continue throughout. She then thrusts him down, and mounting him says:

I change! I change!

How I burn! BUUUUUUUUUUUUUUUURRRRRRRRRRRRRRRRN!

(howls)

The technique of Raising the energy used in Succubus sorcery is then used.

The werewolves project themselves out and away becoming black, red eyed wolves doing as they wish, journeying where they wish. After they return a cup of wine is drunk as well as some sumptuous boon.

Thus ends the Rite. This may be added to or taken away from at the vampyres desire.

A darkness invocation may be performed prior to the rite. Variations of this in a group may be done. An old legend from Romania has it that the stars came down to mate with wolves whose offspring terrorized on the dark nights of winter. Perhaps a pack of wolves sets upon Red Riding hood (male and female) ravaging her during the change with Sirius in the sky...

This ends the Rites of Lycanthropy and Werewolves.

Through attaining the change, the vampyre becomes a dark sun. His or Her own fusion reactor, if you will. Burning the brightest, it consumes all around it, yet when it is done blazing, it shrinks and eventually implodes upon itself. This is the Creation of vortices and Black Holes. Here the underworld, or the darkness, is entered into fully. It should be noted that many of the rites listed in previous chapters may be used in conjunction with the rites in the next section. Imagination is the key. Will is the force to fuel it. Thus we come to the number eleven. A breaking forth from the nine in our quest for Apotheosis, and revival after death. Now enter the realm of the shades. This is the realm of the shells, or broken vessels called the Qlippoth. Here the error of existence is revealed. Aub becomes Aud, the serpent twines, dance ye, in furious passion, to the heart of creation, and embrace that which is black. You are now a part of it, and you shall become.

Chapter 5: Greater Vampyric Magicks

The Greater Vampyric Magicks chapter comprises a body of rites and rituals for the adept vampyre. Having mastered the techniques and processes of rituals, having flung themselves high and low in search of the core of their will, we arrive at the stage of elucidation. Here we enter the Abyss, the Black-Violet flames engulf us as the giant devours us. These rites, are primarily group rites, for there is strength in numbers, doubly so for the vampyre. All those who would perform these rites must be masters of the rites and rituals of vampyric magick. The fundamental current of these rites changes with what is put here, as nine becomes eleven (see seals). In the progression of the vampyre in his/her quest for Kukudhi. These rites require time patience and perseverance. Their execution and success are needed to establish the vampyre as a dynamic force, capable of drastic change. When change of state and of being is mastered, and the channeling of cosmic, and extra-dimensional forces are mastered, the will is able to devise effectively, the way to achieving success in undeath. The more power gathered, the more power may be used to cause change. Ideally these rites all take place in a firmly sealed and maintained temple with vampyres who are able to devote the time and effort required of

these many rites. The subtle essence of the word and gesture has been learned by those who practice. The casual reader will not be able to glean the necessary insights to make the things function.

Now is the Turning of the shadow inward. The turning of the wheel to the hidden world. Now is the nature of knowledge and truth revealed. In the light of the abyss of self, the core is formed anew. We turn inward, ever inward in our pursuit of expressing and placing ourselves upon the world. Here the vampyre merges himself with that which they come from. Form loses substance and in so doing, becomes something else. It is this else, strengthened anew in their certain knowledge. Through the knowledge of the shadow and the pursuit of its secrets is the vampyre inured to endure the Long Dark Night. The key now shifts from initiations to work--the work of the self. Nine becomes eleven; the hermit learns adjustment to steel him/herself against the trappings of death.

We begin with a whisper of shuddersome dread. A force we have used but have not mastered. It is the spiral of transition, the manifestation of creation in space/time. It is the maelstrom or vortex, which I speak of here. In the techniques chapter the vampyre who was becoming utilized the vortex to pull the shadow into themselves, and thus have access to the power of shadow. The vampyre now endeavors to become that which created them. In so doing they have access to a vast array of resources hitherto unknown.

The Mouth of the Giant opens...

a. On creating vortexes

This section will deal with the results of motion. The spiral is, as has been seen, one of the central themes in the workings previously shown. This is due to its natural and underlying tie to the rhythm and motions of the natural and unnatural worlds. The spiral stretched into three dimensions becomes a vortex. This vortex then becomes a manifestation of the powers of the spiral. Here the vampyre learns to reach inside him/herself to cause drastic change in the world beyond. The creation and initial rites of the three vortexes are presented here. The uses after the initial phases of creation are presented as addendums for the vampyre. No rites or rituals are presented for these, as the vampyre will have, and maintain the needs of their shadow, who being intensely personal, will manifest differently in every instance. Here is then the freedom given to those who know to do their wills, and the abyss yawns before those who do not, and lose themselves without instruction. Let your hunger and desire guide you, so long as it reifies and enlivens the will. Here we enter the shadow...

The first vortex listed here is of a special nature. As the vampyre has seen through creating various servitors and servants, the dead have their own substance and shape. The substance that is left behind from their passing is oftentimes called ectoplasm. (When I have touched it, it is always cold and wet, and very transparent). This substance can be harnessed historically by those adept at medium ship. In the substance there created ghost and spirits are seen to manifest.

Ghosts often create vortexes or assume the shape of vortexes of various hues to traverse or infuse an area with energies. Often there are seen to be, several ghosts inside

these structures. This would make sense in the light of how a vortex is formed with pressure and motion.

Here we shall use the power of the dead to create such a vortex. This is done by calling the dead current (remember the pea-soup green?) into an area and compounding it. As the pressure builds, the vampyre through various rites directs the flow and motion of the energy, which will manifest as a vortex. This accumulated mass is then supplied with currents directed at it (the vortex). The spirits of the dead may or may not be seen to be caught inside and crushed by the vortex. If it is seen that they are devoured by it, the vortex will be tremendously powerful as their spirits will fuel the funnel. A libation should be performed before creation the vortex. Respect for the dead is ideal, as the dead may interfere with the operation if not properly placated. Voodoo, Santeria, and other old traditional pagan Europeans offer many instances of ways to do this. If possible the vortex is created in an ossuary, which are continuously swimming with these energies.

The vortex formation is broken down into three sections; these contain a singular rite, which is conducive to the end working, i.e. the vortex creation. The rites form a cumulative rite, which is the product of all three with a few variations. Done in sequence they perform a key to unlocking the vortex proper. Let us begin...

The first of these rites is the Rite of the Lost.

There are those dead who do not remember themselves. Though cognizant enough not to dissolve completely, they nonetheless have lost the semblance of their former selves. As time progresses the faces and memories of once and when are eroded. These I deem the Lost, as there is no ending to them, and they know not where they begin. The subtle bodies of these dead create an unending resource for those working with dead energies.

Our purpose in this rite is to stir the lost from their slumber. In so doing they release that vital current we require for our end results.

As stated this rite occurs in the place where the presence of the dead is felt strongly. Contact with the guardians of those dead and libations to it are required for the success of the work.

The Rite of the Calling of the Lost

This rite takes place at twilight on a day when the dead are traditionally said to roam the earth.

The vampyres assemble in a company of thirteen, or failing that in a company of seven.

Three vampyres act as foci for the rite, one directs the work; they thus, serve as a Guide.

The others channel the current of the dead once they have been awakened.

The three stand in the center forming a triangle around the guide. If thirteen are in the company the remaining nine form a circle of enneagram around the center group. If in a group of seven the remaining three form a triangle around them.

Guide: I cry out in shadow!
For the blind and the deaf!
I cry out to those who do not remember!
I cry out of that they hear my voice!

Focii: Come!

Guide: I cry out to the endless darkness
That the souls who do not remember themselves be released to me!

Focii: Come!

Guide: I call for the dead from their slumber that they may once again know peace!

Focii: Come!!!

Guide: Come!!!

Focii: Come!!!

All: Come!!!

Guide: Com-ye Com-ye Com-ye
COME! COME! COME!!!!!!!!!!!!!!!!!!!!!!!!!!!! (thunderous)

And surely the spirits of those in question will swarm about thee, and thy bones will feel the bitter chill of death. When this happens the foci begins to sway and dance throwing out soft sweet enticing energies to those that have risen once the channelers feel them they begin to ingest/channel the spirits into the foci.

They stream the dead from their eyes and mouth in a great gasps of breath (exhalation after ingestion).

The foci in turn become many eyed and many mouthed, sucking in all that is sent. Once this is felt the left hand is raised and the three foci join hands creating a triangle (the guide moves to the left of them before they do this) thus:

(see illustration)

The guide then focuses on the dead forming inside the triangle. The dead should be felt to swarm about, specifically the lost.

The Rite is ended by all stamping and clapping thrice.

The guide turns as they exit, bowing to the guardian of the dead as they leave.

This rite is performed thrice in the place the vortex is to be created. This will break down the “static” structure of those dead, and allow for a greater fluctuation in the mean of future rites (rights).

Once the flow is thought to be mastered, the vampyres descend upon the cemetery/ossuary again this time performing The Rite of Uniting.

The Rite of Uniting

In which the souls of the lost are compounded into a tangible force upon which pressure is built.

*Note: the vampyres may all don the guise of death (skull masks) or similar to propitiate effectiveness in the creation of a vortex.

This rite continues the Rite of the Lost. It is performed one full moon cycle from the last enacted Rite of the Lost. It is performed at mid-night.

*Note: the number of the company and their roles remains the same.

Guide: Oh wailing ones who are here caught, converge!

Join your brethren
In the dance of Unity!
Join your brethren
In the point of inclusion!
Tarry not lest ye
Lose thyself completely!

Channelers focus energy to the foci that begin to raise their arms so that the triangle becomes three-dimensional.

Thus
(see illustration)

Guide: Whrrr-tgggg-arrra!!!!!!!!!!!!
Whrrr-tgggg-arrra!!!!!!!!!!!!

Focii: Yal- owe-ok!!!!!!
Yol-gros-benoj!!!!!!

The channelers exhale in wheezes, mimicking the death rattle of the dying.

This should create a tremendous amount of energy; spiraling or spectral energy will seem to whirl about. The three then lower their arms and say:

P'o -o'w -t'o K
(oe) (..)

They all then clap their hands and exit. The guide bows on his/her way out saying:

Cer te-marre!!
Yet te-marre!!!!
(he/she does not look behind them)

The sphere of Screams

This is the last rite of the three phases. In this Rite the vampyres create a whirling sphere of energy which they collapse creating a vortex. The vortex may contain the ghosts of the lost, and may be directed but the foci at the behest of the guide. The uses such a structure can be put to will be detailed hereafter...

The Sphere of Screams is created during a waning moon. A harvest moon would also be suitable. At the place where the foci stand the guide cuts or marks the ground with a "Y" of equal angles, forming the skeleton of an equilateral triangle.

The Rite of the lost is performed.

The Rite of the Uniting is performed (except the exits).

The guide makes the sign of the ghoul, then the sign of the creeper.

The foci should have the swirling mass of the lost under their sway by this point

Guide: The ground has opened up!!!
The graves have lost their hold!!!
The cerements are dust!!!!!!
It opens!!! It Opens!!! Behold!!!!!!

The guide then claps

The channelers then begin to moan like the dead allowing the energies to suffuse them. They should project this as they assume the cold greenish dark air of the dead. Partial possession may aid in further enhancing the energy flow. Timing is critical. The channelers may sway and move, as they will so long as the foci receive a constant supply of the lost/dead energy.

When the foci can no longer contain these energies. (They have formed these into a sphere with their will) the guide goes beneath then claps once loudly.

BOO!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

(a sudden shocking sound) he/she says causing a force going outwards.

The foci then inhale deeply moaning as they pull the center of the energy inward saying:

OO-O-O-B!!!!!!

They repeat this until the energy reverses itself creating a vortex where it collapses. The channelers continue exerting pressure to maintain its funnel shape. The funnel will, or may scream, moan and have a corona of blackish-green. You have now created a ghost vortex to stop it all the channelers pivot on their right foot and stomp with their left assuming the guise of the sleeper. The guide then breaks the trance of the foci or draws the power out from them. Them stomping and assuming the guise of the moth.

Uses: The ghostly vortex may be used as a spirit trap, funneling the spirit of an entity into a talisman or object previously prepared for it. Proper sealing of the spirit is required. Another use would be the implanting of a spirit in a host that is already occupied. This results in possession, the ectoplasmic residue weakens the bond of any living being to its body, the vampyre may choose to use a servitor for this or... The vampyre may project themselves (this would be the guide) into the target, and make them perform a set of actions. The recipient of such a possession would have no recollections whatever of doing so...

Possession is done by directing at the target, then engulfing or placing the end over the back of the targets neck. The target feels a cold sting on their neck, nausea then cold flashes, and then they black out. Spirit traps besides talismans; act as time bombs for the unwary. A carefully structured web strung across an empty box serves as a hideous forget me not...

Animation of the dead can also be achieved by these means, however, this will be gone into in greater detail in the chapters on necromancy. Briefly, ectoplasm coats the dead and enlivens the tissue, allowing the spirit to reside within. This is only temporary, though, as the fluid evaporates the spirit will exit the body having nothing to secure it therein (the knock of the dead also aids with this vortex).

The Creation of the Vampyre Vortex

This next Vortex is a reflection of the inner hunger of the vampyre. An abyssian vacuum is created through accumulating vampyric currents and building. The force is then held with pressure while charges are set off by the foci who draw on "Batteries" creating an implosion that collapses on itself. This implosion is fed through the draining of the "batteries" and the adding of this energy to the singularity thereby created. The Batteries are non-vampyres who are strong healthy emitters of prana, or well versed at channeling and or mediumship. Vampyres should not be used as batteries although if need be they may. It is recommended that the vampyre who serves as a battery performs a lamprey rite/ and or feeds heavily before doing so. The effects of the drain in the creation of the Vortex will severely weaken the batteries and so it is only recommended that stout individuals do so. To be otherwise is to risk peril to oneself. The batteries are

all blindfolded and naked for the ceremony, this allows for single pointed concentration and the Greater Magick of the Vampyre to flow more readily. The Vortex will be extremely cold and black, flashing with the eerie blue light of the undead flame, (when active) so, warm blankets or a heated room adjacent to the chamber is recommended for the “batteries” being used. The batteries emit sound as they are drained (set down hereafter) that act as a motion/vibration accelerators when chanted in a certain rhythm. As with the ghostly vortex the vampyre vortex is broken down into three sections. These correspond to the three steps needed to successfully build the vortex. An Invocation to Dracula may be useful in perpetuating the vampyric current. The foci may all invoke Dracula if they wish to better control and maintain the energies required to create the Vortex do as you desire.

The Rite of the Crimson Mist.

In this Rite the Batteries learn the flow of the drain, as well as the vampyres learning control of the vampyric field and its manifestation en masse. This Rite is performed in a heavily warded ritual chamber. The warding acts as a seal, which allows suction for the vortex later on in the work. The Rite consists of nine participants that will continue until the creation of the Vortex itself. The make-up of the involved is as follows there are six batteries forming a hexagram they are naked and blindfolded that stand on the rime of a black circle or the points of a perfect black hexagram.

Thus:

(insert graphic here)

And inward turning spiral is visualized or envisioned beneath the feet of the foci and guide. This is a continually rotating maelstrom that has no end to its descent. A ritual of the Lamprey is performed. The entire focus of it being the battery (the guide does this).

The room is silent.

Guide: Claps his/her hand and says: Yz-Oi-Ph!!!!!!!!!!
Yaz-Oi-Phah!!!!!!!!!!!!!!
Hwootpht!!!!!!!!!!!!!!

(all chants are in descending scales. Pitch descends from starting point counterclockwise.)

(word used to shift polarity with the will after immersion)

The batteries begin a chant in the following section going slowly at first and then speeding up. They may hold hands (if possible) to form a circle around the foci. Awareness of the battery should be concentrated above the participant –

Guide: WHGXXSSZZT!!!!
YWOIVALILCSK!!!

The cold wind comes!

The cold wind blows!!!!
The cold wind stirs!
The cold wind grows!!!

I-O(oe)!!!!!!1
IO!!!!
IA!!!!

(Batteries chanting)

N: YS!
NE: ZA!
NW: WAAX!
S: VAAL!
SW: LOD!
SE: MAL! (first revolution repeated)
N: DIS!

All these words are vibrated. They come from the ground below and shout above the batteries. (think kundalini currents. Ideally the Batteries are all women for this Rite. This is due to the naturally occurring negative charge they emit)

The Foci then shoot forth their tentacles and begin to accelerate the churning of the current. When this is all done correctly the air should become cold and a strong feeling of a thunderstorm about to burst forth in the chamber is felt. The guide assumes the sign of the devourer and begins to suck in air focusing the energies above him/her. The air will become polarized at some point and an icy cold will fill the chamber. The company assumes the sign of the sleeper then exits. The guide then claps thrice and this ends the rite of the Crimson mist. (The field if seen through astral eyes will appear as a roiling black cloud with flashing red flecks within it)

The Rite of the Shadowed Wing

The Rite of the Crimson Mist should be practiced until the energies are thought to be under control.

The last rite brought vampyric energies to the company to use. This is a Rite of acceleration. The vampyre accumulates and begins to churn the energies in the chamber. The second descending scale is described. This allows the vampyre to get used to the pressure that is exerted before the implosion of the vortex occurs.

The Rite of the Shadowed Wing

The Vampyres are assembled in the Manner of the Crimson Mist.

IN this Rite the Batteries rotate counter clockwise adding motion to the force of their exertions.

Thus (Insert Graphic here)

The Calling of the Crank-ii-on is performed before this rite. The Dracula invocation is performed but the foci.

The Rite of the Crimson mist is performed (except for the end--i.e. there is no clapping and no exit)

N:YS!

NE: ZA!

NW: WAAX!

S: LOD!

SW: MAL!

SE: DIS!

N: DIIM!

NE:WAL! (tongue on bottom of mouth for a)

NW: ZON!

S: VES!

SW: ALG!

SE: XAS

N: IOL!

The guide claps their hand as the batteries begin to rotate.

The batteries utter their cry on each step, stopping at each point until the vibration sequence is completed. Thus north would say YS until reaching north again, at which point he/she would say Diim and then IOL. IOL being said on the third revolution. This is repeated until the Rite is done.

The Foci begin uttering a chattering cry (XAZAB YOLON) While making the force exerted through will turn into motion.

The Churning should begin to form a sphere of black flecked with red, or whitish-green.

This is maintained.

The guide then stamps, faces north (counterclockwise)

Faces south

Then makes the sign of the sleeper

Says: YOT! (Double dots above the o)

End of the Rite of the Broken Wing

The Creation Of The Vampyre Vortex

The Ritual of the Lamprey is performed

The Calling of the Craik-ii-on is performed
(their assistance is asked in this working)

The Darkness invocation is performed.

The Rite of the Crimson Mist and the Rite of the Shadowed Wing is performed.

This Rite will go until it ends. The resulting vortex is filled with vampyric currents. An implosion creates an explosion before its collapse. The vortex is formed on the point of this collapse. The Batteries continue in their motion, whirling as the current moves them.

The guide pulls the vortex through the sphere that is created directing it into the void beneath his/her feet.

The foci suck the energy from the Battery and focus on pressuring the outside of the vortex to maintain its form. One may be used to maintain the interior and one the exterior depending of the strength of the vortex needed.

The Batteries make their final tonal progression which is thus:

N:YS!
NE: ZA!
NW: WAAX!
S: LOD!
SW: MAL!
SE: DIS!
N: DIIM!
NE: WAL!
NW: ZON!
S: VAS!
SW:ALG!
SE: XAS!
N: IOL!
NE: AN!
NW: ZA!
S: OZ!
SW: XAL!
SE: NYOT! (long O)
N: OIZ!

The guide, when they feel the polarity shift strongly, the sign of the devourer is used. A huge indrawn howl is emitted drawing the energy inside itself, with the foci

maintaining the pressure.

The focus of the vortex is maintained in this manner.

Guide:

(chanting)

OIEE!

OIEE!!

(To affect its maintenance.)

The vortex will freeze the room while in motion (the reason for this should be clearly discernable to the vampyre). The breath will be able to be seen when the vortex is successfully created.

Uses: The Vampyre Vortex may be used to drain shields, warding etc. It may be used to suck the life force of large groups (who will all appear to have died of arrest). It may also be used to warp or weaken structures. These may be physical as the vortex effects structure on a sub-atomic level.

The Vampyre Vortex also may be used to weaken the veil between worlds, through temporal/special distortion. This leads to the opening of the Gates to Beyond, allowing the vampyre greater access to power. The Vortex may be used in any vampyric magick rite, to greatly enhance the working. The Vampyre Vortex is strongly linked with the creation of a Black Hole. This Great Rite of Vampyric Powers will be detailed in the next chapter.

The Batteries are all well fed and warmed immediately after the rite, as the terrible drain on them may kill them if not replenished in time.

*Note: V.V. May be used to drain and give to other vampyres.

On Creating Energy Vortices

In this section we will deal with an Explosion or penetrative vortex. This is the more traditional vortex that is associated with western traditional magick. That is not to say that the vortex will explode, but rather the polarity after the initial collapse is positive versus negative charges of the Vampyre Vortex. This tends to be expansive rather than contractive, hence the term “explosive”. The vortex formed will be a reddish color, crackling with the bright white flash of static electricity. This flashing will be accompanied by a buzzing or humming sound that is common to tornadoes. As the charge increases the greater the motion of the vortex will be. The Battery aspect of the work continues in this Rite, save the energy emitted is used to project outward from the center singularity. This then is the difference between centrifugal and centripetal forces. This creation of the Energy Vortex is broken down into three parts. The first Rite is the Rite of Congealing in which the flow of Power is established. The current is “tuned” properly and the basis of the energy vortex formulated. Next is the Rite of the Sudden

Clot in which the congealed energies are given motion, and increased in density. The Last phase of the Energy Vortex is the Rite of the Red Lightning Sphere, which continues the motion, adds force, and eventually creates the vortex itself.

The Rite of Congealing

In this Rite the Batteries form a “sparking” or “static” field around the foci. The number of participants needed to effectively create the field of Energy is Eleven. They are assembled in the following manner.

(see illustration)

The eight Batteries are adorned in loose flowing garments of red. They are again blindfolded to allow the work of the Vampiric Adepts to flow more freely. They stand at each point of an octagram comprised of two intersecting planes, representing the elements and directions. (Ideally all the Batteries in this Rite should be male, due to the Positive charge that they naturally possess). Again there are two foci who warp and weave the incoming energies as the rites require and the guide who steers the ship of the rite through words and will.

(illustration)

The batteries to begin reach from ceiling to floor, they twist and stomp raising both hands, allowing the energy to draw itself up their lengths and then shaking it off their fingers. This is repeated continuously throughout the congealing. A strong exhale accompanies the shaking. In this manner each battery becomes a separate Jacobs ladder, augmenting the rite through their rising charge. In the Rite of Congealing the Batteries do not leave their positions, they are stationary as the charge builds (The chamber is sealed as before mentioned, the force will be felt to push against the vampyres).

The Rite of Congealing

The Batteries are in position, motionless until directed by the guide.

Guide (stomps right foot and says):

Guide: Force of the Thunderstorm I call you
Scorching wind of the Earth I call you
Fire of life, Miracle of Breath I call you!!!
I call you, Come! Come! COME!!

Blood that runs like Fire!
Hotter and faster than Desire!
Red as the moon, when full of Blood!
Fluid of life, manifest to us!!!!

AI! (AIEE)
AI (AIEE)
ZIKT! ZEEKT(H)

(Foci assume the sign of the Vulture)

Guide: I feel the flame of life Arise!
Arise, Arise, Arise!!!!
I feel the thunder blackened skies
Arise, Arise, Arise!!!!!!!

Great is the Power I feel
Pulled forth from the Great Wheel
The flowers of life grow wide
Blossoming with pride

(Foci assume the Sign of the Bat)

The guide steps up to the Battery
At the southern most point and touches his right eye

Arise! Arise! Arise!

The guide now touches all the points in a clockwise direction, who then begin to move in the manner previously mentioned. The guide then goes into the center and begins to spin after fist saying (nasal sounding vibration)

Guide: Vjje Woold!!!!!!!!!

The company continue until the air is felt to crackle with static electricity. The batteries then stop in their motion and assume the sign of the sleeper (note: for body gestures guise is the same as sign)

The guide then stops spinning and crosses his/her arms over their head like so (illustration)

this “breaks” the circuit, the vampyre then says (guide)

NON
NO
TTT

And the rite is ended.

The Rite of the Sodden Clot

The Rite of Congealing should be performed three times before performing the Rite of the Sodden Clot. The Sodden Clot is the moving of the Congealed energies and the

excitation to sparking. This is accomplished through sound, motion, and will. The Batteries will move toward the outer point of their respective points representing the blaze of a fire or the force of the lightning bolt (zigzag pattern used to approach point

(illustration)

This creates pressure through hydraulic motion (think of a syringe with electricity inside).

(Sharp buzzing sounds are emitted after each revolution)

The Batteries create the pressure and reach the point of the triangle. The energy is channeled to them from the Foci, who stream it forth from themselves. This energy is projected with thrusts of force from the foci who aim it at the region just above the spine of the Battery. The energy is raised in the same manner mentioned in the Rite of Congealing, save that energy raised and exhaling is punctuated with a ZzaZ! So that the Z of electrical energy streams from them. They make the sign of the Warg or the Creeper to project this from them when the stamp, but, ALL must do the same gestures or it will “short” the current. The foci begin to shape the energy from the Batteries into a welling shape of static sparkling electrical energy.

Guide: Powers above, Powers below
From Springs Green, To Winters Snow
The Power of Life
That is in the Blood
I Call to Thee
Bring forth thy Dread
Power of Vigor!
Power of Life!
Electric Blossom
Lightning of Life!

Viot Vyaare!!!!
(ee)
SFFO-O-VOOT!

TTHCX GI(EE)LBUX!!!!

He/she then (guide) then chants

Xiotz

Until the energy is felt to move and spark, whereupon the Batteries face the Center and the guide. All make the Sign of Barring (Scarabae) and stomp, assume the sign of the Sleeper.

Thus ends the Rite of the Sodden Clot

(This may not seem like much in writing, but in practice, raising the energies combined with the gestures and internal awareness of the energies is more than it appears.)

The Rite Of the Red Lightning Sphere

In this Rite is the Sphere of Crackling Life energy created. The force is then made to spin, coalesce and become. The Energy vortex is then created and maintained. The Rite of the Red Lightning Sphere comprises all those Rites in the Energy Vortex Section.

The Rite of the Red Lightning Sphere

The Rite of the Lamprey Rain is performed.

This additional energy is used to fuel the vortex (in addition to the Batteries)

The Rite of Congealing is performed.

The Rite of the Sodden Clot is performed, save that the Ritual Barring does not occur.

The Batteries Begin in their motions.

The Foci whirl the power, visualizing *a flashing red white spiral under their feet that rotates clockwise building energy.*

They raise the energy through them, arms thrusting it above them directing the flow from the “Batteries” in a whirling arch that comes from the floor to the ceiling at about forty-five degrees (to propitiate flow)

The Batteries upon reaching the point of the triangle, turn, face the center and say

XIAZ!!!!!!!! XIAZ!!!!!!

They then begin flinging their arms from below to their right, arching left to right with back arched straining as much as possible in an arching motion.

So bend, swing, step, bend, swing step etc.

After each step the Battery straightens lets their arms fall, then bend and repeats (illustration) (Dance of Adoration or Exaltation).

The guide and foci push forth their tentacles into the Batteries and begin to pump them full of prana.

Once The Batteries reach the points going towards the center, they continue in their motion clockwise to the next triangle base, so that the force is electrified, condensed, and swirled.

(illustration)

The Foci then take the energy they release and the energy the batteries are emitting and begin to form it into a swirling sphere with their wills.

The guide is in the guise of the sleeper up to this point

Once the Sphere is created (it should be felt or discerned clearly by all)

The guide thrusts his/her hands up and begins to turn clockwise, stamps with his/her right foot after each revolution saying:

Zaza Zaza Zaza
Zot Zaza Zaza
Zaza Zoeet!
Zoek Zaza Zaza
ZZZXXSSSTFWOOSHK!!!!!!!!!!!!

(There is a certain tone and pitch that must be maintained. Intuition will lead the vampyre to it.)

The force will come from the ground out, the foci maintain it, the exterior of the sphere, and it now pushes out.

They should use their tentacles and will to pull the lower extremity of the force downward, while the guide pushes up with sound and force, there may be the sound of static electricity or bursting, the vampyres continue maintaining this, the foci pulling the prana from the Batteries until they are completely exhausted or the Rite is finished.

When the purpose of forming the vortex (discussed hereafter) is fulfilled, the vampyres all assume the guise of the Scarabae, save the foci who assume the guise of the Sleeper, grounding the current. They remain silent until the vortex collapses through lack of inertia, devouring the remnants with their maws. The Batteries are given a feast in their honor.

Note (a knowledge of the ebb and flow of vortexes in motion will give a greater key in the understanding of the shape that is must possess to be effective.)

Uses: The energy vortex may be used as a blasting force to break through barriers, psychological, astral or otherwise. It may be used in what I term a Volcano, that is it may be used to issue a pre-selected energy source to amplify that energy or force. Thus adding to its impact (the Energy Vortex leads to the creation of a White Hole which allows the vampyre to astrally traverse the time stream)

The Volcano may be used to cause an eruption in an astrally compressed area sending shockwaves that disarm and disrupt sanctuaries etc. If one is aware of such penetration

the only way to thwart it is the vampyre vortex, unfortunately if not scryed in time, this has no effect.

The vampyre may alter their physical appearance through continued immersion in the energy vortex, once they have mastered its flow. These rites may be performed singularly as an immensely powerful arsenal, once the ritual interaction is mastered and the energies known on a sub-conscious level. The words and gestures become arbitrary at that point. The vampyre exerting the will and knowledge to the utmost effect.

On Assuming the Form of the Black Hole.

Now we enter the maw of the Void. In doing so, we are consumed by it, and thus become that which devoured us. The Black Hole is the Greatest expression of Vampiric powers. The all Devouring, endlessly consuming maw from which even light cannot escape. This is the Hunger manifested in the Universe, warping space and time around it to fill its need. This is the Mouth of the Devourer, eating all it sees.

Stand ye fast oh vampyres, this be the art of forbidding, the art of forgetting to remember. Hear the sweet melody of the stygian pyre whose flame is the blue-white of the cold witches fire. Consumed be ye by its Belching forth the Blackness, the minds eye turns inwards, pulling forth the dark of the inner vacuum. Reversion of the mind, subconscious comes conscious, the will a tiny thread holding a whirling maelstrom of black gravitational hunger.

The Vampyre who would become the Black Hole must know the mind, will, and astral body well and intimately, as to not do so, when finished, will leave them deformed. The force of a Black Hole warps space time, to those who think, they are exempt, folly their reward. Herein are placed two versions of the Black Hole Assumption. One is the group ritual, performed to create a Black Hole with Tremendous force that may very well consume the vampyres completely. The second type is for individual use, which requires more effort, and steadfast courage. To become the Black Hole is to negate oneself. That is, it causes the “Black Out” but leads forth in the darkness. This terrible force can be used to warp reality or the veil, which it is alternately called. This leads to opening the Gates to Beyond, detailed in the Next section.

(illustration)

The vampyres who are assuming the form of the Black Hole should practice the swelling of the Plexus. They should then note the transition of state in its similarities in the natural creation of a Black Hole. The Vampyres will then perceive clearly the Nature of the thing. The mind will become a clear lens to see with. The process of creating a Vampyre Vortex should be studied in detail. This too will unlock the keys that are necessary for the assumption. These keys are like triggers. Once the force of the Black Hole is engaged and put into motion, they “fire” creating an internal force that is the true source of the Black Hole.

The properties and peculiarities of Black Holes should be studied fastidiously. The vampyres should all approach the process as if preparing an invocation. Since the force of a Black Hole is so tremendous, its peculiar qualities, when viewed from certain perspectives, could be construed as a manifestation of certain dark divinities and so this is not so peculiar in approach.

The assumption may be performed in a cavern deep within the earth or underground, deeply entrenched chamber that lies within the sturdy structures of the earth. Once performed and mastered, this rite may be done at any location the vampire desires.

The Rites is done in total Darkness. It is done with the utmost silence and gravity. These are key elements that reflect the void of space.

The vampires are all painted black. There should be no surface whatever that causes reflection. The robes should be of a matte black type, and should be silent in their foldings.

This Rite uses the Battery element to full effect. The Batteries perform various Vampiric Sex Magicks creating tremendous beacons of force that create a wave or echo motion that is directed by the foci. This in turn is consumed by the guide/Devourer who consumes until he/she belches forth the energy and spinning, consumes what has come forth turning themselves inside out. The twisting is important as it allows the reversion of the mind, and the internal forces, to manifest externally.

As in chakra desiccation the guide fasts to cause gravitation as well as tremendous hungering. The maw of Devouring should be exercised continuously. Just as foods of certain types are abstained from, feeding of the astral type should be indulged in but sparsely, allowing the Hunger to manifest. A Rite of the Bat should be performed each night for three nights prior to the working, allowing the energies of Hunger and Transition to permeate the vampire/guide/Devourer.

The Batteries are assembled in three inverted concentric triangles with the apex in the southwest

Thus (illustration)

There should be two Batteries at each point of the triangle, making nine sets of two, or eighteen.

The Batteries may assume the position of woman astride or the sixty-nine position to create the proper fields. The foci and the guide serve as the central focus of the Rite. The guide, beginning the assumption and the foci weaving the energies of the rite with their wills the rite proceeds.

The Rite of Assuming the form of the Black Hole.

The Rite begins in silence.

(Positions are assumed (Foci, guide in center of last (inmost) triangle.)

Guide: The silence engulfs us

Smacks his her/hands together and stomps

O-I!!!

The Abyss has shed its reflection

Pure and uncontained, it burst forth

Rapture to the Joys of Diving
In seas of Black Waters!!!

Guide (performs darkness invocation creating a close pointed three dimensional object with the nine pointed stars.)

He/she envisions *the Powers of the Void flooding the Shape. It's seething out and in tendrils of Black Leaking forth touching all.*

Guide: Behold The Diadem of Night!!!
Foci: Vlarkskimame!!!!

(Batteries are beginning their sexual trances, prolonging their rise to orgasms, building power)

The guide then performs a Lamprey Ritual, pulling the energy from below, above, and beyond the place of the Rite. Once brought and felt, the foci fling this in waves through intuited hand gestures at batteries. This should be a lilting motion, asking to the movement of a tree in the wind.

The guide then performs another Darkness invocation, vibrating the words louder and positioning these in the second triangle. (this is a natural movement, very aware of the charges being built up by the Batteries)

He/she repeats this in the outer triangle, creating a fluctuating field of dark (antimatter) energy.

Guide: Now is the Diadem of Night reflected in the Myriad reflections, coruscating backwards from the void-

OVIZOTZ
WAG- XAGIX-STEFO(OE)SE!!!

(the Batteries begin to manifest their energies, the female, is astride the male, pulls her eyes back in her head and exhales the mounting energy into the direction of the guide. The guide devours this with their maw and uses it to accelerate the thrust or force of their wills.

The foci begin to emit rings of black/red force that engulf the center diadem in a gyroscope of energy.

Foci: Hoti-Waz
AGZOFK
VlerrjiBBett!!!!!!

They then perform the Creation of the Vampyre Vortex doing ALL this entails. (If known

intimately, and internally, the guide performs this solitarily. Variations on the V.V. should be allocated for, the Batteries, the Floor Figure, etc.)

(This should not be a difficulty for those who have internalized this knowledge.)

The guide goes to each point of the inner triangle and roars assuming the sign of the giant.

(Eyes slanted, mouths agape, slightly bending over, leering with hands holding mouth open)

He/she finally goes to the center after circumambulating a widdershins spiral around the foci and assumes the sign of the sleeper.

----Timing Is Very Important!!!!----

As the Batteries reach their peak the energy is drawn off and forced to coalesce into a sphere around the diadem, gyroscope. (Btw the guide should be standing directly inside the structure). The Foci begin to whirl around the guide deosil pulling from the Batteries. They do this until a palpable darkness (a cold bluish-black aura in the dark) is perceived to be around the guide.

The whirling force is spherical in nature. It acts as a generator as the power grows. The Cold feel associated with the Vampyre Vortex will be felt.

Guide: AAAAAAIIII!!!!
AAAAAAIIII!!!!!!!!!!
AAAAAAIIII!!!!!!!!!!
IA!
IA!
OIX!!!!
XI!!!!
YOI-ZZZ!!!!!!!!!!

(Assume the sign of the Devourer)

Awoooaallg (sucking inwards)

The guide then begins to whirl widdershins, slowly pulling in the accumulated energy in the guide of the devourer.

He/she then Speeds up sucking out the center of the Swirling Sphere.

They envision whirling energy flashing around their mouth; their mouths stretch wider and wider, encompassing the room. Their Mouth then stretches into the space that is no space. The Maw begins the pulsing of the Hunger. The Energies whirl and erupt bursting

forth strange red-blue lights before dissolving in the single point that is the solar plexus. This singularity is behind the vampyre in a space not in the vampyre, yet not in the astral plane. The energies burn and twist as the mind is consumed in the mouth, sensory reversion happens first for the guide, then for all, who will seem to float and sink and fall inward all at once. Severe disorientation and blackout may result if the will is not continuously strengthened/fed. Extreme vertigo and a feeling of being crushed will be prominent. This mounts as the Corona and event horizon form and dissipates at the explosion of its collapse. The Rite ends in manner similar to the Vortexes, i.e. short circuiting it.

Many things cannot be said with words, they must be experienced to be understood. If the vampyre survives this first Rite, then future Rites will be much easier.

Any words or gestures the Foci wish to make to aid with keeping things constant, while the guide is channeling the Black Hole should be indulged in.

*Note: During the Lamprey Rites listed in the Greater Vampyric Magicks Chapter, the intelligences of certain vampires may be used to further enhance the pull of the field. This, depending on the Rite may be a very useful aid in unexpected ways. For example, using nosferatu, Swawmx, and Mara for the Vampyre Vortex, etc. (Shadow, divinity, and crushing. Respective forces of the working.)

For creating the Black Hole solitarily the Vampyre must have mastered the flow of the group rite. They stand in a darkened chamber and perform the darkness invocation, the modified Lamprey Ritual, and the Solitary Vampyre Vortex. They then spin and assume the guise of the giant, then the devourer issuing the proper intonations and chanting properly. The first time must be done as if swimming. The water must be made to flow through massive slow thrusts, verses fast flashes. This buildup is delicate, yet when mastered and able to be done at will, there are little, if any things that may be done to impede it.

A white hole may be formed by creating the energy vortex and following the process of the Creation of The Black Hole in reverse. Supposedly, this allows one to travel backwards in time. If this is the case the Vampyre would be in danger of not being able to return. It is best when creating such a force that the vampyre who becomes it does not go into it, rather another projects in Bat form (Rite of the Bat) into the Hole, Returning in a fashion that confounds the conscious mind, yet the subconscious knows well. White Holes should only be created by those who can manifest the Black Hole at will. Viche Wemen Vosk.

On Opening the Gates to Beyond (the Void)

Thus far we have tarried at the Gates of Self. Though we have created others, and changed ourselves, we have not explored the realms beyond, or used their influences but dimly. This must change as we must. There comes a point when the greatest power one can muster cannot be added to except by extra-ordinary means. Thus we must reach beyond the confines of our narrow space on the astral and other realms. We must reach into the realm of the dead, and of demons, we must reach into the stars, and draw down. But this reaching is not summoning of the forces, for in order for them to come fully, a way must be found for them to come through. As has been seen, certain times in the

season and lunar cycles weaken the barriers between worlds. Gates act as distance gapers. They close the space, or fold it, allowing far away things, greater access to where we are. In some places, there are naturally occurring gates, and those may be a great boon to the vampyre, as in the act of mimicry, they learn initiation of its workings. Yet this is but a natural gate, and formed of natural elements. The vampyre must create a Gate of Un-natural elements. A gate functions much like the eye of a hurricane. It is a wormhole between worlds. If properly constructed, the structure of the gate calls to it certain energies, and if used with certain symbols, can be made to appear in specific worlds or places. There are two types of gates, one that only opens one way and the other which opens both, allowing travel from both ends.

The Gate may be used to allow entities ingress or egress, including the vampyre themselves. These manifestations will be physical and quite dangerous, depending of the type of gate and where it leads. Yet many of those beings and Places have physical laws that are foreign to our own. The Realms and Beings one may encounter are without end. The vampyre may explore as they desire, dong as they wish, so long as they maintain their gates, and assume responsibility of those things or energies which come from beyond.

The old axiom hold true, on must not call up what one cannot put down. The formation of a one way gate is the First step in this process. The gate being means to the end, not ends itself, the gate is a medium, a way, so that, if opening a door or gate, the vampyre may choose and choose wisely...

A gateway, in many instances, becomes an extension of the mind, as it is the subconscious that unlocks it through willed control. As will be seen, the dim echoes of these gates have been utilized by the vampyre frequently.

The first type of one-way gate uses deities to open it. The God/Goddess is supposed to have masterful knowledge of things. Gods and Goddesses of the Roads, Paths, and the Underworld are excellent aides in this. The best place to call to the deity (sort of a conjuration/invocation) is a remote place, a Cliffside, hilltop, or other "haunted place." The vampyre then performs the calling of the deity, and asks that they open the gate. They may then request that an energy, emanation or being is allowed to pass through. Naming the realm, the name of the energy, or entity is important. A charge to bar all else from passing through creates a siphon that stops unwanted errata. As long as the deity has precedence over the Realm and Being and/or energy in question, a successful "opening" is assumed.

Here is an example:

Opening the Gates to the Underworld

The vampyre stands on a Cliff or precipice and stokes a fire (small) (should be done in fall, winter, or spring)

I gaze O'er the heavens of Splendor
The ghosts of the dead descend
From the Highest Heights do I gaze
Downward, Into the Shadowed place they go

They're on a throne with her husband

The Queen of the Underworld!
The Daughter of Demeter!!!!
The Wife of Hades!!!!!!

Proserpine, Kore, Persephone!!!!
Proserpine, Kore, Persephone!!!!

Hear me, come to mine aid!!!!
A creature of the Dark Calls You!!!!
A creature of the Night Calls You!!!!

Break Down the walls that Bar me!!
Rend Quick that veil that Binds!!!
Open the Gate! Open the Gate!!!!
Open the Gate to thy dwelling Place!!!!

Let the (being/energy of _____)
Come through!!!!
Let Naught Else!!!

Open the Gate! Open the Gate! (repeat this until you attain your result)

A two dimensional door will be seen to appear in the distance looking like a square door in a three dimensional sky. The Being/Energy will then issue forth as a clearly discernable cloud. The vampyre then dismisses the energy or being and thanks the Goddess with an offering of Lilies or an appropriate incense.

The use of a Battery or aide or both in this working is advised, as the vampyre may be taken unawares, and may need an anchor line to restore themselves (plus the added energy allows for amplification).

The Opening of the Gates of Hell
(To Raise or Call troublesome Demons)

This Rite allows the Vampyre to attract the attention of the Hell lords who will allow their energies and a servant ingress to wreak havoc in the vampyres name.

In this Rite the Vampyre creates a Bonfire, or goes to a desecrated, or damned place. The vampyre then draws a circle with the name of the being called, or the seal of that being in their own blood. (this should be a lesser demon, one found in a grimoire, the servant of a servant etc. or this may be gleaned through scrying or divination).

The fire is burned at the beginning of sunset until the first rays of Dawn, regardless of the uses put to it.

The vampyre burns sulfurous substances in the flames, and call the Kings of Hell

(casting a circle about themselves, or having procured protection in some manner)

The Opening of the Gates of Hell.

Rage the fires of the Well!!!!!!
Kings of Hell!! Kings of Hell!!!!
Mightly Lords, enthroned well!!!!!!
Kings of Hell!! Kings of Hell!!!!
By the Names I call to thee!
Grant this Boon upon me!!!
Swirl the Fire, Raise the Snake!
Open up, Break down the Gate!!

Kings of!
Kings of!
Kings of
Hell!!!!!!

Zazas! Zazas! Natasatana! Zazas!

Bring forth the name that is set there (name)
Let it out, Let it appear!
Bring out the word
Through its presence
Be not it diminished in its essence

Hellords Mighty I call to thee

Asmodeus!
Belial!
Moloch!

Hear me!
Beelzebub
Astaroth
Samael

Hear me!

Lucifer
Azazel
Pazuzu

Hear me!!!
(pause)
Belphegor

Belphegor
Belphegor
Bis

Abandon now the Gateway to Dis!

In the scorching shapes of the fiery realms Hear Me!
Again hear my Plea! Hear me! Hear me!

(a voice may be heard at this point, granting or condemning the vampyre at the devils pleasure)

Zazas! Zazas! Natasatana! Zazas! (repeat three times)

And the Demon or Spirit will surely appear through the furious flame which may change to an unnatural red-orange as the being issues forth. The stench of sulfur will increase and the ground burn as it emerges. The vampyre must then set it to its charge that can and must be accomplished in the time allotted (sunset to sunrise) to perform the task.

The Demon is then dismissed back into the Fire and the fire allowed to Burn out.

The Vampyre may use the ashes of such a blaze for many similar purposes. Using them in the Rites of Ahriman is one such use. The circle should then be scattered and covered with earth and banished or sealed as the vampyre wishes.

The Rite of the Opening the Gates of Endless Night.

The vampyre endeavors through this rite, to call forth from the realm of the Slumbering servants of vampyric aspect, bats, mosquitoes, black wolves, or others. The choice is entirely up to the vampyre. Through calling on their ancestors and those who have reached Kukudhi, the Vampyre pricks the veil.

The Rite of the Opening the Gates of Endless Night
(a realm of perpetual night Obviously!!!)

This Rite is performed in a place of continued darkness such as a cave, the ritual chamber, or an abandoned castle or ruins on the night of a new moon.

(The vampyre should scry or divine the name of the being or essence they are to let out before this working)

Their intelligence should be deduced from the square of Saturn or the Square of the Moon.

This should be traced with the finger (fore) or the Dagger of Dis or the Wand of Icy Fire (the construction of which shall be detailed hereafter)

The Rite:

Bat of the Night flying high,
Wolf Howl Lonely! Hear them Cry!
Mist of Vapor, rise ahead!
From the Land of the Night
From the Home of the Undead!

Strigoii wandering...
Hear my Cry!
Vampires of Darkness!
Vampires who do not Die!
Open the Gate to the Endless Night!
Open the Gate where Bats take Flight!
Open the Gate where the Vulture Sings!
Bring forth (name) on swift wings!
Bring forth (name) and no other things!

Nosferatu, Hear me!
Wamphyri, Langsuir, Hear me!

May my voice carry to your Darksome Homes!
Slumbering Lords, in your Dark Abodes
Hear now my cry and Aid me!
Open the Gate! Open the Gate!

And the gate will be a darkly luminous color which will flash blue-black and emit the chill of the night. The essence of the being you have called will appear in an amorphous mass of shadow which will congeal like blood into its proper shape. Whereupon the vampyre issues their desires/commands and sets it to task. The vampyre sets the time as one moon cycle (next new moon). If the being is to be set on and errand). Otherwise whatever is desired of the essence/being is dismissed and the place sealed. The vampyre traces in his/her blood the symbol of a bat on the wall of the Cave or Castle to do this. The intelligences are visualized over this when calling.

These are primary examples of Deity created one-way gates that allow things to come to the vampyre as they wish. The next type is one that is self-created, the vampyre utilizing certain rhythms and knowledge to open the door for things. The use of Batteries as amplifiers is highly recommended (Again) in these undertakings, restrained and blindfolded as the vampyre wishes.

Below are several examples of the ways in which this gay may be opened by one's own will.

The Rites of the Secret Door of the Dead

There are certain sounds that open doors. Knocking is one of them.

In this Rite The Vampyre gathers to themselves the presence of the dead, and through the Knock of opening, opens a gate for them to enter.

This Rite takes Place in an old abandoned house that is rumored to be haunted.

To the Astral eyes, remnants of Pea-soup green energies should be present

The vampyre calls the dead; they then assert their power and through their will and knowledge, open the door.

The Room should be silent. The Rite takes Place in the afternoon or late at night. No specific time is mandatory, though for those who must have one midnight is given.

The vampyre finds a place where cold clings and their stomach is troubled, when they stand in it. Upon the wall adjacent to it, they stand, crouching as if in the execution of a secret act (which it is)

(Whispering then growing louder)

Spirits—
Voices of Dread--
Spirits—
Ghost of the Dead—

Hear me, I know the knock
I open the door
Of which the living, mocks.
(knocks three times slowly with even space)

Knock
Knock
Knock

I open the gate

(the vampyre makes the sign of swiping the wind)

I say Now!

Open!!!!

Knock
Knock

Knock

Open!

Knock!

Knock!

Knock!

(Note the word Knock denotes the actual sound of a knock, rather than the word)

And surely a murky pea-soup green mist will issue from the place thou hast felt. The vampyre may see this as a hole opening or as murky swirl. The vampyre uses this essence as they wish or calls the shade of one known to the vampyre, through. They then question it as they wish, or imprison it for other uses if desired.

They make a libation of Rum (for the dead are always thirsty)

Over the spot, clapping their hands when finished, stomping then leaving the area after dismissing the spirit/essence.

*Note: there is a certain meter to the Knocking each Knock should be allowed to sound into space...

The Opening of the Shadow Gate

In this Rite the Vampyre enters the shadow and assumes the form of the shade themselves, opens a door into shadow, allowing shadowy shapes to lurch forth or to call a specific shade (on with un-natural qualities perhaps)

The vampyre performs this Rite in a shadowed place. The shadows must be thick and rich, yet ever shifting. This should be suggestive of, but resemble, nothing. The vampyre performs the dwelling exercises listed in the Vampyric Magicks chapter. They then assume the form of the shadow themselves. With their tentacles and maw they begin to rapidly pull at the substance of shadow, moving in and out rapidly, until a violent push with the will and/ or tentacles and a sign (sign of swiping at the wind, sign of Camazotz) will rip a hole. The tentacles then are made to writhe and twist, to maintain this until whatever the vampyre desires is called through. The vampyre may use internal vibrations for this work, but the realm of shadows is veiled in silence, and so shall you be. Thus there is no Rite given here, only approach, again it is the intuition, which guides. Use your own best judgment.

(Note: the shadow servants here are not 'budded' but actual denizens of Shadow, thus they must be treated like demons in regard to their nature, i.e. strong willed and unpredictable. These shadows can touch and affect objects, save that they are shadow and can disappear just as easily. They must be dismissed when finished. Gates may be opened and spirits called to speak from the realms. In this manner can the vampyre learn the realms and those who control them. Divination, scrying and Gematria should provide adequate information on the denizens one seeks and those suitable to call.

**Note there are planetary Gates that may be opened on the day and the hour that corresponds to the appropriate planetary influence. A star sapphire should be performed prior to the gate being opened.

These are a few examples on One-way gates. They open for the vampyre by their will and knowledge but only for things to come to the vampyre. The vampyre may not go to the place that is opened, to do so would be extremely exhaustive and understandably dangerous.

The Next type of Gate is more perilous, this is the Two-way gate that allows for passage into the realm beyond, it also allows that which resides there to come through, this then is the danger, and the reason the vampyre must be quick upon entry. This is why they must make preparations for the probable ingress of these unwanted guests.

The First gate involves trees. Oaks are notoriously infested with Fay creatures. As in a peristyle in Voodoo, or the more traditional circle in the tradition of western magick, so the tree forms a bridge similar in conception to the Yggdrasil of Norse mythology. Branches supporting the firmament of the heavens, Roots probing the depths of the Earth, the surface of the Trunk is the Realm between earth and sky. This in-between place is where the worlds of earth and sky meet. It is also a point of ingress and egress at certain time of the year. The equinoxes and sabbats all make for excellent times. These in-between times allow the in-between state of the tree to function. In those times, in twilight, in midafternoon, at midnight, the natural shift of the tides causes the veil to loosen. The vampyre who would go beyond must find an old oak, they will know which one by how it feels, and the feeling of disorientation they receive upon touching it, which one is correct. The older it is, the greater the rift it can exert, thus allowing the ease of ingress, the vampyre meditates on the trees roots pattern, they see them stretching forth into the realm beyond. When success is achieved a feeling of vertigo and or nausea will occur. I have this accompanied by the flashing colors that comprise an oil slick. There is a terrible fear that must be overcome to cross over, for when one is standing in that world the terrible realization acts like a vacuum, which sucks those who would cross back into the realm of earth. This is alluded to in the legend of the Bifrost Bridge. The guardian is the fear that keeps the vampyre back. This “shifting” fear is a constant in all transitions of places. It must be overcome to succeed. Also, the Oak bridge- as I will call it, allows things into this world, as aforementioned, once the vampyre has come back to this world without travail (this is a secret knowledge) the vampyre may then go about bringing denizens or others back with him/her.

This next type is un-natural but utilizes the same in-betweenness of the Oak Bridge. Its construction is simple, yet its execution and maintenance can be catastrophic in the wrong hands. This gate should be made far away from others, as inopportune visitors may expose themselves to needless dangers otherwise.

The method for creating a rift in the veil and thus a hole or portal for passage (i.e. a gate) is this: The vampyre assembles all needed for an energy and a vampyre vortex. Having traveled in Bat form, through the astral plane, to the realm that the vampyre wish to access the draw on these energies and begin by creating an energy vortex to penetrate the realm. This is not as easy as it sounds, and must be done with persistence, and balance, once the realm is “breached”, a vampyre vortex is created inside the energy

vortex, pulling from the other side into the realm where the vampyre dwells. A black hole is formed after the initial formation, this creates a wormhole or gateway that is temporarily stable and may allow ingress or egress as the vampyre wishes. Intuition, will, and internal knowledge are all that are really required, yet this is a most dangerous work, as that which is beyond unless known, will do and be true to its own nature, the vampyres having no control. There are other methods and places that may be utilized for formation of Gates, strange symbols, numbers and signs adorn them, some are guarded, other are open naturally. The vampyre must explore all that he/she may in their quest for Kukudhi. For in these other realms are powers beyond dreams and nightmares. Grounding and feeding are what should occur immediately after taking such a journey.

*Note these rites, energy vortex, vampyre vortex, black hole, may all be performed by the sole Hirudo adept. The Internalization and intuition being their guide.

VAAMIIDE

Suc Welef Meyare Jot

The Gate to the Void is created in the manner aforesaid. It is the lowest hollow the vampyre can find within themselves. It is the core of their shadow, and the power behind their words. Throa=the gate= Da'ath the point of ingress into the void. The void is known to the vampyre through many excursions and interactions with it. Yet to actually enter into it, is for those vampyre who have enter into the Endless Night, and have endured the fires of the Helllords, only then will they be able to traverse it with safety. Yet even this will pale with the Long Dark Night where the body of the vampyre will be rent to pieces if not properly prepared (yet, I think by this stage the vampyre may being to intuit what is necessary for their survival after death. Methods being personal, still, we carry on, providing the way that are sure to lead to Kukudhi, The Blue-Black Phoenix emerging form the remnant of the vampyres own icy ashes...).

On Group Sex Vampyric Workings

As has been seen, there are certain states of mind and being that are easily reached through the joining of opposites, or sex. This union creates powerful currents of energy that may be directed by groups of Vampyres who wish to use this power to their own ends. The basic structures of these workings are primarily the same as vampyric sex magick. That is to say, the build up, release, and conclusion phases are all part of the work. It is only the number of people involved and the power generated that differ.

These Rites are not necessary per say, in the vampyres quest for Kukudhi, but may be of aid in building the requisite energies to endure The Long Dark Night. These may also be implemented as additions to those undergoing final transformations. As with most things put forth here, the methods by which these may be used to those ends is found in the doing.

I present here the skeleton of the Rites involved, as the vampyre is, I am sure aware, the Rites will become less and less detailed as the Vampyre attains more and more

knowledge through experience. There will be several more detailed Rites, but I will avoid this unless necessary, and even these must yield in the end, to the will of the vampyre.

The first Rite is primarily used for creating a cone of power. This cone reaches into the sky, similar in nature to an energy vortex; nevertheless its sexual energy acts as a beacon to call things to the place where the veil is thinned. This then is a group sex rite used for summoning. The larger the group, the larger the thing that can be summoned. Warders and several guides are used to propel and contain this massive force and to quell the thing that the vampyre deign to call. In this manner are monster let loose upon the world of men to do as the vampyre wishes. Combined with the workings of the Gates and portals there are no limits to what can be brought across.

Those who will serve as Batteries or generators for this work assemble themselves in groups of two, or three (two if the form a circle, three if the form a triangle around the center circle.

(insert illustration)

Sigils of warding and protection are placed around the area the Rite is to be performed. Incense and lighting appropriate to the creature being summoned are utilized to create the proper atmosphere. A central circle is inscribed in the area being used for the rite. Whether the vampyres choose to be inside the circle, using it as protection, or outside it, in another larger circle, so that it acts as a bridge or focus for that which is being built up, is up to the group, and should be determined by the nature of the rite. Appropriate days, seasons, etc, should be used. The vampyres use methods appropriate to the current and being they are trying to summon, altering or reversing the polarity of it as necessary.

An example of this is

The Rite Of Summoning

(insert entity here)

*Note: this is a calling to those outside. If it is that the vampyres are calling to those below, they perform this directed at the ground where a cavern or well is known to reside.

The vampyre Priest adorns themselves in a manner of the times and myths or knowledge surrounding the thing called. (for demons, dark robes, pentagrams, etc., for gargoyles, crowns or priest robes, etc., etc.)

The chamber is prepared, a view of the sky or a gifted scryer is put in charge of establishing contact with the entity he/she should ward themselves accordingly. The guide and Batteries assume their positions shown in the previous illustrations (triangle) this should allow movement for walking comfortably.

The Batteries are adorned loosely.

(everyone in this Rite should be tested for everything. All results should be given to the guide as a token of entrance, the privacy of those involved is assured by burning these afterwards)

The triangle of Batteries links hands and concentrates on the center foci

The foci raise the energy in a whirling fashion around the center guide who takes the energy and projects it out calling to the being in the appropriate fashion. The call is repeated until the sryer says contact has been made, whereupon the Guide directs the group "to fall into the pit"

(Begin sexual intercourse)

They then assume the various power positions listed in the vampyre sex magicks chapter. Tentacles should be used to accelerate flow, both by the Priest and the Foci, and the vampyre Batteries.

A lamprey Rite may be performed, or some other way to draw power to the vamyres who increase the flow with their wills.

The energy is raised through congress. The vamyres should alternate partners as each charge reaches its peak; the wave is passed to the next and drawn forth again. This continues as the Priest calls louder and louder and more insistently. The sryer informs the others of the beings approach.

Once the Being has come
(and it will)

It should be immediately set to task. The vampyre Priest will have the will power of the entire group at his/her disposal to use. Thus the being to be called and the method of approach should all be agreed upon prior to the working.

This allows for the free flowing of the energies, and, allows for the will to become a collective. The Batteries should only focus on the waves or tides of energy, their mind may hold dimly the desire or aim of the work, yet intellection will interfere, a masking of the vampyric or immersion in complete darkness allows form to dissolve, in an erotic miasma of undulating flesh.

Another use for these workings is to increase the energy of any rite. Rites of werewolfry, Rites of Succubae Creation, (Think of the Innermost desires of the separate groups merging) larger guardians, servants, think gargoyles guarding castles etc.

The forming of the Base Power and its acceleration through sexual means are the fundamental structure of group sex rites. Rites adhere to their basic framework with the addition of extra bodies. Elements that may be added to these rites are Pain and Blood. Pain is used to increase the voltage or density of the tide. Pain is equivalent to electrical

energy, the synapses fire, changing the tone of the Rite. Blood may be used to cause frenzy, at these Rites the Priest must be forceful in his/her commands, for the blood among Those Who Thirst will make them thrall to their passions, and unintentional injuries may result.

At No time during such a rite should the vampyre stop, for once the Being is contacted, if not commanded, will stalk and kill those responsible. Therefore always see the Rite you plan to its conclusion, whatever it may be.

One last Rite suggestion is the Rite of Falling In, in which the Priest becomes a stone or Hole (Void) that brings the other vampyres down into a specified place the Priest accesses unconsciously. In this Rite everything works in reverse, that is to say, that the feeling of exaltation from the Rite of Summoning is reversed into a sinking feeling, each orgasm of the Batteries brings the Vampyres down, down, down, into the endless void. The priest may become a Black Hole, or the Foci creating a falling effect through word and gestures. The subconscious leads those thing to the realm envisioned. They fall backwards into each other should also follow lines during copulation (reverse congress etc.).

On Assuming The Blasphemous Form Of The Hirudo Atavism

(at long last...)

This is the Rite of Ultimate Assumption. Where the vampyre becomes its own utmost aspect. We have changed our form, shedding shapes to gain new ones. With this change, the imprint in our being shall be and mark us, at the first phases of a Vampire, the one who has returned from death, the Strigoii. The I represents the self reborn and remade, yet unchanging. The I is the self, the will and ego conjoined in the quest for vampyric existence. What is the Atavism? What does it mean to become "it"?

The Hunger has reached its ultimate expression, the devourer has revealed its face. The vampyre has become the vampir though force of will, through experience, through insulating the will with the Unchanging Ice. The Ice of Immortal existence, the power of the dead. This Rite must be done ALONE. Assumption of the Form of Hirudo will accelerate vampyric transformations that lead to the Long Dark Night. The solitude is an assertion that this is the will of the vampyre, to return in death, to be undead. It is an agreeing to be consumed into the flames of death, to become one with the Long Dark Night, and to accept and Burst forth from its Icy Womb arrayed in the Powers of the Vampir. For no other than the one performing this rite shall achieve, for this is the goal of Hirudo, The Flames of Ice Burn Under your feet, the Snakes of Shadow blind your eyes, and the hands of Duality reach to rend you, all this you must resist. All this you must overcome.

The Giant does not care if he eats you. The abyss does not weep if you are swallowed. The tomb is quiet and still and only the gifted will hear your scream, if you fail.

This is a TERRIBLE RITE. It is strewn with terror. The terror creates vacuums that allow the change and assumption to begin through controlled infusion, the metamorphosis begins.

The vampyre begins pathworking with the Image of Hirudo (see the cover of this book). They do this three moon cycles beginning on moon dark (preferably the beginning of fall into winter season if possible). Once contact is established, it will be seen that the figure from the Nourishments of Characith are one and the same. The Calix Horroris is one of the many dark elemental tools the vampyre has had access to. The vampyre brings this cup and the Dagger of Dis as well as the Wand of Icy Fire and the Disk of Black Earth (Detailed in the Qliphothic Consecrations Chapter. These last two are optional, depending on what the vampyre wills, they are not actually used per se, rather they bring the respective elements they represent to aide the vampyre).

The Altar is placed in the south for fast action; the elemental weapons are placed upon it.

The vampyre should feed on prana first, then blood exclusively for one day (i.e. not drink or eat normal foods)

The donor should be provided nourishing meals and plenty of fluids to perpetuate it flow. The amount of Blood taken should not be so much that it endangers the donor's health; rather several small intense drains throughout the day should suffice for our purpose.

The eleven-pointed star represents energy that tends to change. It also represents Da'ath the Hidden Sephiroth of Knowledge and the downward spiral into the abyss. It is for this reason that a spiral is placed inside it. The vampyre may adorn the figure (the star) with the names of Vampires of folklore, history and fantasy. Those names are chanted as they are placed upon the star, the vampyre visualizes the vampire in question joining him/her in the celebration/work. The intelligences of these beings, as well as the spirit of it may be inscribed as well, so that as they are said, the vampyre evokes their presence to bear in the Great Work at hand.

The star should be Black and Red, representing night and blood (obviously this Rite is done at night).

A live leech is put into a cup of blood, allowing it to languish. This should be capped so as not to allow the leech to escape. This is placed inside the center of the star, near the rim of the center (direction intuited. Surgical or medical leeches are recommended for this) it should be relatively small as to why will be seen)

Rite: The vampyre assumes the sign of the sleeper. They then perform the Darkness Invocation forming an Inverted cone as best they can. They then perform a Lamprey Ritual (Greater) with the following intelligences inscribed in each cut spiral before pulling: Nachzehrer, Kukudhi, Strigoi, Nosferatu, and Mvart. These should be seen to glow red and squirm or ripple once they are drawn. An invocation to a vampyric or Dark Deity of the Vampyres choice is performed afterward. This should be chosen in harmony with the nature of the work.

The vampyre then INTERNALLY evokes the vampyric vortex, maintaining this; he/she calls forth the power of the Black Hole, so that the energies swirl about them. Thus the vampyre readies themselves for transition standing at the center of the Dark

Maelstrom. They then perform the Rite of Vermin on themselves first assuming the form of bats, then worms, then leeches. They should see themselves devoured entirely by those beings.

The vampyre then shifts into werewolf form and Howls, assuming the sign of the Howler, then the Warg, Then the sign of Marinette, and the Sign of the Creeper, The vampyre then assumes the sign of the Ghoul and calls forth mosquitoes, ticks and lampreys and is devoured again (vermin). This time assuming the sing of the devourer.

This should make the Hunger vapid and vacuous, the maw and tentacles will flash with strange colors. The vampyre then calls the Craik-ii-on to aid them. The Craik-ii-on come and devour the vampyre as well, depositing pieces of themselves in lieu of what they have taken.

The vampyre then reaches forth and grabs the Blood Sated Leech in their hand and says:

Liber Hirudo!!!!!!
Vive Hirudo!!!!
Torzu Hirudo!!!
Agikwot!!!!!! (Backwards sounding)
Meljahwek!!!!!! (spiraling inward)
VlaBlveerN!!!!!!
NominooV!!!!!!

Lebesk Vijarne!!!!!!
Vlosiwot!!!!
Diim
Se-gal
Dis!!!!!!

I eat of the Leech
I take myself into myself!!!

IAL!!!
IA!!!
O-I(EE)!
A-I(EE)!
YANOS!!!

The Vampyre then quickly crushes the leech between their teeth, killing it and draining the blood, then swallowing (the vampyre must not throw up, or eject the leech, as much as it may disgust him/her as this is an integral part of the rite)

I eat of my Brother

O I V!!!!!!

The blood is the life!!!!!!

Hirudo!!!
Hirudo!!!
Hirudo!!
Vive!!
Vive!!!
Vive!!!
Vitae!!!!

The vampyre then assumes the sign of Hirudo (see illustration)

(Hands bent, thumb pressed against fingers, wrist joined, mouth agape in a rounded fashion, left foot forward. This is assumed by stepping with the left foot forward, raising the hand just below the mouth in the proper position without touching the face, and opening the mouth correctly while squinting the eyes)

A violent pain should come forth from the Plexus, the vampyre may even black out, as the black hole collapses inside them. If they remain conscious though the transition a whirring, buzzing, grating sound reminiscent of all insects, yet of none, will be heard to emanate from the mouth, a great feeling of alienation and severe disorientation will occur. The vampyre calls to Ahriman or some other Dark Deity to aid and watch over them during the change. An Invocation is not recommended, as the energies the vampyre is calling are intensely personal. The words that the vampyre utters after the Voice of Hirudo Issues forth, should be from the utmost depths of their being, and act as an affirmation of their identity, recognition of the change, and an assertion of the path they have taken.

(Many will not get through this Rite, and will cling to the semblance of their human parts. For those, the Hunger, and the Long Dark Night will be Harder in traversing, and fragmentation may occur, for with the assumption of the Hirudo Atavism the vampyre merges with its hunger physically, mentally, and astral/ethereally becoming one with the urge to devour all. This merging insulates the mind of the vampyre in the guise of hunger, much as a shark is blind in frenzy, yet all will remain intact. The consumption of the Leech need Happen only once, as the assumption of Hirudo ever afterwards will be possible through this transaction. Thus NO leech consumption is necessary for utilizing the Hirudo Atavism for Group Sex Workings.)

Some small physical changes may occur in the vampyre. The changes being in skin tone, texture, or in the ferocity of their hunger. The vampyre will think less and less human ever afterward as they traverse the path to the Joining of the Strigoii upon death. Careful attention must be made to feeding habits, dreams will become more intense, and sleep will deepen. The embrace of the Vampire aspect of the vampyre will be felt. A noticeable difference to all will be apparent at this point, and the vampyre at this state should only have contact with other vampyres working the path, who understand what the vampyre/vampire is trying to achieve. Normal men will react badly to the vampyre/vampire at this stage as they are not able to effectively hide their nature, and the preying habits have not been established to deal with it. Donors will quickly note the ferocity and violence with which the hunger takes the vampyre.

The remoteness and coolness of feeling will also resonate strongly as well. This is the forming of the Icy Chrysalis that results in the emergence of The Blue-Black Phoenix. Be vigilant and choose your friends wisely, as they will be your allies after the change. Do not tarry with Fools.

Neorgrum Vlaskuk Delminat.

On using the Hirudo Atavism in group sex workings

The assumption of the Hirudo form can be used in group sex or dual sex magicks. This will create the effect of having union with the other or alien aspect of oneself. Through this means the vampyre may achieve contact with alien vampyric currents that allow for non-human thoughts. These thoughts allow for greater restructuring of the mind and will. These magicks are as dangerous as they are disorienting, as the vampyre will continually feel that they are in two places at once. One is where the vampyre stands in the Rite; the other is the Desert of Desolation in the Abyss. These will continually shift and change throughout the Rites. In this sense, the vampyre becomes Janus, looking into two worlds at once. This then is a glimpse of Divinity, the all seeing eye. It behooves the vampyre to experience this in their quest for apotheosis, as this is a formative state in expanding consciousness.

A group of Vampyric Adepts may use the Hirudo Atavism for many things. Since the vampyre has been devoured by it, as they have devoured it, they may use the Hirudo Atavism in lieu of the Bat or Seemingly human form. Thus The person or persons being affected or viewing the Adept, or those scrying who see it, will see a writhing-robed figure with a cold terror filled chill that accompanies it. (This may be altered if they wish) The vampyre then may use it to prey with utmost efficiency during its astral forays into the minds and sleeping beds of mortals. This form may also be used to Journey through the Abyss (Detailed more in the Qlippothic Consecrations chapter) without travail. The vampyres may project themselves as a group of wondering nomads journeying through the Desert of Desolation. There they will meet other robed beings who will aid them in the journeying.

Since the Hirudo Atavism is made wholly of living parts, those parts act as extensions of the sentience of the vampyre, and can be directed, much as the tentacles are, to many and varied ends. Since they are constantly moving the shape with which they congeal or adhere to, may be altered.

Thus we come to the Rite of the Shambling Giant

In this Rite the Vampyric Adepts merge themselves together through sexual union to form a mass egregore utilizing all the constituent parts of the Hirudo Atavism. They do this through Individual assumption of the Hirudo Atavism, then merging with others in sexual union directed at merging the mass egregore of the Atavism. This Atavism, the Shambling Giant, is composed of the sum total of all the Vampyric Adepts' atavisms. It may be formed in whatever likeness the vampyres desire. It may or may not have a "head" that is, a directive force, but may be directed by the wills of the vampyres to perform tasks they wish. A Vampyric Priest may, protecting themselves adequately, open a gate for the Adepts in this form, that they may do battle, or journey through hostile places in relative safety. Those who see this monstrosity will see the shapes shift as

waves of ecstasy cause changes in features and dimensions. This shape may also be used to protect the vampyres place of rest in times of danger. All things touched, or touching it are devoured by all the hungry mouths, irresistibly as if by the force of a black hole. Those in the Hirudo shape may also meet others of similar nature in the wastes, and form nests, or Caverns where information and or energy is exchanged in times of need. The Wastes then become a meeting place for the Vampyric Adepts to meet and teach each other what they have learned, aiding each other in vampyric evolution. Others, further advanced, Kukudhi, or Vampires (Strigoii) who have endured the Long Dark Night can appear to others in this form, swathed in a blue fire for the vampyre whose robe will be red (this vs. the Brown robe and Blackish-Purple aura of the Moroi adept) with a nimbus of cold Blue flame. Those who achieved apotheosis, or Kukudhi will appear in Blackish-Purple robes with a whitish ghostly nimbus around them. Thus the vampyres may maintain contact on and on throughout their vast eternities, feeding nightly, dreaming, and gathering to learn from those who have perfected the transformation and achieved Kukudhi. Let those who would try to pose as those which they are not, beware, you will be known for what and how you are. Seeming shapes dissolve, if they are illusion, in the eyes of those more advanced. This is due to how you, the vampyre, resonate at different states. Your rhythm and motion will reveal your true nature to those who know.

The Rite of the Shambling Giant requires no special ceremony per se, only a willingness and maintenance of the form without losing oneself (complications of assuming the form being enough Initially, this coupled with coital currents) to the excesses of desire. Any sexual position, any mode of coitus that brings about tantric or sexual gnosis with vampyric gnosis that can allow for holding the Hirudo Atavism is used. This is not easy, yet over time the Joining as I will call it, becomes easier. Those who journey forth will also find that, over time, other powers and magicks become easier to use.

This next rite consists of, as with many things listed here, personal mastery, then group use. This, then is the Rite of the Bursting.

The Vampyric Adepts may, after assuming the form of the Hirudo Atavism and learning its feel as a new skin upon them, on a new face of wearing, using the parts that comprise the atavism to project pieces of themselves at a distance. These, usually leeches, act as transmitters or drainers on a given target. The leeches act as self-enclosed tentacles, felt and utilized in the same manner.

The Rite of Bursting consists of assuming the Hirudo Atavism, visualizing the target, and sending forth the leeches onto the target. The uses they may be put to include draining, structural instability (cancerous growths), complete self preservation drain (suicide), Hypnotic suggestion (thought impregnation), Hysteria (Lunacy), Negation through lust (libido flooding), Isolation through uncontrolled rages (emotional acceleration) and many others, they may also be used to heal, though giving a continued supply of energy directed from the vampyre to the party in question, and they may even be used to attack Demons of Disease, and devour them (this takes masterful skill and knowledge). The vampyre then may use this consumed “demon” as part of their arsenal of release.

For group sex workings the vampyres assume the Atavism then the priest evokes the images of the target(s) to the minds of the vampyres through word and gestures, this should be called into a broken triangle, thus (insert graphic)

Which act as a point of ingress for the vampyres. Once the image of the target is evoked (the person or persons in question will usually pass-out from this process) the priest closes the exit side with their will (visualization). The vampyres then, after assuming the form, attach themselves to this image as they see fit. Draining this image until this is non-extant will cause the death of the target. Full possession of the target(s) by the vampyres can be used, or a chosen vampyric may place themselves inside the body of the target by following the thread and then “bursting” or flowing violently throughout their whole body, which will result in severe holes, which will cause their worst (the targets) fears to be realized. This result in pain, hysteria, and then death, with the vampyre gaining all remaining life force. They may also restructure personalities, cure diseases etc, this way. The force of this is accentuated if those in the form are engaging the height of sexual gnosis while in the form, in fact astral “sex” of this type creates a stronger merging, that can be quite effective allowing for the use of but a few adepts. In the way, the few may defeat the many.

1. Note: The Shambles of the Bursting may be used to attack group egggregores or totems, draining and effectively dispersing the group at the vampyres pleasure.

On Qliphothic Consecrations Which Bring Shadows To Bear In The World, Through Ritual Uses During Black Hole Atavism Rituals (Involving Sex Magicks)

In this section we enter fully into Abyss. This is the world of shells; The Black Cauldron from which all manifest existence is based. Here is the secret nature of the equation $0 = 1$ revealed. We must embrace the side before dimension. The space that is not a space to affect real change in the world of light. For this is the Realm of The Qlipoth, the realm of Anti-matter, the skeleton of creation. This is the tree of Death, reached through Death (Death) that shimmers with the sepulchral light of the Dark Truth. Gone are the vestiges of illusion of Human Consciousness. Here we enter the Jaws of Chronozon, Here, we fall backwards as Blackened Toads, Following that old Crone, Hecate, into her secret world.

The Assumption of the Hirudo atavism allowed us access to many powers, and mind sets no delineated or constrained to human consciousness. This allows us through transformation into it to pass Chronozon and enter the Nightside Realms without fear. Here we may gather dark powers in the realm that is not illumed by that of creation. This is the source of the vampyres powers, the abode of Eternal Night. The True Force of Nox, beyond the trivial dualities of the dayside world. Here from is arbitrary, and strange geometries persist. Here the winding of the Wyrms below the earth stretch for the in a dark web of a non-rational pattern.

It is here, in this place, where we shall draw forth our dark power, from the very font

of its inception, to the power the implements of our dark purpose. For, by going forth to those realms and utilizing their powers, shadows may be brought to bear...

Here I will set a method for traversing these realms, a list and key to unlock them, and the powers associated with them. I will list briefly as well the nature and appearances of the denizens encountered there.

As in the Nourishments of Characith, a knowledge of the Star Ruby (see Appendix) will aid in this working.

The Room where this is to be performed is set to the atmosphere evocative of the Realm one is about to enter (See nourishments for a better idea of this)

The Darkness invocation is performed.

The Star Ruby is performed.

An eleven-pointed star is drawn over the ground or in the air, off-facing a non-specific direction. (The Star should be fairly large) The sigil of the Guardian is then drawn in the center of the star, which will appear as a violet-mauve moving like liquid mercury. Once the vampyre feels the Guardian is evoked, they say aloud the name of the realm they wish to enter, and draw this over the name of the guardian (super-imposed) this will unlock the realm, which will appear to the vampyre but dimly. The vampyre then assumes the Form of the Hirudo Atavism. Saying the name of the Realm until the Human voice changes into a strange tittering buzzing sound (as seen before) and envisions their body *as map falling from the source of the vibration (the throat), down the spine to the anus and exiting through the there in Hirudo form into the realms beyond. (They project behind themselves into the realm, this is not literally behind, but more felt, and perceived. It is what lies behind the curtain.)* In this manner may the powers associated with this realm be collected by the vampyre (in tentacles, by the Maw, or a talisman memorized previously to do so) and brought for the internally. This energy is channeled through intuited power words to imbue the implement or object with the power selected. This item is used only in absolute darkness unless it is sealed and warded thoroughly against the blandishments of dayside currents/ and or light.

Sephiroth	Qlippoth	Orders	Names
Ain	Qemetiel	The crowd of gods	Crown of Gods
Ain Soph	Belial(Beli'al)	Without God	Worthlessness, wickedness
Ain Soph Aur	Athiel (A'athiel)	Uncertainty	Uncertainty
Kether	Thaumiel(Thamiel)	Twins of God	Double Headed ones
Chokmah	Ogiel(Chaigidel)	The Hinderers	“ “
Binah	Satariel	The Concealers	
Chesed	Gasheklah	The Smiters(Gamchicoth)	Disturber of Souls
Geburah	Golachab(Golab)	The Arsonists	Incendiaries

Tiphareth	Tegeriron	The Hagglers(Tagaririm)	Disputers
Netzach	Oreb Zaraq	The Raven of Dispersion(Haraq Serapel)	Ravens of Death
Hod	Samael	Poison of God(Jugglers)	
Yesod	Gamaliel	The Obscene Ones	
Malkuth	Lilith	The Queen of the Night	

The averse tree is explored in no certain order due to its chaotic nature. It does not follow rules or order, so the vampyre must make allowances for sudden shifts in doorways, etc. The truest compass in such a place is their own intuition. It thus becomes the night-eyes of the vampyre leading them throughout the winding tunnels.

Zodiac	Orders	Name
Aries	Bairion (Beiriron)	The Herd
Taurus	Adimiron	The Bloody Ones
Gemini	Tzelilimiron	The Clangers(Tzelladimiron)
Cancer	Shichiriron(Schechiriron)	The Black Ones
Leo	Shalhebirion(Shelhabiron)	The Flaming Ones
Virgo	Tzaphiriron (Tzephairiron)	The Scratchers
Libra	Abiriron (Obiriron)	The Clayish Ones
Scorpio	Necheshthiron	The Brazen Ones
Sagittarius	Nachashiron	The Snakey Ones
Capricorn	Dagdagiron	The Fishy Ones
Aquarius	Bahimiron(Behemiron)	The Bestial Ones
Pisces	Nahimiron(Neshimiron)	Malignant Women

The twenty-two orders represent the inhabitants of the Tunnels of Set. These may become guides or allies of the vampyre in Hirudo form while in those realms.

Here I list the Tunnel Name, Guardian, and path, as well as the force or Mercurii of the Tunnel itself.

Inhabitant(s)	Guardian	Realm(unrestrained force)
11 Vampyric Sylphs	Amprodias	Aa'au-iao-ua'aa(Aou-iao-uoa)
12 Samael (Devils)	Baratchial	Bea'a-theta-aoooabitom(BeOtheaooabitom)
13 Lemurs	Gargophias	Git-omega-nosap-phi-omega-allois(GionaosaPphOlois)

14 Babalon	Dagdagiél	D-etanastartar-omega-theta(Deea-st-artarOth)
15 Bahimiron(The Bestial Ones)	HemethTerith	Hoo-oor-omega-ist
16 Adimiron(The Bloody Ones)	Uriens	Vuaretza (a secret name follows, i.e. the name of the Holy Guardian “Angel”)
17 Tzelilimiron	Zamradiel	Zoo-omega-asar(Zoo-O-asar)
18 Schichiron(The Black Ones)	Characith	Chiva-abrahamadabra-cadaxviii
19 Shalhebron (The Flaming Ones)	Tempioth	Theta-ala’aster-a-dekerval (Thal-o-st-er-a-dekeval)
20 Tzaphiriron(The Scratchers)	Yamatu	Iehuvahastana’a-theta-atan
21 Gasheklah	Kurgasiax	Kerugunaviel
22 Abiriron(The Clayish Ones)	Lafcursiax	Lusanaherandraton
23 The Deep Ones(of Darkness)	Malkunofat	Malai
24 Necheshtiron(The Brazen Ones)	Niantiel	Nadimraphoroiza’a-theta-alai(Naqimraphoroioz-o-Thalai)
25 Nachashiron(The Snakey Ones)	Saksaksalim	Sala-theta-lala-amrodna-theta-a’aist(Salathlala-amrodnath-o-i-st)
26 Dagdagiron(The Fishy Ones)	A’ano’nin	Oaoaaaoooa’a-ist
27 Golachab	Parfaxitas	Pura-theta-metai-ap-eta-metai(PuraPhmetai-apeemetai)
28 Beiriron(The Herd)	Tzulfifu	Xan-theta-asteransh-koppa-ist(Xantha-st-erar-shq-i-st)
29 Nashimiron(Malignant Women)	Qulielfi	Qani-Delta-nayx-ipamai(QaniDhayx-ipamai)
30 Tagegiron	Raflifu	Ra-a-gioselahladnaimawa-ist
31 Ravening Beasts(Tannim)	Shalicu	Shabnax-odobor
32 Larvae, Ghouls	Thantifaxath	Thath’th’thitha’athuth-thist

*****Insert sigil table*****

Those may be used in the aforementioned manner. The vampyres are encouraged to do

further study on these realms though reading(see appendix) and experimentation/channeling/ritual work. The Sigils for the paths and their guardians to be inscribed are (see above).

In this manner the vampyre may gain access to the pure vitae of the Night. Continued use will result in large quantities of anti-matter (shadow stuff) filling the chamber of the vampyre. Strange beings may appear and disappear. The vampyre, if they wish, could conceivably design a ritual to call upon the energies from a sphere/tunnel much like an invocation, provided they have explored and made contacts there. The vampyre once comfortable in Hirudo Form, and being reasonably sure and familiar with the alien terrain, can begin to fashion devices or talismans that act as collectors. These items can then be transported internally into the realm, there, they may also fashion talismans, etc, that collect within the realm itself. In a manner similar to evoking a servitor or conjuring one, the vampyre may then call this sigil into the chamber through the portal of the Abyss (Through the technique mentioned previously), this then, can be made to go into a material base to create a talisman/weapon of the nature or with the energies of that realm.

A group of Vampyric Adepts may meet on the astral plane in the Desert Of Desolation and create a portal using this method, the colors and sounds must be made in the tittering, chattering, buzzing voices of the Atavism, yet the will and the mind can evoke the sounds and energies required internally allowing the gate to open for them to venture forth (K.G. recommends the fifteenth kala Hemetherith for consecration). In this way may the vampyre then perform group rites of the types listed before in those realm. There they may create structures out of thought and will power to act as satellites or towers that radiate energy back to a central location. They may also conjure an item with a servitor/collector specially prepared, by evoking its shade and flooding it with channeled currents in these realms. Upon returning to the Chamber the weapon is then charged very strongly in a shadowed manner (The Qliphoth being the *Dark Shadow*). The Ultimate expression of this culminates in the use of a very skilled guide who opens the way to a realm and engulfs a room of vampyres performing group sex magicks. This is a way to create terrible weapons, automatons, etc. (Imagine a black hole rite done in the tunnel of the Guardian Characith!) The vampyre will learn the virtues of formlessness here, hence he/she become able to form the shadowy mist of legend. The vampyre who consumes copious quantities of shadow stuff in these realms may, be able to become invisible, or to create a shroud of Darkness about them which negates all light base perceptions.

*Note: Remember you must not be afraid of anything you encounter in these realms; else you lose your concentration become semi-human and invoke Chronozon who will devour you instantly and terribly (Burp!)

Key (sound)	Color(s)
11 E (low to high whistle)	Luminous pale yellow on a square of emerald flecked with gold
12 E(chattering or tittering)	Deeper yellow than 11, upon vesica

accompanied by vibration which should not be even)	shaped plaque of indigo rayed with violet.
13 G(sharp) Vibrated in regular repetitions	Silver on a black circle.
14 F (sharp) lilting, crooning sound	Vivid sky blue on a circle of bright rose rayed with pale green.
15 A (sharp) whispering silently	Lurid red on a glowing red inverted triangle
16 C (sharp) roared or bellowed	Flame colored lines on a brown triangle.
17 D (hoarse cachinnation)	New leather yellow on a vesica of mauve
18 D(sharp) accompanied by the splashings of magic fountains or waterfalls	Dark greenish brown on an amber hued circle.
19 E (roaring, hissing, explosive force behind it)	Sharp greenish yellow hue upon a gray arrow shaped background
20 F(lower register) (sighing or murmuring undertones)	Yellowish green on a sliver of gray slate
21 A(sharp) intoned imperiously	Rich purple on a bright blue ground rayed with yellow
22 F(sharp) upper register prolonged vibration	Pale green on a rich blue background
23 G(sharp) upper register shrill stidulation	Painted in deep blue On an inverted triangle
24 G lower register suggestive of a bubbling cauldron of molten	Lurid indigo brown on an equilateral triangle of greenish blue

lava		
25	G sharp high pitched electric crackling sound	Bright yellow on a vivid dark blue background
26	A raucous and bleating tone	Painted in black within an indigo colored inverted pentagram
27	C(lower register) deep imperious sound reminiscent of thunder	Bright red pigment on an emerald square

28	A (sharp) chanted	White on a violet background
29	B	Silver reminiscent of slug slime
30	D vibrated mellifluously	Rayed red on an amber disc
31	C sibilant and sinister whispering	Vermillion on an emerald ground
32	B(sharp) as if in the hollows of cthonian depths	Painted on a black rectangle rayed with blue

The disk of Blackened Earth is made in the realm of the Guardian A'ano'nin. This is due to the tarot attribute "Lord of the Gates of Matter" or in this case "Lord of the Gates of Anti-Matter"!

This is the Dark Diadems domain. In the shadowed light the disk is formed and made to bear the sigils and designs the vampyre wishes to impart to it. This is then compounded and compressed into the tunnel until it is ready. It is then evoked and brought to bear through dreams and channeling in a steady progression, then sealed with moon dark (eclipse) menstrual blood. An eleven-pointed star and the sigils for the realm as well as the colors appropriate are emblazed upon it. This is kept in absolute darkness at all times and used for the basis of workings that the vampyre deems proper.

* Note: this consecration may be sexual in nature charged with fluids appropriate to the realm. The sealing is still done in the aforementioned manner.

I have used the Qlipoth her as it correlates to my view of the Shadow World or Nightside that pre-exists the phenomenal world (Noumenon vs. Phenomenon). There are many other realms of similar nature the vampyre may explore. The Enochian Aethyrs

being one (this will be gone into briefly in the rites of Ahriman).

The Sack of Flesh

One last Rite consists of the vampyres becoming an amoeba like amalgam in the requisite realm. They create vortexes or black holes or evoke energies by other means. These are then called to the Vampyre requiring these energies, who evokes the vampyres that have posited themselves within these realms for this purpose. To them, they then impart the energy or entity for these. This may result in a popping sensation or a backwards-vertiginous feeling within the chamber but under careful control and experience, this should not overly trouble them.

For this rite the vampyres to perform sex magick project themselves via the method listed, they then, in atavism form, merge astral bodies in a blissful union, which randomly feels and reaches out taking on the shape and qualities the vampyres desire. Depending on the realm and its make up, and the currents sought, the vampyres form and energy will be an echo of this. Those who are projecting should have special platforms erected that will aid in this; also, sex magick may be performed on them (those on the platform) to increase the sexually charged atmosphere of the work. The Rite the vampyre wishes to use the energies, and the focus of these are conducted after a vampyre gifted with clairvoyance or clairaudience affirms their reaching their destination and beginning the work there)

Remember when venturing forth, these realms are REAL, and you can be harmed. It is not an experiment in delusion, though the reality of these places follows their own laws, and are real after their own fashion.

Thus is the Triple Veil of the void breached...

H. The Rites of Ahriman and the Summoning of Yibb-Tstll

Since we are venturing into the darkness, and since, we ourselves are spawned from the shadow substance of this darkness, it behooves us to know and to greet those that dwell in this Darkness. More properly, as the universe is divided, as day is night, for the sake of union, so is the vampyre to explore these realms cast in shadow, to divine and understand better their true nature. This also allies the vampyre in undeath as they do not feel a cut off or estrangement from the things of Dayside consciousness. For the darkness is limitless, and without end, just as the Outer Space goes on curving towards it in its infinity.

Let us now celebrate this glorious darkness. Let us revel in the shadow of the Night. We who are gifted to explore its darkest depths, who have attained ourselves to explore its secret treasures, are worthy indeed to celebrate.

It is Ahriman who is lord of all Darkness. It is Ahriman who is lord of the Cacodaemons residing in the Aethyrs of Enochiana. Greatest of All the Terrible Seven, The “Devil” in the Supernals of the Abyss who name is unutterable, and the first and foremost of the Seven Sons of Darkness. Mighty indeed is Ahriman.

Ahriman is the epitome of the “Opposer” or that which is un-natural as we have the distinction of becoming-to-be. The master of matter and substance, it is helpful to the vampyre to utilize this God-Force as we approach the Long Dark Night.

The vampyre may make use of the following systems at this point in time (or familiarize themselves with them at least; Enochiana or Goethia) This in light of the fact that Ahriman is Lord of the CacoDaemons or (fallen) Angels. In Enochiana this is seen in the hierarchy of the aethyrs as they have been subjected to the lowest realms. In Goethia it is less obvious as they are Princes, Dukes, and Kings (the more fitting attributes are their royal ones-sympathy for the devil? Perhaps). The vampyre then endeavors to contact all cacodaemons through evocation. In the case of Enochiana the vampyre progresses through each element, summoning the demons to be devoured or ingested by the vampyre, the vampyre assumes the Hirudo Atavism and Absorbs the power sent to them (Devours it, or the Demon) the Arch-Demon in (see table 1&2 for Cacodaemonic progression) may engage the vampyre in a struggle or put them to some task that the vampyre must accomplish to gain that power in those areas. It is though this means that the vampyre/vampire gathers what is necessary for achieving the body of the god. This is done through absorbed of all the base elements of the Demons acted upon by a Grand Rite which acts as a catalyst to invoke Ahriman. Thus the vampyre becomes the God, as it is devoured, devouring, and achieves mastery of the shadowed world (darkness) through union with its ultimate expression.

For Goethia, contacting the Kings, Princes, and Dukes after the fashion the vampyres desire, and having the demons impart to the vampyre the power necessary to assume the body of the God (Name Him to them and explain your work) these may take the vampyre even more than those of the Enochian ArchDemons (They are the Lords of the earth after all!)

Table One (see below for derivations)
Cacodaemons of the Aethyrs

Demons Air of Air	Demons Water of Air	Demons Earth of Air	Demons Fire of Air
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XTO XZN XNS XSK XSI XOT XTT XTT XFM XIA XRS XSS XTO XMN XND XDF	AOY AYV AVB ABO APA AAO AOK AKP ARB ABN ANH AHR ADI AIR ARL ALD	RAB RBM RMO ROA RNA RBM RMO RON ROK RKN RNM RMO RSH RHA RAL RLS	PAK PKK PKA PAA PNP PPA PAT PTN POT PTO POI PIO PPM PMO POX PXP
Demons Air of Water	Demons Water of Water	Demons Earth of Water	Demons Fire of Water
KTO KOK KKO KOT KNH KHD KDD KDH KPA KAA KAX KXP KSA KAI KIZ KZS	OIA ORG OGM OMI OIA OAO OOK OKI OVS OSX OXN ONX ORV OVL OLI OIR	MPA MAK MKO MOP MND MDZ MZN MNN MRI MIP MPO MOR MXR MRN MNH MHX	AXP APK AKN ANX AVA AAS ASA AAV ADA AAP API AIP ARN RNI AIL ALR
Demons Air of Earth	Demons Water of Earth	Demons Earth of Earth	Demons Fire of Earth
AAI AIR ARA AAA AOR ARM AMN ANO ARS ASN ANI AIR AIZ AZN ANR ARI	NOM NMG NGG NGO NGB NBA NAL NLG NRL NLM NMV NVR NIA NAH NHL NLI	TOP TPN TNA TAO TDO TOO TOP TPD TRX TXA TAO TOR TAX TXI TIR TRA	AMS ASA AAL ALM AIA AAB ABA AAI AIZ AZX AXP API AST ATI AIM AMS
Demons Air of Fire	Demons Water of Fire	Demons Earth of Fire	Demons Fire of Fire
IOP IPM IMN INO IAP IPS IST ITA ISK IKI IIO IOS IVA IAS ISG IGV	TGM TMN TNM TMG TEK TKO TOP TPE TAM TMO TOX TXA TBR TRA TAP TPB	ODA OAT OTT OTD ODI OIO OOM OMD ONO OOP OPZ OZO ORG OGAOAN ONR	MAD MDR MRE MEA MSI MIS MSP MPS MPA MAL MLI MIP MAK MKA MAR MRA
Primary Demons of Air	Primary Demons of Water	Primary Demons of Earth	Primary Demons of Fire
PAK PNP POT PPM XTO XTT XSI	ASP AVA ADA ARN KTO KNH KPA KSA OIA OAO OVS ORV	AMS AIA AIZ AST AAI AOR	MAD MSI MPA MAK IOP IAP ISK

XFM AOY APA ARB ADI RAB RNA ROK RSH	MPA MND MRI MXR	RIZ NOM NGB NRL NIA TOP TDO TRX TAX	IVA TGM TEK TAM TBR ODA ODI ONO ORG
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(from the Schuelers many various books on the subject)

Table 2 from Fra. A.K.

Demons to aid in Transformations

Element	Sub-Element	Cacodaemon	Archdemon
Air	of Air	KAB	YAOAYA
	Water	ONA	TYYYO
	Earth	MOK	
	Fire	ASH	
	Air	KOP	TPLABK
	Water	ODO	ZYBRA
	Earth	MRX	
	Fire	AAX	
	Air	RPA	IDALAM
	Water	AND	DAALO
	Earth	XII	
	Fire	EXR	
		RDA	ODXLOV
		ADI	ADIOS

Demons to Inflict Disease

Element	Sub-Element	Caco-Demon	ArchDemon
East-Air	Air	XKZ	OGIODI
	Water	ATO	AZDRA
	Earth	RSI	
	Fire	PFM	
South-Fire	Air	XAY	YOPGNA
	Water	AOR	XANNU
	Earth	RRS	
	Fire	PI	
West-Water	Air	MTA	ATOGLO
	Water	ONH	OKLAO
	Earth	KFA	
	Fire	HAS	
North Earth	Air	MOP	RMLAON

	Water	OAP	GAOLO
	Earth	KSK	
	Fire	HVA	

Elemental Tablet of Controlling Demons

Element	Sub-Element	Caco-Demon	ArchDemon
East- Air	Air	KAK	ZRRUOA
	Water	ONP	YAOLA
	Earth	MOT	
South-Fire	Fire	APM	
	Air	KMS	RINMPS
	Water	OIA	ZIPLI
West-Water	Earth	MIZ	
	Fire	AST	
	Air	RXP	DSAAAJ
North-Earth	Water	ARA	APATA
	Earth	XRN	
	Fire	ERN	
	Air	RAD	RNIOZR
	Earth	ASI	MFZRN
	Water	XPA	
	Fire	EAK	

(A method for obtaining the names of the Cacodaemons is:

1. Adding the appropriate letters from the black cross and putting it before the first two letters of the Servient Squares obtain the Cacodaemons influences. These are ruled by the reversed calvary cross God Names. The reversed six-lettered name calls them out, and the reversed five-lettered name controls them.)

Once this is accomplished (this may take some time!!!) the vampyre then goes into the Black Rest. This is done after the last of the Cacodaemons are called.

The vampyre assumes the form of the Black Hole then says aloud the name of all demons/sub-elemental energy they have within them, they do this as a mantra inhaling evenly and with full breath. This acts to form off the energy, the technique of preliminary shapeshifting are utilized to de-stabilize the forms (do NOT take on the Hirudo Atavism shape, it is not required for this working). The names are intoned thrice slowly (This may result in a slurring or blurring of words, it is ok to do so, so long as the energies are brought to bear in the vampyre. The energies are stored in the plexus). There should be pain and uncontrollable emotion flooding the vampyre, as well as random hallucinations. Maintain Control. *Roar with a loud voice that echoes through all creation the fall to earth.*

The vampyre then sleeps for three days, rousing themselves only to maintain minimal nourishment (preferably feeding from donors) upon emerging at the stroke of Darkness. The vampyre performs the Invocation of Ahriman.

(note- this Rite relies on an obscene language which the author happened upon called Amg Ada. This is supposedly the language of Hell devised to directly counter the call of the Aethyrs (keys) whether this is true or not we cannot say, save the sounds remind the author of the croaking of woeful demons imprisoned in the vault of the Abyss)

The Call to Ahriman

The vampyre stands in an eleven-pointed star with a token of their progress through the cacodemons. They face the North and turn widdershins three times calling on the ArchDemons of the Corresponding elements.

The then make the gesture of silence

And intone shhhhhhhhhhhhhhhhhhhhh

They then close their eyes (the room should be fitted to represent the lowest darkest realm of the Abyss)

Saying:

In the space between the fixed stars

I call you AZ!!!!!!

From your abode in the stars! Come!!!!!!

I call you JEH!!!!

Who hath awakened the slumbering Lord!!!!

From your abode in the stars! Come!!!!!!

In Ahriman Abad

I call you!!!!

Lord of 99,999 Diseases!!!!

Who is the father of Plunder!!!!!!

Author of all tears and wailing!!!!!!

Hear me now my call and Join with me!!!!

Join with me in union!!!!

HCKK NRRROULKK FAAGGJJRLLWK!!!!

Come I call you

By thy servants I have mastered I call you!!!!

Lord of Darkness
God of the Night
I call you from your abode in the stars!!!!

Lord of the Kako Daemons
I call you!!!
From your place deep in the
Earth I call you!!!!

In Ahriman- Abad!
I call you!!!
Greatest of the Seven Sons of Darkness
I call you!!!!!!
Mightiest of the terrible Seven
I call you!!!!!!

Angra Mainyu

I call you!!

By your brothers

Nunn-Jahad!
Adad-Jahad!
Amon-Jahad!
Irra-Jahad!!
Belili-Jahad!
Nergal-Jahad!!

I call you!!!

Come, Come, Come
And Join me in this work

SAKT VOGD WEHROST!!!!!!!!!!!!!!

(a presence should be felt that should be well nigh overwhelming. Yet steadied by the dark elemental energies, akin more to a feeling of blending)

The vampyre then assumes the form of the eye of the void.

(Head down arms bent at elbows hands like claws, so that the ajna chakra is below the line they make with the thumbs)

(see illustration)

saying:

TABGES
IN!!!
ORS!!!

ODO!
ODO!
ODO!
ODO!
ODO!

The chant begins

(The assumes the gesture of silence)

BA TO NA (4x)
LA LA KOO (3x)

They envision *their body becomes a writhing mass of blackish sludge eager in anticipation of deification with the head*. The may happen naturally without the keys, but we persist in this if it does not.

BA TA LO! (Vibrated until felt)

GO LA KA!

PA SO NA KA TO!

PO MA BA!

PO LO KOO!

MA SEE BO! (3x)
MA SEE BO! (3x)
MA SEE BO! (3x)

GA TO PO PA!

TO LA BE LO TE LA PO MA!

AHRIMAN!!!
AHRIMANIUS!!!!
EREMON!!!!
ANGRA MAINYU!!!

Come now and be the head
I am thy body for thy Joining

I am thy body, in anticipation of rapture

I am thy body
That waits in the
Silence of the stars
To be known

I-A- OL!!
I- A- OL!!
TAW
EAO
VOSOT!!!!

NAMIRHA!!
NAMIRHA!!!
NAMIRHA!!!!

And the vampyre will feel a cold and weight beyond comprehension crushing them. They may black out or do a task the God wishes done. After the God leaves the joining, the vampyre will have the Dark Diadem of Night joined with their being. Thus they will be able to call the Ahriman power at will to curse, call demons, spirits, etc. This force can be used for consecrating and enhancing previous rites.

**Note: the vampyre may vomit or become sick for several days afterward due to the high concentration of anti-matter that is present in the rite.

The Rite of De-Struction

This rite is used to warp and wrench any structure or to weaken it to be re-devised by the will of the vampyre.

The vampyre performs the Darkness Invocation

(The room is outfitted properly)

The vampyre calls in whatever fashion they desire, the Ahriman force/power.

Once it is within them they assume the Sign of the Devourer, then the Sign of the Sleeper.

They then stand forward on their left stomping saying:

I call to Yazad Srosh
To stop the clock
I call to the wwhara
To smite their number
That which I say (name thing)
I call on the invisible
Draw to smite them
To smite them
Smite (name of) them!!!

Srosh!!!!
Srosh!!!!
Smash!!!
Smite!!!
Sever!!!!
Crush!!!
Curse!!!
Blight!!!!

Tear!
Mame!
Break!!
Lame!!
Freeze!!!
Burn!!!!
Crack!!!!
Suborn!!!!

They then focus this energy at the target which should visibly weaken after which the vampyre commands their desire upon it/them.

The Rite of Legions

This is a Revelry of Darkness that the vampyre propitiates in honor of Ahriman. This should be performed on the year following the initial assumption of the God form of Ahriman. This should be performed every year thereafter if the vampyre wishes to be able to utilize effectively the Ahriman force. In this way it becomes a Dark Adoration.

The Rite has no static form nor does it follow any rules or restrictions, save that of the vampyre's desire.

The vampyre may at his/her discretion call upon all the Cacodaemons, devils, ghouls, dark creatures etcetera, opening the Gate to call those from the space between.

They become a writhing mass performing sexual magicks with demons dancing about them all in adoration of the Dark God. Offerings appropriate to the Deity and its nature are proffered to call its presence. Hellord Gates are opened that these may come from below and from beyond.

This may get out of hand, so it is best to do it out of doors or in a large chamber heavily warded. The vampyre/s dance and call, saying the names of the kakodemons they wish to call (after opening the gates) at the peak of the surge of energy, during the dance. This is a secret celebration accorded to the vampyres inmost desire, an orgy in the fullest sense of the word.

The only requirements for the revel are the following words. They should be uttered at the height of the ceremony, when the God-Force is felt strongly.

FAHO (said in chant for the crescendo part of the revel)
TETHAL
BAOYE
AASEAR
MEOUS
NOGIT

CAEDUEZ (said in de-crescendo part of the revel)
ZIEEX
JAOPA
QUIIWE
VAEVES!

It is recommended that the Rite be accompanied by music of some kind that leads those in celebration into trance. This revel may be done on the night prior to Samhain on the astral plane as an invitation to those who would come, when if again celebrated in the physical world. In this manner it becomes a dark echo resonating throughout the area.

Also in this way, favors and exchanges may take place far from the usual proceeding of ritual. A group of vampyres may perform this rite also. If it be so, The Craik-ii-on are asked to join them in their revel in Honor of the King of Night.

Many dark blessing may be bestowed on the vampyre/vampir during such a revel. So planning and preparation are useful insofar as they allow excess and aid to the intensity to the force of the revel. When the vampyre(s) cannot tell where they are, who they are with, what is dancing beside them, what color the sky is, what their voice sounds like, what time is, and what their names are, then the Rite will have achieved its purpose. For it shall be that the vampyre(s) shall be among their dark brothers and sisters- all fellow fiends of the night, delighting in their nature, and extolling the principle of their being.

Note: this rite is NOT at all easy. I have allowed for individuation by not being specific. If the Rite is slapdash in its creation, the Revel will be less than spectacular. This may

anger some of those you have called.

Voilamechstem Argreifaam

I. On the Flourishing of the Cold and the Rites of the Snow Queen/Winter Goddess

The icy fire that is the heart of the vampyre burns brightest in Winter. For here amid the desolation and death, is the underworld, and the places beyond the grave reflected. As has been said, Winter is the time when the vampyres are the strongest. At such times of darkness, who can doubt their lingering presence. For indeed, the Strigoi of this time of year, and have throughout history. The guises they have taken show their craftiness, yet mortals still awed by their beauty fall as easy prey in a season that, like the vampires themselves, suck the life force out of them. We see now the beauty of Her whiteness Abiath, the Snow Maiden, who as mythology would have it, were cruel creatures that came upon mortals trapped in the snow, only to suck, as the winter did, the life force or the blood out of them. But there is more to this elusive being the first meets the eye, for in many cultures she was revered as a goddess. Thus we come to the silent beautiful death of the Winter Goddess. In these Rites the vampyre inures themselves against the ravage the cold inside and out. Yet they do not do this by trying to keep out the cold, but rather by becoming cold themselves, and so negate its power over them. These are the strong of what humans call apathy or lack of emotion. And, to their eyes, this will be a truth, yet like any ice, there are things beneath the surface. It is only after death that the eyes shall form around the heart, forming a wreath of icy barbs, that perpetuate the vampyres existence. This is one of the vampyre mysteries and cannot be spoken but only known. Yet the vampyre who attains shall know it well in time.

Here the wand of Icy Fire is forged in the heart of the Cold, in the Furious Brining of the ice. It is an interesting phenomenon that ice indeed burns in the same manner as fire, that being through desiccation and bursting. The Wand of Icy fire is one of the Final Weapons the Vampyre acquires before beginning the Final Transformation. It aids them, as does the Rite of the Winter Goddess, in enduring the Long Dark Night. Yet, it is worthy to note that all elemental weapons are arbitrary; they merely reflect internal states externalized and focused, acting as catalysts for the vampyre. Thus the vampyre may use any extremity of mind or body in the fashioning of these weapons, regardless of physically holding the wand. It is only the current and vibration that is key. Again these are aides only and not essential, to those that can call and channel these energies at will.

The Rites are divided into two parts, much in the vein of the Lycanthropy and Werewolf rites. The first part details the Rites of the Snow Maiden who progresses to the Snow Queen. Once mastery is achieved of these Rites, the vampyres enter into the Rites of the Winter Goddess proper. It is best to do these rites during the Winter months, or in a place that is cold naturally, year round. Many of the elements and spirits that are attendants to such Rites, naturally exist in such places, and more readily accompany them.

These Rites must be done in a temperate or cold climate, for, in a place of the tropics, or in a place continuously hot, these Rites will lose their potency and effectiveness. Indeed, to someone who has never experienced the glory and chill that is Winter, has never seen a snowflake, or seen the jagged teeth of Icicles that line houses

and waterways at winters peak, many on these things will seem ludicrous. Yet, be sure, the heart of the White Queen is essential to better understanding the progression of vampyric existence (see vampyric currents and the nature of cold for more on this)

Preliminary Rites

In Book One we learned of vampyric currents and the nature of cold. Through polarity shifts within the body (inner and outer) the vampyre is able to cause a change in temperature. This is usually a descent in the thermometer and is felt by those who have mastered this.

Yet this change may be applied to the breath through suffusion of the body. The breath of cold is achieved similar to a blowing out of a candle, this versus heating up one hands. The subtle difference in the quality, quantity, and rhythm of the breath aid in its temperature. This simple method, when aided by motions and sounds can lead to the cold of the breath permeating the body and will. The cold will kill and weaken those not accustomed to it, yet it must be overcome. This is a Rite of Fortitude. A test of the will and a mastery of the vampyric current (this should be no hindrance to the one(s) who have worked through these rites).

The vampyric will, will learn the internal rhythms and motion of the cold, for the cold is a stillness, yet it is not. Much like the Dwelling in Shadow Magicks, The Cold requires stillness and immersion to understand it. Visit cold places, put your hand and face in a freezer until you cannot stand it, after doing this, take in great gulps of cold air, slowly blowing them out, letting the chill flow up through your body! Do this for several weeks, take cold showers, take ice baths (if desired), to better understand the nature of this (wink). Push yourself, learn to endure and to enjoy the sensation (Do not get hypothermia, prudence!), then begin to venture into the winter. Feel the cold in your face and hands, feel its sting. Feel the crispness of the air and the ice, and of the snow. Do not resist it, take it in. Visualize your body turning into a slowly forming Ice Flake, or the colors of Ice. Change, polarities to mold with it to join with it. Move with the wintry breeze. Feed well after exploring this, feel the heat of that which you feed upon, do you notice a difference? Do you notice more? Touch the snow, squeeze it in your fingers, when the chill of the air does not make you scurry, when the beauty of it makes you filled with joy, then you are ready to begin the Rite of the Breath of Cold.

The Rite of the Breath of Cold

Shift Polarity

Begin switching currents inside your body, hot, cold, hot, cold push all the hot out. Draw in the cold around you. Suck in the air. (this rite should be done in winter in a place not frequented or easily seen). Suck in the air until it fills you, then whirl slowly, feel the cold go into you, feel it sting your lungs, feel the burn, do not fight, accept, such in, whirl faster, take off your gloves, feel with your hands make the motions of that which you perceive to be its (the colds) expression. Pull in, stretch out your tentacles, open your maw, suck in the cold slowly, going with the rhythm sucking in, sucking in, through your mouths, through your eyes and ears and tongue and face, sucking in when all burns and your breath is heavy and stinging stop stomp and exhale. Suck in, and exhale. All is cold,

all is cold. Feel the icy fire, all is cold, all is cold, dance in rhythm with infinity, dance in motion with space.

The Rite ends when the vampyre can no longer see their breath during exhalation, when the cold has numbed them and filled them, or when they are incapable of continuing. The goal is to be able to breath the cold well. This will allow for greater feats.

Viote Mejecte Icslowovanov.

The Rite of the Mind of Ice

The Heart of Ice is a crystal. In this there are many things reflected in its facets, emotions, feelings, revulsion, compulsion, all are reflected but not felt. It is the eye of a camera that records but does not experience. This crystallization is reflected in the mind as well. The currents run their gamut, through thought and feeling, stilling and chilling them, till all motion has stopped. Yet underneath this lies the Icy-fire, that blossoms at the sparking of will. It is best to withdraw family and friends for the process, as you will probably hurt their “feelings” since you are endeavoring to freeze your own.

Silence is good for stilling the mind. Go to a park or a public area and sit quietly. Still your mind and your thoughts and impulses. Do not twitch or budge, resist all actions, sneezing, coughing. Do not speak, draw in the cold as in the breath of cold yield to it, it shivers come, let them dissipate through acceptance. See all things as nothing. All feelings as water. You are the cold heart of winter. Nothing moves you. Practice this. Do not speak, only observe. If you must speak, put no inflection or force behind your words. Be as the breeze of Winter. Extend this to your actions; be absolutely precise and icy in what you do. Do nothing out of anger, or malice, but precision. Detach your thought and emotion save those of the clear will. This will rise like the moon inside the icy cavern of your mind.

Practice the movement of Ice. Feel it in everything you do. In motions, in emotions, in thoughts, in deeds, feel the ice. There is no confusion, no flustering, only crisp, precise things. Rigid, defined, solidified, they are. When, from a thought and an action in your head you manifest the air of cold. When the Ice seems like perfections, when the winter is reflected in our eyes to chill the bones of those who know you not, then are you ready to perform the Rite of the mind of ice.

The Rite of the Mind of Ice

The vampyre in this Rite begins the process of crystallization of the will (calcification). Through repeating this process the transition to the state of Vampyric undeath is eased. For it is this very crystal of ice that will negate many of the traumas of death and allow for clarity. Thus the crystal becomes as an egg with all potential in it, as the flames of death engulf the vampyre, the shell bursts anew as the risen blue-black phoenix (this will be gone into in greater detail in the final transformations Book 3).

The Rite

The vampyre goes to a cold place at night. The winter wind should be blowing. If there is snow they make a small mound of it and step into it, so that the mound covers their ankles.

The vampyre then begins the channeling and polarity shifts. They stand feet together, hands erect in a “Y” shape, with head and hands uncovered absorbing the cold. They look to the sky and feel the breeze, then draw it down, feeling the cold beneath them rise, feeling the cold above them fall.

The then chant:

SHINGKKRWIILICLI!!!!

The Ice has covered my body
The Ice has formed on my mind
K-K-K-KRIICSSS!!!
The Ice has frozen my heart.

I am the Ice
Frozen, Rigid
I am the eyece
My eyes freeze.

I am the Ice
Ice- (long S sound)
Ice—
Ice
Ice
Ice
Ice
Ice
Ice
I freeze
And I burn (exhale)
I freeze (inhale)
And I burn (exhale)
I Freeeze! (Inhale)
And I burn!!!!

There is no Motion in Me!

I am the Ice.

The vampyres visualize the snow and ice engulfing him/her becoming a crown of ice crystals and a robe of snow. These project a frosty cold air from them. The mind is an icy blue-clear shining from their eyes. When a burning surge of Ice goes through the eyes, mind, spine, and mouth and the burn is complete and still, the Rite is complete.

The Hand of Frost

The Cold burns and twists through the vampyre as they progress through these rites. The cold surrounds and permeates their being. Yet, what can be done with such energies? For inuring oneself against the chill of death is a feat in itself, yet once mastered, can be projected. Thus we come to the Hand of Frost. This is the Cold that the vampyre radiates, projected outwards, using the nature of the vampyre as a catalyst to work through. Through mastery of drains, polarity shifts, and other methods, the vampyre at last utilizes touch. But this is not mere contact, but the Hand of Frost, used to project the cold into warm living flesh. Yet this is not the end of its power. For, indeed, the Hand of Frost may be used in the Rites of the Snow Queen/Winter Goddess as a focus for the vampyres. Thus it acts as an aid in The Rites of the Snow Queen (see chapters in that section).

The Hand of Frost is created and utilized by focused techniques and a formalizing ritual, which effectively awakens the full potential of the Hand, and allows it to be utilized at will.

~~~~The Technique~~~~

The vampyre, as in previous sections, begins the techniques mentioned in the vampyric currents of Book 1. They practice this, as well as the Breath of Cold, and the Mind of Ice. Also they practice chakra drains and feed in this manner paying special attention to the flux of energies involved. Then, selecting the hand that is the one not favored (usually the left, but maybe the right, depending on the handedness of the vampyre. Ambidextrous vampyres may choose one hand only) by the vampyre, they being focusing the energies (v.c.) into this hand. Consciousness and awareness are shifted to the hand and the mind and body is stilled and silent. Slow movements with the thoughts garnered in the Mind of Ice, are used to cause the currents to manifest strongly. This is not done outdoors, but in an empty room, or a place where the vampyre will not be disturbed. If so desired they may draw a thirteen-pointed snowflake in the hand of whatever fashion they wish. This should be done in pale blue, or in white paint. It may each be done with dyes of berries found in the heart of winter. This acts as a focus for the vampyre.

The vampyre envisions (once the currents and proper states of mind are achieved) *a cold wind blows from the palm of the hand. In the center of it a dim blue glow is perceived. The snowflake glows whitish-blue. The central point flashes blue then white. The snowflake then emerges from the hand when the chills race themselves through the body. This is visualized flashing from the center point in slow waves of pale blue light turning white in the manner of a crystal. The snowflake then turns into crystalline skulls, then snow, then skulls, then snow, and the ice that burns.* The air about the Hand of Frost should be colder than the surrounding area and should feel like one has been holding an icicle.

This is the first phase. It should be repeated until the vampyre has succeeded. If necessary they should practice melting an Ice cube in their hands. Then practice the technique to see how effective their practice is (by way of comparison). After the vampyre is certain of the success of their practice they commences with phase two.

They then create the cold air that is mentioned in phase one. They then begin to move the hand in sweeping motions in a counter clockwise direction. This should create a wind around the Hand and allow the air to spread. The vampyre should stop suddenly, converting all the energy of their momentum into vampyric current and creating a stronger field. The air should get colder as the passes increase (a good gage for stopping is every third revolution). The snowflake is projected out at every stop and visualized to stay glowing in that place. Thirteen snowflakes should be placed all in a line of the path of the hand (envisioned) has made, yet in such a fashion that they may be easily avoided until thirteen are created (the vampyre should face the North when finished) those they visualize blazing in the cold light of winter (corpse light) and should be emitting a cold air. The vampyre then begins to pull in, drawing the cold air into themselves. They then move clockwise collecting all the snowflakes in the fashion of a whirlwind, each snowflake should burn brighter and colder as they collect them. When all are collected they raise the hand over the head and face the north (fingers stretched wide middle finger pointed in the center) and exclaim:

HJOL!!!!

They then shut their hand and soak in the cold, writing down any illuminations they may receive. The third phase consists of performing phase one and two. Then (this should be performed out of doors in winter or inside and empty room) after collecting the last snowflake and absorbing its cold force, the vampyre puts in the opposing hand an ice cube or icicle. They absorb this into them, channeling the cold from the ice throughout their body. They then re-project the snowflake composed of rigid, sharp icicles that project from the surface of the ice. They then progress counterclockwise then clockwise envisioning the icicles impaling their flesh and spawning stronger and thicker with each one. This should become a burning much as the hand that is holding the ice is burning. When the last icicle is absorbed in the hand, as the chill and the burn are completed, the icicle is allowed the melt completely and the icicle solidified and felt as the tangible form dissolves. When this is accomplished the vampyre hold the hand forward with the third finger bent, then re-extending them says:

Power of the Northern Veil
Awaken now the Spirit Deep
Slumbering in thy plaited sheets
Thy frost in hand do I receive

Fhoohoowlk! (windy sounded)
Stomps foot and squints left eye.

Then puts hands together and says:

Sjot Hgref!!!!!!!

Claps.
Thus ends the technique.

The Rite of the Hand of Frost

In this Rite the Hand's Powers are sealed within it to be called upon at will. An unguent made of blue spruce leaves, holly berries, and juniper leaves are crushed and mixed with three drops of the vampyres blood, and thirteen drops of the first snow or ice of the season. This is applied at the center of the palm of the hand in the form of the thirteen-pointed snowflake mentioned previously.

The Rite should take place on winter solstice or January sixth. The vampyre adorns themselves in winter blues and whites, mimicking his/her surroundings as best they can. The top of a high hill or cliff-face is ideal for this Rite.

The vampyre faces the North and Assume the sign of the moth (see illustration)

Then says:

I call to the North, the frosty glens,
Of Ice so this it makes mountains
O glacial home of snow unceasing:

Hear my Call!!!

(The vampyre then pushes the hand out in front with the hand facing flat in a gesture of waving yet still)

See now the sign of your secret self
The snowflake of Hell, the core of white-death!

Frost O'er the wind I call you
From mountain tops and windy woods
Come forth and aid my working!

Spirit of the world of Ice
Cold and hungry, Bless me thrice
Smell now the blood and accept its sacrifice
Hear now my words and attend me here!!!

Spirits of Ice and of Cold appear!!!

They then squint their eye (left) and crook their back, pointing with a crooked finger (sign of the hag)

(insert illustration here)

(left~ frosthands)

(the bowed one, sign of the hag)

In a scratchy voice:

This is my hand of cold, blessed in Frost

(opens palm)

See now my sign
Thirteen in the Icy Days
Thirteen is my Icy Ways
Thirteen in my Deadly rays

The Ice is one in me

Frost!!!!

AGNAGAG-NAGAG-AGNAG
NEARME
DISIR
MJAkte
WEFLOS-K!!!

(spits on the hand)

The power grant me, ancient one that springtime hates, and wintertime shuns-

The hand of frost be Mine!!!!

They then envision *the hand turning into icicles emanating from the central spire of the snowflake, icicles come from their finger and their skin cracks opening to reveal ice beneath.* (The burning should be intense)

The vampyre stomps
And claps once
Then twice
Then three times
Then once
Then twice
Then three times
Then once

They then assume the sign of the sleeper and whisper like a wintry wind- "so it is done".

Once the final rite is performed, the hand may be used to implant a terrible cold into a person drained. By insertion with the Hand of Frost into a drained chakra, a visualized icicle from the Hand, the recipient will suffer illness, fatigue, and if desired, death. This can be a gradual process, or instantaneous, depending on the amount of energy expended, and the force of will. The vampyre who is tactful can also use it for paralysis, draining

the neck and heart chakras, then permeating them with the Power of the Hand. This stunning causes temporary memory lapses and so may be beneficial to the vampyre.

The Rites of the Snow Maiden

The vampyre has now learned to endure the ravages of the cold. Indeed, they have learned to imbue this cold within their very nature, and to extend it out. They have learned to reflect the winter outside, by bringing the winter *inside*.

Now we delve into the depths of the Ice, Honoring those forgotten Goddesses associated with the mysteries of Death- The Snow Goddess. Hers is heir to the legacy of vampyrism, for her very being is a metaphor for our nature. Her cold allurements are the charm of the Hunter, her cold wind, the chill breath of the vampyre, her Icy fingers, the touch of those who have survived the Long Dark Night.

Here is the Vampires of the Snow, Yuki-Onna, Morozko, the Ladies who revel and flourish in this season of death. Winter is the heart of the vampyre, revealing its cold cruel beauty to mortal eyes to see. It is she we must embrace in all her forms, for Lady Winter in all her forms must be explored. For Knowledge of her is knowledge of death, after a fashion different than death. These Rites will fill the vampyre with a cold nameless dread, for they foretell the shadow of death, which is the Long Dark Night. Yet to overcome this is to have power in that realm and key to the secret realms of Necromancy. For just as the Eye of Black Annis peers upon us, so her other eye gazes into the beyond. This is the realm beyond duality, the scene behind the veils of illusion. Winter is an echo of that hidden world, let us celebrate it as we celebrate us. Let its propitiation glean us deeper insights into our nature. Let us revel in the heart of the Season of the Dead that we may know and overcome.

The Dance of the Winter Winds

The Dance of the Winter Winds is the Beginning of the Rites of the Snow Maiden. Here the vampyre calls upon the power of the snow to work in union with one of similar nature. These Rites must take place during the winter months, or, failing that, in a place where it is always cold. The vampyre must acquire proper protection against the caprices of the winter spirits who will drain the energy and heat from them. Yet those who have learned and mastered the preliminary techniques will be much better prepared to deal with this, and the joining will be less painful.

This Rite requires that there be snow in copious quantities on the ground. It is preferably done on a high hill far from civilization, or a place unobserved by the human eye. A brief knowledge of sculpting and how it applies to snow is useful. This knowledge as well as the appropriate tools are assembled. The vampyre draws a thirteen-pointed snowflake in the snow with a staff made of holly (or a large stick)

Thus (insert graphic here)

The diameter should be no less than thirteen feet across and no more than twenty-six feet (for more than one participant) at each point of the snowflake a snow figure is erected. This is according to an assembly of that desired by the vampyre.

Thus (insert graphic here)

The assembly can be winter spirits, or can be nameless, yet they must all be charged with a drop of the vampyre's blood in the part that serves for the head. This may be covered with snow if the vampyre plans on using them more than once. Once it is completed, the snowflake and the figures, they are allowed to sit one night alone (note: Icicles, branches, anything found in the snow or from the cold may be used for figures, another technique is using fire to harden the snow making ice sculptures in effect).

The following night (after the "break") the vampyre at sunset calls the winds of winter to bless the figures with its powers. The vampyre then chants over the figure to awaken and aid them in their working of Icy Winds.

Thus:

The Call of the Winter Winds

(make a sound like the Winter Wind)

Quiet (whispering)
All is quiet.
The wind stirs in the North
The Ice forms in the South
All is Ice, All is Ice.

(waits for a breeze, then says)

Heil! Wind of the frosty air!
Heil! Wind of Cold beyond compare!
Frigid Ice- now given breath
Rigid Cold now raise from rest!
See now my work and
Blow a gale, Icy chill from
Beyond the Veil!

Heil!
Heil!
Heil!

From beyond the veil!

Heil!
Heil!
Heil!

Chill winter wind

Heil!
Heil!
Heil!

Cold is the Heart of Winter

Heil!
Heil!
Heil!
Heil!

The cold chill of death

Blow now your breath upon my work!
Breath now your Dark Life!

(make winter sound again)

Takes the staff and inserts an Icicle into the spine of the figure (if it has one) or splashes it with water

This ends the first phase

The Next part consists of detailing the figures. A thirteen-word chant is continually said over the figures while this is done.

The next night (the figure should be allowed to “rest” once again) they perform the Darkness Invocation at the central access of the snowflake. They then channel the Hand of Frost and touch the figures on the front of the body (again this may be covered). The snowflake should be visualized sinking deep into the core of the figure, causing it to glow strangely inside.

This ends the second phase

The next phase consist of calling the Demons or Malignant Spirits of winter. This is the beginning of the proper uses of the figures. They (the figures) are evoked in a manner similar to that of echoing. The voice is projected and the snowflake projected then the name of the figure or the word “Arise!” used to awaken the figure (a single sound could be used for a name, each sound representing some sound heard in winter. They are few, so they should be easy to devise, even the pregnant silence could be voiced by an absence of sound). Once the figures are felt to have awakened around them the vampyre begins the call to the Spirits/Demons of winter.

(The vampyre is adorned in white. Their face, hands, and any extremities are

covered in white, their hair is white (wig) or restrained and hid in some manner as to no project its color into the area)

The call to the Demons of Winter

(standing in the center of the snowflake. Takes the holly staff and smacks it in a thud into the snow/ground)

Says: Heil!

Frigid wastes of Desolation
Of whom the Abyss is its dark reflection
Bring now forth your harrowed Ones
From the mountain's frost, The Iceberg's tip!
Come now ye frost spirits of Winter
Hoary and whitened with hearts of Ice
Come now forth from thy silent realm
Reflected in the very crystal of your making.
Thirteen paths you go by, on thirteen days
You travel hard, sucking the breath and
Life of mortals, killing the land,
Killing with frost.

Demons of winter I call you!
I summon thee here to this place!!!!!!

Demons of Winter I call you!!!!!

Echo thy presence in this Place!!!!!

Yahoi!!!! Yahoi!!!

Heil!!!

(sign of the moth)

Come! (long sounding)

Heil! (13x)

The demons then are instructed to touch the figures and imbue the vampyre with the power of the winter winds (these demons are especially horrible in aspect. The vampyre must not be shaken. The air may become frightfully cold. For ones who do not behave or continue to threaten, a torch of normal fire is used to threaten them with. Failing this, a branch of ash is used to send them away)

The vampyre once surviving the Ordeal can then call the winds in the following fashion.

The figures are evoked, the Darkness Invocation is performed. The vampyre grows silent and begins to imitate the moaning of the winter winds. Then holding the Holly staff aloft their heads says:

Winds, Winds, Winds!!!(raising and echoing louder after each word)
Of Icy Breath and Snowy Sight!
Winds, Winds, Winds!!!
Come to the place I call you!!!!
Winds, Winds, Winds!
Go forth in the whitened night!
(indicate direction with staff)
Blow, the Blizzard I call you!
Winds!
Freeze, the Rage of Snowstorm I call you!
Winds! (louder)
Chill, the heart of the Ice Storm I call you!!
Winds!
Cover, the Ice that has covered the earth, I call you!
Winds!!!!!!!

The winds should be blaring full gale in the direction pointed to. The vampyre then circles the holly staff. Three times and back to the pointed direction (this adds force to the winds).

When the vampyre is satisfied with the results, they thrust the staff violently three times on the ground

Saying:

Heil!!!!!!

The Dance of the Winter Winds.

This is the Final Phase of the Dance.

The vampyre evokes the figures and calls the Northern Winds

They call the Demons

They then call to the Idises

And to the Snow Maiden

Under her guises of Yuki-Onna and Morozko

A libation of ale and blood are poured into the snow in their honor.

The Rite:

(as listed)

Hand of Frost Channeled (optional)

Darkness Invocation

The Winter Winds are called from the North

(the gesture would be standing with the back to the North drawing the winds down to the South.)

The nameless demons are called

Then the Idises are called (female ancestral spirits)

The call:

Thy loving mothers who have born us well

We call to thee!

From the land of the Dead, or sorrows unending, we call to thee!

From the Heart of the Dark which is thy Womb

From the Heat of the Dead which is thy tomb!

We call thee!

We call thee!

Take now and drink!

Honor us with your wisdom!!!

(pours a good mead or ale onto the ground to the west)

The vampyre then calls the Snow Maiden

(a large lump of loose snow about human height is placed outside the circle of figures prior to the ceremony)

The Call:

(Pointing staff at mound)

Heil! Heil! Heil!!!

The Wind rips the flesh

The Wind Cutes the flesh
The Wind kills the flesh

Come!

The Blood is Warm
The Breath is Warm
The Ale is Warm

Come!

The sky is Dark
The Winds are still
The Demons Dance
The Ice is Chill

Come!
Maiden of the Snow of the East!
Yuki-Onna, Maiden of the Snow
This offering I set before you!

(pours libation)

Come, Come, Come!

Heil! Heil! Heil!

These are repeated until a presence is felt. The vampyre aids the maiden in visualization (she assumes the form in his/her mind)

When she appears, she will appear in the mound.

A blessing is asked of her to proceed with her rites. Again the libation is poured. The staff is hit on the ground thrice and the sign of the moth; the sign of the sleeper are used. The vampyre then says: Heil! And the Rite is ended.

(She may give answers to questions the vmapyre may put to her. Warning to the vampyre (moroi) do not let her touch you, for her touch is death. Yet she may no kill you with her touch but bestow a deep blessing, again, let intuition be your guide. The brave may tarry with her in other fashions, though survival from such an affair is doubtful for one who is Moroi)

The Horror of Whiteness
(or how to lose thy colors)

This is another power of the Snow Maiden, for in folklore she emerges from the

landscape or snowstorm beckoning the foolish to follow. As they follow her she seems to vanish, it is then that the trap is set as they feel the vital forces diminish. And much like a fly in a spider's web, once they have caught themselves up, worn themselves out, she comes and sucks out their vitality.

This Rite is similar in nature to shadow magicks. Yet there is a fundamental difference. Whereas with shadows, the vampyre wraps them around themselves, to lose their colors, is to bleed them out into nothingness. This is similar to the shedding of skins. In effect, it is a Rite of Invisibility and may be applied after its enactment, to achieve that state through internal knowledge of the energies involved.

Through various exercises they perform the vampyre creates an icy fountain inside them that reaches forth to touch all they see. This contact creates a temporary short or stun in the perception of others. This color is a reflection of the snow that they stand in performing the initial Rite. The color that is not a color then, like abiath, drinks the color out of all that it comes into contact with effectively draining awareness. This welling up is the vampyric current projected in its purest essence, hence the bleeding association I made earlier.

Through these means the vampyre can vanish to the eyes of observers, which will greatly aid in the hunt. With repetition it can be an effective advantage in a combat oriented situation.

Technique:

The vampyre gathers a piece of clean white cloth and fashions it into a cloak as best they are able. Utilizing the snow from the figures, the vampyre has consecrated to the Snow Maiden, they soak this cloak in the snow and let it dry for thirteen nights in the frosty air. The cloth may be substituted with white fur, faux or otherwise, as long as the vampyre realizes it will get wet and perhaps damaged in the creation of the cloak.

The cloak should then be allowed to dry in the dark of the temple until it is to be used.

When the vampyre feels they are ready, they take the cloak and drape it about themselves. They envision the Thirteen-pointed snowflake within them, the apex pointed downward. They assume the Sign of Silence and Howl at the wind

Saying:

I reach into myself to
Feel the chills of cold
I pull out of myself
The frosts of deathly cold!

They envision: *as the polarity shifts the current (vampyric) rises within them, getting stronger, chilling them (a vampire vortex may be used to enhance this). They raise their hands in exaltation*

Light of Illusion!!!
Wrought of Confusion!!!!

Unmanifest in the Decadence!!!
Of the Pale Creation!!!!

My eyes are as crystals
Which reflect the depth
Of the absolute void that is negation.

Hear my words!!!

Heil!!!!

VSWAGET MEJKECKWE
NNAKNNNANNNANNOOOFWISS
FRIKSS
FRIKSS
KSSSSSSSS!

I Bellow for the my nature
To rob the vestment of illusions-
Of their seeming

SKWKSSS-WKSSSVIIKSSS

(The welling should be strong from their eyes (they should be standing in the snow,
perhaps with the snow figures for this)

SHAKKK KK-KK-KK-KSSSS
(reminiscent of breaking glass)

The vampyre thrusts their arms about them motioning the wind.

*Visualization: The cold as icy white sheets plummeting forth from inside them, mimicking
the snow, stopping all in its tract suddenly, and then stopping again.*

Thy winds sweet Kiss
Is as of White Blood!

SNIKSS-WWOOOHL
VISKWICISFFHHSS

(pauses)

(stomps)

(exhales deeply)

SHHHWOOOKSSSS!!!!!!
SHHHWOOOKSSSS!!!!

ANUK-IYON!!!

HO-HO-HO-HWISSHHH!!!

Claps hand:

This should be repeated, the vampyre accessing the Hand of frost, mind of cold, and vampyric currents to be effective in this.

The Leeching of the Colors through its consumption as Blood.

(This is a preliminary Rite to the Horror of Whiteness.

In this Rite the vampyre merges with the cloak, and in so doing, merges with the blank sate of snow. This leads to projection in the horror of whiteness, versus the consumption of the leeching.

Color has a vibration. Each color resonates as its own frequency, and has an effect upon the mind and the eye due to this resonance. Ask any interior designer, or the people at your local sanitorium about the effects of color on the mind, they will indeed verify this property. Yet, as we have learned through silence, all color is but what stays when the light has reflected off of it. That is to say, that due to some peculiar quality of pigment and texture, color exists. Yet, being aware as we are of the True Nature of Reality, we know that only white light actually exists. This horrible absence of color is the true nature of it.

Thus in this Rite the vampyre endeavors to “tune” into the frequencies emitted as aberrations of truth, and being of that which is pure, absorbing all in it. This is in effect simply a more advance energy drain and a switching of a deep mechanism of the mind to reveal the truth. This may seem confusing to the mind accustomed to the vast array of colors presented during the seasoned cycles. Yet in Winter it is a verity which is presented everywhere. Why else would all color seem so terribly muted and dim, if it were not for the very power of the winter whiteness bleaching out its composite energies? (Even on the brightest days this is so, for those who would say it is only a quality of the light itself)

The Rite:

The vampyre performs the preliminary techniques

Focusing his/her will he/she envisions *a large thirteen-pointed snowflake projecting from themselves in all directions reaching the horizon.*

With the Hand of Frost, they call each tine to life
(spokes of the snowflake)
With the Breath of Cold they create a Mist (seen or unseen)
Then holding the left arm aloft and being bedecked in white
The vampyre whirls clockwise, *flinging his/her current outward, while taking the current of the whiteness in.*

After they have sent themselves out through spinning, they fall into the center of the snowflake and through (blanking) the mind, pull all the colors and energies in.

They envision as they fall:
Icy cold beams of whitish-blue flow forth in a stream that coalesces in a brilliant white blue blaze that is the heart of the vampyre. The colors are sucked into the glow and slip through it as rainbows then it flows into the vampyre who pulls them into their mind closing their eyes. The eyes should be opened suddenly and the whiteness taken into the mind. This they send to the cloak and envision a thirteen-pointed snowflake blazing throughout at the same time seeing the other snowflake being absorbed by it.

When this is accomplished

The vampyre says:

Heil!
Heil!
Heil!

Then rests in silence absorbing all.

The Rite of the Horror of Whiteness
(Or How to lose thy colors)

This is the final Rite which secures the vestrature of obscurity in adherence to its wintry dictum of cessation and negation. As has been seen fear creates a vacuum, hence the horror of whiteness, as the vampyre will, in this Rite, lose all colors and in so doing, absorb those around them. This is the Role of devourer turned to the eye. This eating of the colors of the sense of sight creates the flat blankness that is the colorless color white. This is amplified by the snow.

The vampyre begins the Breath of Cold

Then the Mind of Cold

They then activate the Hand of Frost.

They enact the preliminary Rites in this section (Horror of Whiteness) or utilize their internalized knowledge for utilizing them and create a ritual based on both, but which is

neither.

(This Rite is done on a high snow covered Hill (not too deep!, unless you have snowshoes)
No snow figures are present; the entirety of the Rite relies on visualization, sound, and the Cloak, which was created prior to this.

The vampyre stands in the gesture of silence and faces the horizon

(after leeching the colors)

They stand in this silence listening to the wind

(*Note: a vampyre vortex is not used in this Rite until the approximate time-see the leeching of colors)

They envision: *the thirteen- pointed snowflake beneath them reaching toward the Horizon, it shrink back and reaches for their head, touching them.*

The vampyre then (when they feel its Icy touch) assume the form of the devourer and again begin the suffusion of cold presented in the preliminary technique (The breath of Cold)

They then assume the Sign of the Devourer and suck in the snowflake visualizing it writhing and twisting in the plexus. When finished (This should be a tangible feeling of cold). The vampyre then creates the vampyre vortex envisioning the vortex projecting outward in a spider web like pattern composed of Ice crystals. They reach this to every area they can see and project it into the fabric of its being. The vampyre then begins to suck in all that is not blank, once this is done it is taken in. This is then digested in the maw.

The vampyre then assumes the form of the Howler and Issues a cry like the moaning of the winter wind.

They then project this blankness from themselves in great heaves of breath and will, closing the eyes before, an opening them after each heaving.

This blankness takes the place of all colors, and the vampyre is a hollow from which the colorless color springs. They do this until they have no sense of themselves and the snow and the blankness are all that is. (This is Very internal and outside. Intuition and awareness)

When this is done, the vampyre rests in silence
Then assuming the sign of the Owl (see illustration)

Exclaims in a loud voice

All is as a wave of winter
Blank is the blood I shed
Winter vein of empty breath
Come away, let life lay dead.
Now is time overthrown
In the frigid stillness of the waste
Now is the illusion of color
Sucked inward, into space
Here is the words of unwinding
The spindled socks in the cord
The Ice is law in the winter
The cracking of life's fiery sword
Let as dead be, the color of all I see!

YUKI-ONNA, MOROZKO, ABIATHA!!!!

Aid me now in this work!!!!

Heil 13x

FIN

The verses may accompany the visualization to the skilled vampyre, which is very effective.

The vampyre then buries the Cloak in the snow and draws a thirteen-pointed snowflake at the place it is. Around it are written the names of the Snow Maiden, as well as the Snow Goddesses (Listed Hereafter). This is left until the regular winter season is over, or the vampyre is contacted by the snow maiden in dreams.

Once completed the cloak is placed in an Icy-Blue white box or one adorned to look like a wintry scene, and used in the Rites that follow (note-the Cloak is not the source of the Horror of Whiteness power-rather it is a frequency emitter much like the hand of frost, that aid in the intensity of the work). The gifted vampyre may, in white thread, embroider thirteen pointed snowflakes surrounding the border and at the corners of the cloak, these should be accompanied by the Names of the Goddesses, and the thirteen mischievous one. (Listed in the Rites of the Snow Goddess).

The Mind of Snow

This Rite is a Rite of merging with the elements. This power is traditionally associated with the vampyre in folklore (I give you the power of the storm, etc). The Snow Maiden was said to emerge from the heart of a blizzard to claim her prey. So too, shall we emerge from the wintry depths, our minds linked with the snow, to scent the prey.

The Mind of Snow, when combined with the other two Rites and powers in the Rites of the Snow Maiden, will grant the vampyre the power to act as the Maiden in legend. This is extremely useful knowledge in the quest for Kukudhi, as the vampyre in unlife

may have recourse to hiding or stalking its prey The utilization of these combined with other methods, join to form a formidable arsenal of techniques and weapons for the vampyre as they progress.

The Rite of the Mind of Snow

The vampyre begins...

(In a wintry place away from seeing eyes)

By calling the Mind of Ice, then exhaling the Breath of Cold, they pull forth the Cloak with the Hand of Frost and drop it upon themselves

They perform the Horror of Whiteness

Once they have shed themselves, they transfer their awareness into the snow, envisioning *the thirteen-pointed snowflake* once again. They merge with it in their minds, reaching out with icy fingers in all directions at once (Do not focus else you will not be able to succeed as this is a non-focusing, focus, a state of no-mind)

They themselves turn into the snow once the body is no longer felt, and the awareness is merged fully with the snow. The vampyre may go where he/she wishes. The may emerge as an extension of the snow at any point, (this will be seen to onlookers as a mist; ghost like snow to them). The may then fling themselves at prey of great distances. They may apply this to other elements as well, altering the patterns of weather with their will for example (these powers are increased for those in undeath).

*Note: the words of calling or falling into the element should correspond to the sound it makes, and the nature of the work. Use of Snow Maiden names in the case of Snow, use of Storm spirits in storms, etc. The greater the depth of knowledge the vampyre possesses about the area, the more power they possess to change it.

The Rites of the Snow Queen

Now we enter the Rites of the Snow Queen proper. This is the Snow Maiden exalted, transcendent. This is the Snow Maiden in her regal aspect, granting the vampyre who would partake of them greater power in the realm of winter. These Rites bring the Ice inward, ever inward, clutching the heart in the Icy hand of death, whose sweet embrace ends in annihilation. It is here we learn to shun that which would negate us. The Pain and numbness of the cold hold us to our awareness that the false warmth of death cannot offer.

The Ice becomes a wreath of Barbed Icicles twisting it way into the Heart of the vampyre on the path of Hirudo. These are the "thorns" of a greater sort that lend to expiation and resurrection. The wise will perceive the balance of this and intuit the natural course they must follow. Yet let us proceed for those who do not know, but have the courage and conviction to do so.

The Rite of the Heart of Ice

In the Preliminary Rites the vampyre encountered the mind of Ice. It was said that the heart of Ice was a crystal. In the Rite of the Heart of Ice the vampyre endeavors to create a crystal of icy fire around this core. This is a furtherance of the egg and its second phase.

The Rite:

The vampyre begins by meditating on the “I” of “Iceolation”. They then practice using vampyric currents and the Nature of Cold from book one (which should be substantially enhanced at this point). They begin practicing the techniques mentioned in the Mind of Ice. After this is completed they, daily, begin to hold an ice cube or icicle against their chests in the region of the heart. They do this until they can no longer stand it. Try to increase the exposure time, after each attempt, with the ice cube melting completely being the goal (they can do this indoors).

They envision *the cold as a wreath of barbed icicles piercing their heart*. They do this nightly, feeling the cold build within their heart, envisioning a cold shell encasing their hearts (chakras) hardening with each effort. The cold creeps inward; the vampyre should envision a crystalline column reaching to infinity in all directions (above and below), sparkling with unnatural luster that emanates from the “heart”. This is the Core of their being that the Heart is freezing. The Ice stretches upward solidifying the pillar as the practice continues.

The Rite of the Heart of Cold

For this Rite a pillar of ice is erected. This should be large enough to place objects atop it (around two to three feet minimum). This should be made to the height at which the vampyre’s relaxed arm is at rest. A cranberry or other fruit is placed inside and ice cube prior to this working. To this mix the vampyre adds a drop of their own blood as a libation to the Snow Queen. The top of the altar is adorned with either snow or thirteen-pointed snowflake. It may be engraved with the intelligences of winter spirits, especially those the vampyre has contacted previously. The altar is made by taking large snowballs, and in the fashion of making a snowman; water is poured over the structure. This may take several loads of water, but this water will seal the snow and turn it into ice. The more personal and more energy put into the pillar the more power it will possess. The ice cube is placed on the altar in a bowl or cup. A final libation of wine or blood is placed at the foot of the pillar. This is allowed to sit undisturbed for three nights. It is now ready for the working.

Those who have progressed thus far may do this Rite as a group. In that case the adepts surround the vampyre, wearing minimal clothing, and bear straight pointed icicles they have collected. In the rite they take these icicles and in a uniform motion point their “blades” at the heart chakra section of the body. Regardless of group or solitary, the words are the same for the vampyre, and each may be progressed through the rite in their turn. There should always be a total of thirteen in this instance. The vampyres are adorned in white hooded robes, their faces and hands are painted white. Contacts or red

eyelids reveal the un-natural nature of the vampyres initiators.

I will demarcate this into group and solo activities. If not so indicated to distinguish it, let those practicing this rite assume that it applies to both.

The Rite:

The vampyre calls to them, the Hand of Frost.

They perform the Dance of the Winter winds (sp. The calling of the winter winds).

Then they begin the breath of cold. They lose their colors, (horror of whiteness, NOT the initiators).

The vampyre stands (the pillar should be facing the north) and touches the pillar (in the case of a group they all spread out, so that they can reach their destination in three smooth steps). The vampyre envisions a thirteen-pointed spoked wheel composed of sharp icicles with point towards their heart region on all sides. From these project thirteen pointed snowflakes which stretch out as far as the sky and into the ground. They hold this vision until they feel it grow solid (in the case of the group, they each envision the snowflake inside themselves, in addition to the one undergoing initiations)

The vampyre then evokes the thirteen points (spokes) starting at the one that allies closest with the northernmost point.

(in the case of the group the vampyres sound of in the same fashion as the spokes, in this way they embody the words- the central initiate will be the last point)

The Call of the Piercing Ice

(Facing North- envisioning the wheel)

(at each evocation the spoke glows white-blue growing chiller to the solitary vampyre, the spokes should grow closer at each word spoken. In the case of the group, they should converge in one fluid motion after the last word is spoken)

The Hand of Frost is held to the Spoke

The words (in stanzas or words) ICE OF RAZORS! SHKSSSKSS!!!

ICE OF STEEL!!! ISSTKUKSS!!!

ICE OF BURNING!! (Pause) FROOWISSJ!!!

FROST OF TEARS!!! HIGAWELD!!!

FROST OF TERROR!!! SKAKWKSS!!!

FROST OF DEATH!!! (Pause) FFWIMTHKSS!!!

CHILL OF WINTER!!! YIKWKSSS!!!

CHILL OF BREATH!!! WHHHULLKSSK!!!

CHILL OF BONES!!! (Pause) IILFFWKSS!!!

SNOW OF SILENCE!!! WOOHHHL!!!

SNOW OF WHITE!! WIISHGLFFHKSS!!

SNOW OF BLINDING!! SSRROLWULKSSS!!

SLEET OF CUTTING! SHSHKKWSSKSSS!!!

The vampyre should have made a complete revolution at this point and should once again be facing the altar.

Says: A-HHI-WAD
AHI-AHI
SK-FI-ISS-KSS-WOOHHL!!!

My core is frozen!
My Heart is Dying!
My Heart is Dead! -
Swallowed in the Icy Dread!!!

(The group converge of this point pushing the icicles onto the vampyre, should be very uncomfortable, but no actual injuries should result (a mild bruising at best). In the case of the solitary vampyre they take an icicle and push it firmly directly against their heart.)

The vampyre then cries out

I fall into the Ice!!!
I sleep beneath the snow!!!
Where my Lady, the Snow Queen
Waits in white, to bestow
Frosty barbs around my heart
Icy chills to kill me
I eat of the Heart of Ice
Let No Thing fulfill me

Ice is the Fire that I dread
Crystal Prism
House of Dread
Encapsulate my sepulcher
With your icy pangs of rapture!

(All or solo)

Lady, Lady, Queen of Snow
Lady, Lady, Winter!
Snow Queen, mother of the Icy Bier
Bring your touch of winter
Wrap it round us (me)

Ice, Cold, Ice Cold
Ice, Ice, Ice
Frost, Hail, Sleet, Snow

Cut, chill, and Freeze, Slice

(Takes ice cube in hand and swallows it)

Envisions *snowflakes merge with the icicles which rush into the core of the vampyre at the heart chakra region*. This may result in a feeling of withering of dying.

In the case of a group they all chant to make sounds of the ice. This should become a susurrant of sound. They then say the calling of the ice again and force the cube down the vampyres throat, commanding them as they wish (be careful not to choke them)

The vampyre then makes the sign of the moth

The sign of the sleeper and falls into the snow.

In the case of a group the vampyres push the participant into the snow, making words to lead the vampyre to journey

The solitary vampyre upon rousing him/herself says:

(in the case of the group they walk off leaving him/her, the last one to leave says the same as the solitary vampyre)

Now is the Heart of Cold
Encased in its crystal core
The egg of the Phoenix is laid
In Deaths chill flame-
Thy Icy kiss does fill me,
Ye Queen of Snows unbounded.

The vampyre may experience terrible pains like thorns projecting outward within them, these may burn and freeze, a terrible trembling and shaking will embrace those who are successful. This enmeshes the core of ice in the vampyre, allowing for greater magicks that project from the core. The Heart of Ice then allows for controlled channeling of the cold, far greater than vampyric currents. Thus we come to the Rite of the Frozen Skin. This power will cause pain and numbness (the cold force) each time it is used, until the vampyre has successfully entered undeath, whereupon it will cease to trouble them. The vampyre may experience numbness in the joints, or irregular muscle functions, as well as a lack of dreams, this will pass.

The Rite of the Frozen Skin

Ymir in Norse Mythology was a Giant. The First Giant, Father of the Gods he was. More specifically, a Frost Giant, whom begat many frost giants. In this Rite the vampyre seeks to call upon the Heart of Cold to issue forth its icy stream. This in turn is manifested in the skin coupled with an infusion of strengths from the giants, a transition

of states occurs. This will make for fomorian feats of strength that the vampyre may utilize in times of need. It also provides a layer of protection against the ravages of cold and physical duress.

(*Note: Ymir was Skadi's great-great grandfather and so figures into these Rites)

In this Rite the vampyre calls upon the Might of Ymir to grant them the strength to change. This is achieved in three phases. The first phase involves the drawing forth from the Core or Heart of Ice, the Icy Currents within. These currents are brought forth through breathing and concentration. In much the same manner mentioned in Book One (vampyric currents) the cold is brought from inside out, to permeate the skin. This is practiced rigorously both for a span of three moons (if in a temperate climate, the onset of fall would be ideal). If practiced correctly and with sufficient intuition the skin will feel icy to the touch. This is more like thin ice, irregular, no real change occurs; yet this is sensed by a numbness, and hardness that seems to creep into the limbs.

The first phase is ended when the vampyre can call to themselves this icy flow/feeling at will. The second phase consists of the vampyre using the cold to seal their skin. This is done through pulling for the cold and taking ice baths, putting themselves through rigorous torments (without obtaining frostbite!), pushing themselves to the limit over time. When the vampyre can, with fluid motion and ease, dance about in winter weather. When they can walk for miles and enter into warm places and not shiver uncontrollably, then to the vampyre ready to perform the third phase of the Skin of Ice.

The Third Phase consists of Invoking Ymir (the invocation follows) and calling upon his ancient strength. The winter winds are called. The Craik-ii-on are called, and certain signs are placed upon all extremities (namely the giant rune (rune)) and the names and intelligences of the children of Ymir.

With the Hand of Frost the vampyre traces from the heart center the snowflake of death (thirteen points) that represents the power of winter. Appropriate oils and scents of winter are smeared in or pine-resin oil over the extremities and the vampyre performs the Rite only in furs that cover the groin or else nude.

The Skin of Ice is called at one am (thirteen o'clock)

The Invocation of Ymir

(to be performed in a mountainous region or a high hill covered in snow)

(In later invocations the wand of Icy-Fire may be used to further the effectiveness of this Rite.)

*Note: the Rune and intelligences should be traced in the vampyres blood to feed them.

(the winter winds are called prior to this working)

Invocation:

The Air Breaths whispers of things to come

Of giant winds that scour from
The depths of nifleheim.
And through the fires of muspellheim
The watery crack emerge thou maker
Of giants, from thy water track
Bleed forth thy power unto me,
Thy children suffer endlessly,
The frost giants of ages past
Don I now their apparel
See you the marks of thy children
See you the marks of thy self.
I am born from thy blood, YMIR!
I am from the hallowed depths
Rise now from your bed in wounded slumber!
And grant me the power of thy children!
See how the Ice of their beings
Flows deep within me!!!

To the waves below I call Ymir
Grant me the strength of thy children!
To the dread days of cold fear
Arise now from thy stillness Ymir!
Enliven my skin with the Ices
Encase my flesh in their strength
By Thiazzi, Bresla, Buri!
Come forth!
By the milk that Audumla
Has fed me!

From the Gap of Ginnungagap!!!

Grant me thy strength and give to me the Skin of Ice!

IA!
OI!
IO!

The vampyre will then feel a terrible tingling sensation, then a burning and the muscles will cramp. It is good to flex the muscles to do this. The vampyre takes the form of the Howler and Calls forth the power; the sigils will burn and then freeze within the skin. This power is now born in the skin. The vampyre drinks a cup of milk in Honor of Ymir and the Frost Giants (cold milk).

In application after the Rite in manner similar to the Hand of Frost the vampyre may, accessing the Hand first, call forth the Skin of Ice by concentrating on the Core intensely and pulling it to the skin, which will temporarily yield to the will of the vampyre. This

may be used in any instance where concentration can be maintained sufficiently.

Thus ends the Rite of the Skin of Ice.

The Final Rite in the Rites of the Snow Queen is the Rite of the Breath of Frost. This is a Sign of their Mastery of the Cold. As exemplified by many of the Snow Queen's aspect. Here is the power to call storms in winter revealed, to cause terrible blizzards that immobilize men. This power must not be abused and will not work for those who have no mastery of the subtle spheres. The imagination of the vampyre will think of clever uses for such a working, and the result will also effectively seal the Lesser Rites. Those who accomplish this create a crown of ice out of icicles or if desired, something more permanent. This is more a badge than anything, and yet affords the vampyre greater ease in calling up the storms of winter. There should be a total of thirteen points or tines for the crown, stones may be frozen into it, ones corresponding to the month performed, or the winter months are especially beneficial.

The Rites of the Snow Queen
(The Rite of the Breath of Frost)

Let the vampyre who would perform this working raise out of ice or snow a round dais of thirteen feet in diameter. Let this be as high as a soapbox or the footstep of a pulpit. Upon these let there be engraved the snowflake-star of death. Around its rim let the words of those of the snow and ice be engraved however the vampyre sees fit. Let the ground around the base be covered in blood, or drenched with wine and ale, so that it become a ring in the snow surrounding the dais. Let the vampyre bring the crown of icicles, the holly staff, and the vestments of those of ice (white furred, coats, gloves, faces etc, other cool colors are also acceptable, but not recommended)

The vampyre begins the preliminary breath of cold

Then progresses to the Hand of Frost

They then, using the Holly staff, call the Winter Winds. They then use their colors and put their mind into snow. Once done and spread out the vampyre collects the sleeping mind and projects it upwards, envisioning the entire sky above the vampyre as the giant thirteen pointed snowflake. They raise their hands in exaltation, and breath out the cold within them into the sky. Envisioning *the breath merging with the clouds, this will then rush back at them slightly*. The vampyre persists in this, creating a breathing rhythm with the clouds, when the wind has become a gale, or the flakes begin to fall heavily, the vampyre dons the crown in chant, looking sideways at the sky,

Chant:

K-K- K-K- K-K
SS-SS-SS
SK-SK-Sk
KS-KS-KS-KS
SXSKY-SKXSKXOO-SKXSSAA
SKXO –SKXO-SKXUUL

FXICXKSSXOO-XU
OWIFROZ-XKSQ-XKSQ
SAXKS-WUMO-XISKSS
TzZKsON-FIRWUULKSS
ZXOIFCKSSXTTUL
HLLSKDICYLLCH (chyllskllidch(semitic ch sound))

They repeat this over and over envisioning *a filament of cold form in from of them, as they chant it grows larger and larger until the form of the woman appears. She is very still and her cold eyes chill the vampyre, the vampyre then makes his/her request to the snow queen to act on their behalf.*

As the winds begin to come the vampyre directs them with the Holly staff. This is much like being a conductor, there is a push-pull along with the chanting that is experienced (other words may be used in lieu of the chant so long as there are a total of thirteen separated lines). This becomes a dance of the soul to which the vampyre should release themselves being now measured with the earth and sky. The storm is called and then directed to the place to unburden itself, these will be great black clouds, to which the Demons of Winter will flock. There they will merge and disturb the clouds which will burst at a sign from the vampyre. This is a personal gesture and must reflect a love for the cold, the Snow Queen and the Clouds themselves. It is this yearning that they hearken to and to which they respond, the Lady may attend the vampyre on the Dais and tell them the secrets. If so desired, in such a case the usual precautions apply. The Frost King may also be called in this manner, the names and chants being altered to suit its nature. The breath of Frost is achieved when the vampyre has succeeded in calling the winter storms. Then the Crown of Ice acts as a catalyst which the breaths cold projected outward insight riots in the sky.

Thus ends the Rites of the Snow Queen.

The Rites of the Winter Goddess

Here we enter The Realm of the Snow Goddess. Here we enter into the Crystal Palace of Ice. Here is no place for the weak, or warm, but only those who have triumphed over the lesser tests of cold. Here the mighty call the mighty to their own. Great is the vampyre who as succeeded in the Rites of the Maiden and the Queen for many will fall prey to the Lady's Chill touch. Many more will fall into the endless slumber. Indeed are they worthy who enter these Rites, Heil to you oh vampyre!; who has changed his form has lost themselves to become themselves. Heil to your will of Icy Iron and the Joy of your being!

Let us proceed...

The Rites of The Blue Hag

The Blue Hag or ghe Cailleach to many Europeans is associated with winter. She is the Devouring Crone, Black Annis, who feasts on infants who foolishly wander. She is one

of the Oldest Gods, of the ranks of Giants of Old, and is still revered and feared to this day. This is the Dark Aspect of the Snow Queen. This is the Dark Goddess of Death Blanketing the land in her hatred of warm living things. She is the mistress of the Stones, and is easily called to them.

The Calling of the (blue) Hag

This is the Rite of the Blue Hag, she whom they call the Cailleach Bhuer. This is the Rite of the Hooded Once who reveals herself only to those who are wise. To call upon her is to evoke her from her slumber. The vampyre who would do so, must have good cause to do so, as this is no demon, but a harsh, cruel, aspect of nature. She may be called to bless a Rite, to consecrate an object, to aid in the creation of things of her nature (wand of Icy Fire). She is also useful as Skadi is in works of revenge, separation, or destruction, and may aid with these if properly honored.

The Call:

(It is best to do this in a place where there are standing stones, or large boulders, high in the mountains. Failing that, a stone mound is assembled in the snow, and an offering of meat and blood placed upon it. If near standing stones, the offering is placed on the side away from the vampyre, where it can no be easily seen. A staff or crooked wood of Holly, Birch, or Blackthorn is used for this Rite. It should be smeared with the blood of the vampyre, or that of a Black Rooster, slain in the Heart of Winter and Buried in the Ground or hid under a stone or Holly Bush for a year prior to the work. The vampyre adorns themselves in tattered gray robes perfumed with jasmine and the smell of decayed leaves (wet leaves are best). Symbols appropriate to the Goddess should be placed upon the body. The staff should have the figure of a Crone carved or shaped on the end upon which the hand rests. This may occur naturally and these staves are especially suited to the Goddess. Other adornments may be added according to the intuition and desire of the working.

After making the preparations on a starless night, when there is no moon, the Blue Hag is called.

The vampyre takes the staff in hand and raps upon the Stone or stones in the manner of the Ghost knock (three slow evenly spaced pulses)

Says: Heil! Heil! Heil!

Rise from thy slumber
From the Bosom that thou goest to
In the Frost Hearts of Stone

Hear me Rapping Call-y'ach!
(hits stone again three times)

By they thirteen names I call!!!!

Cailleach (Call- y'ach) Bhuer
Cailleach Dubha!
Cailleach Beinne Bric!
Nicnevin!
Cailleach Corca Dubha!
Cailleach Nollaich!
Cailleach Laigneach!!!
Brenach!
Berry Dhone!
Cailleach Bholais!!
Cailleach Bolus!!
Cally Berry!
Caillghe!!!

Awaken!

From thy places of Slumber I call

In Fothrach na Caillighe
I call you, Come!
Wandering Wildly in Cro na calighe
I call you, Come!
In the Forest
In Coon Callee
I call you, Come!
In Slieve na Calliag
Slumber no more! Come!
In Tighnan Cailliche
Awaken!
In Cronk yn Iree Lhaa
Arise!
From Leac nan Cailleach Dubha
Come!
From they Deathly Slumber in
Uaigh na Caillich
Come!
From Tigh nan Cailleach Dubh
I call you, Come!
From Arffed agaid-y-wrack
I call you
From Schiehallia
I call you, come
From Sgrìoh na Cailleach
Awaken your eyes!
From Barclodiad-y-gawres!

Hearken and Hear me!

ARISE! ARISE! ARISE!

Hearken and hear my voice!
(strikes stone three times keeping staff completely vertical)

Bha da shleagha chaola chath air an taobh eile dh'an chaillich bha 'h -aodann dubh-ghorm air dreach a 'ghu ail's a deud chabadach chamh-ruadh. Bha aon ulghlumach'ha Ceann Bu luaithe na rionnag ghearmhraidh; Craobh mhineach chas air a cean mar chil inich de'n t-geanna chrithinn!

Arise! Arise! Arise!
And aid me in my work. See now the offering I have made you.

O hooded one now hidden in slumber
Remove thy veil. Open my eyes that I may see!
Bless me with thy presence!

(knocks with staff four times, then waits)

The Crone will appear at the Place of Offering, first as a chill mist or as a bird alighting upon it, this will gradually change into the Crone.

The vampyre must not be repulsed by her hideousness, but must revile her beauty. To show disgust is to invite her extreme displeasure.

The Blue Hag may then have requests put to her. After summoning her thrice, the vampyre may enquire about the haunts and feasts of the hag, and in bat form accompany her and her ilk on their nightly forays. Much may be learned from her that is not written here. Remember, though she may seem familiar ever after a great length of time, still persist in thy offerings, for, when she is called, she will be hungry from the journey, and if not offered food, the vampyre may serve as a tasty meal...

The Blue Hag is asked for the Power to Create the Wand of Icy Fire, and for her blessings upon it. The vampyre then assembles the parts they wish to comprise the wand and leave it at the place of the offering. It is not retrieved until the night after the summoning (remember the wand of Icy-Fire is the Highest weapon that the vampyre wields. This will have an intensely personal Bond and should be a sign of mastery over his or her art. I will give an example of its construction at the end of this section.

The Rite of Black Annis

This is a Rite of Destruction and Separation. It may also be used as a Rite of preservation of oneself, by severing ties which may mar the vampyre.

In this Rite the vampyre calls upon the Hags that are the throng of the Cailleach (which the vampyre has "broken bread with, in their feastings). There they join together or merge

to form Black Annis who will do the bidding of the vampyre for a portion of their blood.

The vampyre calls the Cailleach Bhuer (Blue Hag)

He/she calls the Winter winds

He/she calls the Idises.

Then says: Nic an Neahain
Come to me and heed
Terrible and Stark is this deed
Heart as Black as the venom of the adder
Teeth as sharp as the Boar
Come nigh on your pale horse
Mala Liath
To the task which I set here
(state request)

They then chant this until the crone appears in this terrible aspect, blood in her hair, crooked terrible teeth, Black Skin, sunken eyes, and blood in the mouth. She will nod if she ascents to the request, and stare if she refuses. In which case it is best to dismiss her...

The Hag shades that make-up Black Annis are called through the Cailleach by asking for her to release her aides. Thereupon they will form at the place of offering in a writhing mass that will cackle and scream in inordinate amounts until commanded to merge. The silence and deathly air black annis bears is terrible to behold, it will test the resolve of even the most stalwart vampyre (those who have gone beyond will feel no such resistance if they have called the Blue Hag and Black Annis before the Final Transformation).

The Rite of the Crooked One

(To be performed in the Month of February- Faoilleach-wolf month)

1. note- many of those doing these rites may wish to brush up on their Gaelic Pronunciations as they are not at all as they appear)

An invocation of sorts in which the vampyre projects themselves with the goddess at a target, or utilizes her in a way they agree upon.

The vampyre adorns themselves in old linen, this is done by a creek or stream high in the hills. (the vampyre should insulate themselves against the cold as much as necessary). It will most probably be frozen and so the must needs break it with the crooked staff of the Blue Hag. After the Ice is breached, (taking no more than thirteen strikes to breach it, else this be a sign that the Cailleach will not aid ye) The vampyre takes a rag or cloth of the victim and assuming the guise of the Crone, in a eerie cackling voice says:

I see with my eyes beyond
The heart of stone I wear with pride
Ice in my hair, ice in my mouth
The winter I breath, over those who have died

Now swiftly, as a broken bone
Crack I this dear shell
And freeze up the warmth of life
As I draw forth so they will

(say the name of the person thirteen times)

then say

Se do leine, se do leine ga mi nighheadh

And dunk the garnet into the stream thrice.

Then smear your blood upon it and make a snowflake of thirteen tines (this does not have to be elaborate) and sink it in the stream holding it in place with a large stone.

Leave an offering where you have crossed from land to water.

The cold will then suck the life out of the target who will wither and die.
If the vampyre wishes to use this power in other ways, they call upon the Cailleach with the sequence of taps on the ground, and ask her to dance- they then begin an improv dance of frenzied delight welcoming her into them. Hey then relay their wish telepathically and allow the Goddess to do as she wills. This will be oracular in nature, and will be quite an unexpected thing.

Once these three Rites are finished, or worked through and well known, the vampyre may then progress to the Rite of the Forgotten Ones.

The Rites of The Forgotten Ones

In ages past, the Gods and Goddesses of Winter were many. Dark Gods were they, cruel, proud and powerful. Their Rites haunted the mortals who witnessed them. As the ages passed, their former glory faded as that which was dark became shunned as the destroyer of life. Yet, this much maligning stigma robbed the dim echoes of the vampyre ancestors of face, name or significance. They existed as bogeys and troublesome myths; secrets whispered about by old wives to their children.

Here we honor those lost Gods, those dark creatures who cause man to tremble and quake in their meager homes. Here we raise up a hue and cry to those without a voice of their own to speak, let us extol them. What endless mysteries do they possess? Who were their worshippers? Ah, cruel is man to shun and smite that which he fears. For were it not better for him to understand the nature of that fear? And, having discerned the

nature of that fear, reap the knowledge it imparts to him? Yet, yet be a vampyre, removed from the predilections and depredations of common man. As such, let us honor those that dwell without knowledge or name.

This is a Rite to be done by many, in the first step of night, in dusks tread, or the eve of Samhain to hail the triumph of the Night, or on the thirteenth night of the Twelve, which Burns Blackest in the heart of Whitsuntide.

The vampyres all don their apparel (crown, paint, staff (hag or holly). They dress warm and render themselves regal airs, as this is befitting of those honored forgotten Gods.

They then form a ring around a central thirteen pointed (snowflake) to which they add pinecones, white feathers (preferably owl), a figure is made of snow in the center of the snowflake. It is carved and molded to be detailed as possible, with the exception of the face. The face should be blank, having no features, but molded so that it adheres to the general shape of the head. Those participating may also don plain white masks, perhaps with crimson tears under the left eye, to further pronounce the loss of identity.

The females all bring chiming instruments, finger cymbals, castanets, or soft mournful bells. The males play flutes or other wind instruments, or dance in a whirling motion. Those not playing chant the lines.

(Moving counterclockwise)

The dead arise within the cold
She who bears the nameless mould
He who wears no shape so known,
-They who wander in the night alone

Heil! Heil! Heil!

Come ye Dread shapes of Fear
Gods of yore forgotten here
Be now Remembered by this Rite of Ice
Come ye forth to this forsaken place

Hear! Hear! Hear!

-They revel and appear
See thy visage faceless ones
Memories, forgotten Gods,
Bring the Blessing of thy Bounty.

There may be those among the chanter who wish to bear torches for the dead. These should be blue-flamed and used in a whirling motion to attract the spirits.

They should continue in their motion, calling the winter winds if desired.

The Call: Come, Come, Come –is passed along the circle, the one closest to it in the north uttering it, so that a constant stream of beckoning occurs, from different mouths, like a stream of sound.

The Forgotten Gods may appear as animals, or possess the dancers and speak, or else they may show themselves in the figure.

Once those who will respond are summoned, the vampyres all offer it a bit of their blood to the figure. (This may be difficult due to the temperature, if desired the blood of those participating may be kept in a vial and given to someone designated to use it at the appropriate time.)

A scribe or psychic is used once they appear and the characters chant:

Forgotten Ones of Ages Past
Beyond the vale of time
Tarry not in silence vast
But say to us your names

Repeat: Your names, your names, tell us your names
Once communication is established the Names are shouted aloud and a drop of blood or wine is placed with the rest. Once drop for every name revealed.

When they are done, the vampyres circle the figure and decapitate it with hands or suitable force (done without anger)

And say:

Released you are (name) (say all names)
Released from the forgotten wastes
Take ye now up, your risen place
Fly out in rapture, and show now your face
(sever head)

Idises
Goddesses!
Gods!
Arise! Arise! Arise!

They all then turn their backs to the figure and assume the guise of the sleeper.
(visions of the Gods/Godesses will appear as their names are spoken and the head severed)

Thus ends the Rite.

The Rites of Skadi

Skadi was a Frost Giantess from Norse mythology. She was a vengeful Titan who took issue with the Gods for slaying her father. The Gods feared her so much that they placated her with bribery, and tricked her into a bad marriage. She is the Goddess of the Twilight lands, the lands that border death. She is the Goddess of Mountains, Winter and Dark Magicks. In this she connects with all that is vital to the vampyre who would go beyond, into the Realm beyond the Long Dark Night.

This is a Rite to invoke the spirit of the Thirteen Nights, Culminating in Twelfth (thirteenth) Night. This is an extremely dark force and terrible to wield to all save the vampyre. It is this force that must be impressed upon the Rod of Iron that is the Core and Cold of Icy-fire.

The Rites of Skadi

1. The Host of the Titans and the Calling of the Wights

These Rites begin on the Night before Winter Solstice. On the eve of the night, the vampyre performs a dedication.

In the snow, on a high hill
Or in a place of snowy desolation the vampyre erects either an altar facing the north composed of thirteen sections, or a circle of thirteen altars with a central snowflake between them. The names of the thirteen nights or goblins are placed either in each section of the singular altar, or on the surface of the thirteen, one name for each altar. The altar is an ice altar, to which the vampyre should be able to craft with ease, having done so previously.

These are erected before the dedication, the night before the eve.

The Dedication is said:
(facing north towards the horizon)

I dedicate these works
To the Dark Sisters of Winter
Arm in Arm, linked in Motion
As in times of old!

I call to the winds of winter
And the spirits that know me
Hearken, attend my words!

(Calls the winter winds if desired)

Skadi, Hold, Call Y'ach

Bless now these Rites
Aid me in my attentions

Thirteen Nights!
The world is topsy-turvy
Thirteen Nights!
The Dead Roam Free
Thirteen Nights!
The Demons of the Abyss
Howl, and Romp and Scream!
Thirteen Nights!
The Vampires Reign!
Thirteen Nights!
The underworld will empty
Thirteen Nights!
The wights wake from their slumber
Thirteen Nights!
Thirteen Nights!
Of dark revelry!
Thirteen Nights!
The winds of ancient wisdom
Thirteen Nights!
Blow from the past
Thirteen Nights!
The Darkness now has Conquered!
Thirteen Nights!
The teeming sea has foamed!
Thirteen Nights!
Forgotten, Now Remembered!
Thirteen Nights!
Of Bleach-whitened Bones!

They then bow slightly
And say:

Let the Rites begin!

(and turning on their left foot, they walk away, not looking behind them.)

On the First Day of the Rites a libation of ale, wine, rum and blood are made at the foot of the altar(s).

The vampyre then burns sweet smelling incenses to rouse the wights.

They then call the Frost Giants

(said on first night only)

Ymir I was before them all
Birthed from the Clashing Realms
From the Blood of Both I emerged
Cold and Darkly Blent

(The call of the Frost Giants (Titans) should be performed everyday in the full silence of winter, prior to the calling of the Wights. (this is said every night the rite is performed))

The Call:

Thiazi, Bresla, Buri, Skadi
Show forth Now thy Wintry Fury
Hear my Cry in Twilight Lands
Release your Wights to my summons!!!

1. From out thy mist of Icy Rain

Pujuq Kanirartuq!

I call thee forth from they domain
To attend me now and unlock the door
To the force which thou 'sides o'er!

Kalikantzaroi

I call you!

Gattapefur!

The vampyre then pricks their finger and puts a drop of their blood on the appropriate altar or altar section.

They nod and turn on the left heel not looking back.

End of the First Night

2.Night Two

Call the Titans then-

From out thy gulfs between the worlds

Sinaaq!

I call thee forth from thy domain
To attend me now and unlock the door
To the force which thou 'side o'er

Kalikantzaroi! Wight!

I call you

Bandaleysir! Psilovelonis!

End with two drops of blood and glass of mild left on the altar.

2. Night Three

Call the Titans then-

From the shadow O'Hoar Frost

Kanirniq!

I call the forth from thy Domain
Attend me Now and unlock the Door
To the force which thou 'side o'er

Kalikantzaroi! Wight!

I call you!

Lampaskuggi!!!

This time the clap the hands, then add three drops of blood and leave red candies on the altar.

4.Night four

Call the Titans then-

From the Iced earth Frozen O'er
Aputitaaq!

I call thee forth from thy Domain
Attend me now and unlock the Door
To the Force which thou 'side o'er

Wight! Kilantzaroi!

I call you!

Baggi! Mandrokoukos!

Four drops of blood, clap once, and a bundle of cheese left unwrapped upon the altar.

5. Night Five

Call the Titans then-

From thy seamless purity

Manirak!

I call thee forth from thy domain
To attend me now and unlock the door
To the Force which thou 'sides o'er

Wight!

I call you

Gluggagægir!!

Adds five drops of blood, stomps once, and a naked doll left with the name of the wight on it.

6. Night Six

Calls the Titans then-

From out thy Bonded Nature I call you

Nutariq!

I call thee forth from thy domain
To attend me now and unlock the door
To the Force which thou 'sides o'er

Kilantzaroi! Wight!

I call you!

Ketkvókur!!

Adds six drops of blood, sexual effluvia, and a blood or smoked sausage.

7. Night Seven

Call the Titans then-

Thy Icy Floe melts to bear thy Blood!

Aakkarniq!!!

I call thee forth from thy Domain
To attend me now and unlock the Door
To the Force which thou 'sides o'er

Kilantzaroi!

Mandrokoukos Zimromitis!
Giljagaur!

They clap twice, then add seven drops of blood, and leave cinnamon candy and a cup of rumspice on the altar.

8. Night Eight

Call the Titans then-

From the Howling Gale Snowfulled I call you

Sullarniq!

I call thee forth from thy domain
To attend me now and unlock the door
To the force which thou 'side o'er
Wight! Kilantzaroi! Wight!

I call you!

Faldafeykir!

(stomps twice)

adds eight drops of blood and an article of winter clothing to the altar.

9. Night Nine

Calls the Titans then-

From out thy Ancient Realm I Call you!

Tuaq!

I call thee for from thy Domain
To attend me now and unlock the Door
To the Force which thou 'side o'er

Kilantzaroi! Wight! Kilantzaroi!

I call you!

Svartiljótur! Tragopidis!

Stomps once, claps twice and adds nine drops of blood, a branch of black willow and holly berries to the altar.

10. Night Ten

Calls the Titans then-

Peek Forth thy Head from the vestments of illusion

Apusiniq!

I call thee forth from thy Domain
To attend me now and unlock the door
To the force which thou 'sides o'er
Wight! Wight! Kilantzaroi!!

I call you!!!

Bjálfansbarnid!!!!!!

Claps three times, adds ten drops of blood and a puzzle piece is left on the altar.

11. Night Eleven

Call the Titans then-

Here now the Ice is thinned, strained to break!

Sikuaq!

I call thee forth from thy Domain
To attend me now and Unlock the Door
To the Force which thou 'sides o'er

Wight! Wight! Jolasveinarir!
I call you!!

Svellabrojótur, Anemis, The Kopsomesitis!

Claps, stomps, claps, stomps then adds eleven drops of blood and a small hammer is left upon the altar.

12. Night Twelve

Calls the Titans then-

Come forth, out thy rushing 'neath the Icy Floe

Imarnirsaq!

I call thee forth from thy domain
To attend me now and unlock the door
To the force which thou 'side o'er

Jolasveinarnir! Wight! Wight!

I call you!

Hlöðustrangi!!

Add twelve drops of blood and a bundle of flax and sugar cane to the altar.

13. Night Thirteen.

Calls the Titans then-
(at sunset or midnight)

O'er thy mountain that Heralds thy Frosty Embrace
Come out thy Mountain to this Place

SKADI!!!!

I call thee Forth From thy Domain
To attend me now and unlock the Door
To the Force which thou 'sides o'er

Gryla, Leppaludi, The Masters of Wights

I call Your Darkest Servants!!!!

Kertasnikir, Reykjasrelgar!

Vervezou the Trimouri Tzoghia!!!

Hear now the Words of these Rites!!!!!!

Stomps, claps, Stomps

See thy Children Dancing

I invoke thy Force
Of Wintry Darkness
Skadi!

Release it unto me! Me! Me!

OIA!!!!

The force should be terrible and make the vampyre tremble, apparitions, which are the wights, will appear and dance around the vampyre chanting. The vampyre directs this terrible force as they wish (of great use as mentioned in the charging of the Iron Rod for the Wand of Icy-fire)

They break the Current with the Sign of the Scarab and Seal the mind with the Moth and the Sleeper.

To seal the Rites Thirteen Drops of Blood are added and a skull with the snowflake of death in red upon its brow are placed upon the altar. (animal or human is of no importance)- a lump of meat is placed in its jaw. It is then quietly walked away from.

So ends the Rites of Skadi.

The Rites of Holda

Here we are come to the Last Great Rites of the Winter Goddess. Her Icy Kiss has touched our core and transformed us. Her crystal tears have washed us in their magnificence, and we have tasted deeply of her bitter-sweet cup. These are the Rites of Holda in which witches of old frolicked covered in blood. She is the Queen from beneath the Mountain, who bestows bounty on those who revere her, and death upon those who ignore her. She is the Goddess of spinning, and consequently, time.

It is well and fitting that she be heeded last, for this very spinning and mastery of

time is a power the vampyre needs to survive the Long Dark Night. Indeed, it is the power of spinning and creating structure that allows the cradle to exist at all. This weaving of space and time creates bridges, pathways, and structures where they formerly did not exist (see the creation of the Black Boar for more on this)

These are Rites of Sorrow, yet within them rest the promise of renewal. They hint at the endless eternity that exists beyond death. Thus they are rites of transition and anticipation. They ready the vampyre/vampire for emotions that the prospect of death will present (gone into more heavily in the chapters on necromancy). In this sense they are cathartic, purging the vampyre of the despair that sorrow, grief, and loss bring about. In this they are as bitter pills, that awaken the greater sense of awareness of the vampyres mortality.

The Procession of the Silent Ones

Holda is the Goddess of Children, unborn, dead, and living. She is the voice for the voiceless and the gatherer of those who have expired. Here we celebrate more than children, we celebrate the vampyres of the future, and those who have lost themselves, or been slain, waiting to re-emerge with the human lifewave. These Rites are burdened with sorrow, yet nothing will deter the vampyre coarse greater than loss. These then, are Rites of Hidden Strength, or mounting obstacles, and overcoming tragedies. Through expression the power of the emotion is nullified.

For this Rite the vampyre acquires a thick staff or Birch, obtained on the night of the first snowfall. In it he/she carves the Runes Hagalaz and Berkanos (insert graphic here) into it. These are sealed with the vampyres blood and kept in a place, or near a place where the spirits of children are seen to frequent. This should be in a place which is not easily discovered, and covered in some fashion to further obscure its presence. This is left in the area for three nights, and then retrieved the vampyre carves tiny faces into the staff as best they can, for a total of thirteen.

These represent the spirits of the dead and unborn children, and will attract such in the Rite.

This Rite is done both awake and dreaming. There may be more than one vampyre who participates. For the leader of the procession, they are adorned in gray rags, and wear a mask of a typical Hag character, or affect this air in some fashion. Small cymbals or bells are strewn about the staff and carnival toys are strung about it. The other participants wear black furs and cruel faces, masking their identity. This Rite takes place in an abandoned schoolyard or a place where children in ages past frequented. These should be well away from others and the vampyre should not be easily seen.

The vampyre calls the Winter Winds (using the Birch Staff)

He/she then begins a procession through the area slowly pounding the staff into the earth
Saying: Hali-do-de-da-day!

Holi-Ha-he-ha-Hay!

Heiltgbir, Hey!
Bretcha, Bertcha, Holta-fey!

(the chant should be paced at every two pounds of the staff on the earth for a complete chant)

(the Black Figures growl and Hiss in anguished Movements)

The vampyre discerns the shape of a large circle around the area chanting.
He/she circles the area thirteen times.

Once this is completed they dig the staff into the earth
(this rite is done on Winter solstice night or Mithras ever)

The vampyre brings with them a bag of candy. After circling they throw the candy forth into the center unwrapped and splash it with sweet liquid of some sort.

Then say:

Thy winter eyes may never weep
The well that runs so deep, into the
Solemn loamy clay, wherein the
Small ones lay, come up ye lads and lasses
From out your fretful romances
And bid thy ear to let fly and
Honor us with thy hidden eyes.

Rise up o'er thy silent dreaming
See here this gift I am offering
Taste its sweet sugar and remember your faces
Come now and Join in the Paces!

The vampyre then spirals inward and stands in the center of the circle they described, pounding the staff in the manner of the ghost knock upon the earth.

Born of Earth, Born of Death!
Bornless, sightless, restless, without breath!
By Holda's air I conjure thee
Come out the well of the Silent Sea!

(they then whirl three times and pound again with the staff)

See here thy faces
Of wailing and of woe
Of tears shed and screams
Of playful mirth no more

See now thy eyes and mouths in error
Thy ears how they hear the waves of terror

I
Call You
UP!
I
Call You
Forth!
I
Call You
Here!
By Holda's
Gird!

The vampyre then closes their eyes. If successful small flashing lights or playful breezes will surround them when they open their eyes. The vampyre then draws them with vampyric current into a central spot and creates a mound of snow with the candies at the base. The runes of Holda are placed about it and it is left for three nights. Three nights later a crown of flax or straw is placed atop the mound. This should be thick and three drops of the vampyres blood are added to it.

(the dancers only accompany on the first night)

Birch bark, Holly Berries and small clear crystals (quartz) is added to the mound and allowed to sit for three more nights.

After this the vampyre takes black string dipped in the Blood of the Moon and (preferably dyed from it) strings or pulls the flax together into a central crown. This is allowed to sit for three more nights (for a total of nine).

With a cycle the vampyre cuts the frosted mound from its wintry home and puts it in a burlap or natural fiber sack, or a sack made of black cloth. The sack is dyed black in the manner of the string. The mound is allowed to melt inside the sack, until the sack is thoroughly soaked. The now dry sack unopened is exposed on a high staff with the Runes of Holda (preferably the staff used for the Rite) and is left outside for nine winter nights. Then this is taken in, and with flax, holly leaves and birch bark, and white goose feathers, a doll is made. This is formed in the image of a child. The child is adorned with a gray robe made of lambskin, or other natural material. This is kept indoors with the vampyre for three nights. It is then taken and put upon the staff. Again this is left out for nine nights. A call to Holda from the Heart of the Vampyre is raised and an offering of ale and milk are proffered at the base of the staff.

On the last night the doll is taken down and the vampyre keeps it hidden on their person until the following day, whereupon they call Holda at sunset (the exact moment of)

(Holding the Doll aloft, looking towards the north, preferably when Orion is high in the heavens)

Thy Frost Girdle Skirts the Mount
Thy Wisdom Come from within to without
Thy Caverns Deep of Secrets Dear
Thy Blankets Shake and Snow Appears
Thy Spotted Hounds of Fifty More
Thy Holly Tree with Berries o'er
Thy Birch Tree snowed and Hoared with white
Thy Kiss of Fog that Blinds the Sight
Thy Children call, those unborn
Thy Children call, those newly dead
Thy deadly owl that silent warns
Thy wolf that howls, see up ahead
Thy spinning never ceases...

Holle, Holde, Holt!
Perht, Berta, Pertcha!
Frau Holle, Frow Holt, Frow Freke!
Hulda, Bertcha, Unholda, Bertha!!!

Heil! Heil! Heil!

Come now unto this place

Heil! Heil! Heil!

See now thy childrens face!!!

Heil! Heil! Heil!

Thy Blankets thick of Snow strewn Round!

Heil! Heil! Heil!

From they Mountain be Unbound!

(stomps with staff once)

Heil!!!!!!!!!!!!!!!!!!!!!!

The vampyre then bows his/her head slightly in front of him/her having a loose grasp upon the doll. Holda will appear in the snow and take the doll from the vampyre. She may take and give nothing, she may take and bless the staff, she may take and curse. All at her whim (it is hoped that she will give the vampyre an item that suits the creation of

the wand of Icy-fire, By her mere touch the instructions to do so (which may be different that what is listed here) are implanted, and the force necessary to do so. This is a case of the old greeting on darkened nights of old:

“Trick or Treat?”

The Rites of the Mournful Wailers
A rite of the Bean-Sidhe (Banshee)

In this Rite the vampyre calls the mothers of the dead and Unborn who have died of grief or of childbirth. These are known as the Groaning Women, the Wailers, The Washer Women, The Banshee. In this Rite the vampyre calls upon them to impute their mastery of terror and knowledge of Death into the iron rod. The Bansee were said to herald in loved ones death, to hear their keening was to die. It was even said that they accompanied the master of the Wild Hunt in their Grim Parade.

Yet here we call them for their connection with children, and grief.

The vampyre gets him/herself to a lonely road in the countryside on a winter's night. They follow a trail that leads through the woods. They do this alone. They bear with them the staff of birch, non-blessed, which acts as a spiritual magnet.

For thirteen nights they follow the path, or ford (not in a row, they walk out fresh each night). If there is no stream or ford they navigate to the center of the forest and turn back after reaching it. They then say the Names of Holda as a chant, entreating her to aid them in their work. They look for a piece of cloth strung on a tree, or by the streams. It must not be on the Road, but may be on the path. This will usually be a dirty rag or other material. The vampyre must hand wash this rag or cloth on a scouring board ringing out the dirt. The water is either melted snow, or blood. Blood must be added to the water regardless as this is what calls the banshee. This they stitch to a white or pale blue sheet (if small) with which the wash in the same water.

Upon it they write in Blood

Wutischend Heer, WildJagd Mesnie Sauvage and the Runes of Holda

They also make the figure of a wolf in the same material (Blood).

This they place with a pail of milk of the spot where they found it. It is left for Nine Nights. If it is taken the vampyre is advised to no proceed. If it is there the vampyre takes it from the place and goes to a high hill in the Winter, when the wind is low, and there is a feeling of lonely despair that permeates all. This is not an “internal” feeling but rather the presence of the mournful dead, of which the Bean Sidhe is one.

The Vampyre takes the Staff of Holly and the Staff of Birch and puts them in the ground under the cloth and walks so that sheet seemingly merges with the horizon.

If the doll has not been taken, or has been replaced, but that token, or the doll the

vampyre calls the banshee.

He/she gets the Iron Rod in front of the sheets and draws a line behind it. The Rod should be on a stone or on an altar of Ice.

A crystal in the shape of a flame or crystal that is clear in the shape of a flame is also put upon it.

An offering of barley meal cakes or sweet cakes and placed at the Altar. With a flourish they turn their back on the sheeted figure.

Then assume the sign of the sleeper.

Then looking skyward and in a mournful or lowly tone they stretch their awareness calls the Bean-Sidhe.

Aine from her closely hid nest did awake
The woman of wailing from Gur's voicy lake...

Thy tears have wept those who fled
Thy garmets stained in streams of Red
Here mourn for them, as I mourn for me
The innocent, the dead, the silentes

From hill, from brake, from family home
Where thou dost mourn, and mourn alone
Thy wailing face, thy bloody breach
O mournful one I do beseech

Make Haste to me and
Bless this core with Ice, with Death
With thy Splendour

Enchant it now
The Wand O'Icy-fire
Rise in the sheet, thy labour gather
Rise and take form
And Wail for Me!
By the Call Y'ach, By Holda, I call thee!!!

Bov
Bav
Bau
Banshee!

Bov

Bav
Bou

Hear me!

Macha
Morrighain
Neamhan

BOV!!!!

Show forth thy powers
Show forth thy grief
Wrend here your rags-o-washing
Let toil not keep you tarried
But to this spot make haste
And to this Rite be Married!!!

Bean-Tighe

Bau

Bean-Fhionn

Bav

Bean Chaointe
Badb (Bav) cathe no Feannis a badb (bav)

O thy Mournful eyes
Taste now these sweetened cakes
Taste and weep not
But take your fill o rest

Yet Bless me here in this art
And bless this art I make

Bean Fhionn
I call you
From out your voicy lake!

Heil! Heil! Heil!

Claps

Heil! Heil! Heil!

Claps

Heil! Heil! Heil!

Claps

Heil (clap) Heil (clap) Heil (clap)

Pause

Heil (clap, clap)

An alternate method is to call the Bean Sidhe to play the flute to call her to manifest. The first time the Banshee is only asked for the Blessing. In successive times, if she is favorable it can be set to her questions regarding death which she may reply to in mournful times or haunting melody. The sheet may rise up as an apparition and be visible to the quickened eye. The Banshee will not pass the line, however, yet she may keen. This may deafen and sear them, but it is worth the reward. After she has done and replied to what the vampyre wishes, a libation of ale and wine is proffered to the staves. This is left for three nights, after which the wand parts are retrieved. These are hid from all sight, in a box sealed against astral intrusion.

End of the Rite of the Mourning Wailer

1. Note: The Banshee is, in this author's opinion, tied to the Idises previously celebrated. The Banshee is a darker aspect of the same, and as such honored here.
2. (See Evans-Wentz Fairy Faith in Celtic Countries for more on this). Also note that more than one banshee may appear at an auspicious time. Hence the term wailers (plural). The vampyre is urged to entreat the ladies further, for the more give, the greater the reward. Woe betides the vampyre who these death-specters appear for after the Rite. It is recommended that these unfortunate few review heavily the Third book on Final Transformations. (In many tales Holda is Queen of the Fairies and also hold sway over the Sidhe-)

The Rites of Holda

We are come now, to the Heart of the Cold. To the Touch of She that bears, and wields its Burning Ice. I speak of Holda, of who this section is named after. Here the vampyre calls the Great Goddess of Winter. Mother of the Alfnir, resting deep inside her mountain, peering through her well into the Icy Depths of Nifleheim. Here the Wintry spirits of Children and those who attend her twist and flit about awaiting their Queen to Emerge. Shaking her goose-strewn cloak she blankets the earth in death. Here we call upon her to aid us in our work. We invoke and call upon her scathing whip-wind to

surround us. And allowing her inside us we utilize that power to finalize the Creation of the Wand of Icy-fire.

The Wand should be assembled in a constructed in a fashion similar to the one depicted here (see illustration). In all things cold and fire should be evoked. The tip is of crystal of a bluish hue, set beneath with fire or black opal. The wand itself is of silver or other wintry metal that lends itself easily to cold forces. The handle is hollow and allows the Iron Rod mentioned in previous rites to be placed snugly inside of it. The rod is long enough that it emerges slightly on either end, so that it merges with the opal at the tip and touches the sapphire at the base. This should be a “star” sapphire if possible. The tines are optional but aid as a focus for the wand. There should be a total of nine rings for the base and stem. Four at the base, five at the tip. The handle should be divided into thirteen sections that spiral downward into a point (the pommel). If there are tines, there should be a total of eleven, equidistant from each other made of lead, or other Saturnian metal. Other than these essential components, the wand may be designed in the fashion the vampyre wishes. The part for the wand itself may be bought, but the most effective parts are found. This may take time, but letting the intuition “flash upon and object will lend it a much greater potency. Calling on things such as demons, sending forth your servants etc, can be of great aid in “speeding up” the process.

The parts are gathered and once found a ceremony is performed over each separate part before assembly. This must be the vampyre’s greatest artistic achievement, for the wand is the pinnacle of his/her artistry and as such, requires special attentions.

After these are individually consecrated and melded to the will of the vampyre, the vampyre assembles the parts. This may be done with natural glues, or welding depending on the skill they possess, and the desired appearance and necessities of the wand.

The vampyre then steals themselves off to a high mountain. They strive to reach its peak. If this is not possible, the highest hill or point in the area is used. On the mountain-top the vampyre makes camp. They bring with them the elements of the final consecration, and the elements to prevent hypothermia. If on a hill, it is preferable to have a hill with a well around or on it.

There they erect an altar of Ice. This is composed of thirteen small pillars terminating in a circle that encompasses their entire girth, or figures of women terminating in a circle. The runes of Hold, and the Giants of Frost, are placed in three equidistant corners forming a triangle with the apex facing away from the vampyre.

The vampyre must call the winds every day of the Hike, as well as the Titans to ask for their blessing (a small fire may be kindled or thermal gear worn to keep warm). Once ready the vampyre takes the wand and smears it in his/her own blood and says:

By this blood I do consecrate
This wand of Hidden Fire
From Icy Shadows in the wastes
By thy burning band of Desire!

Takes the wand and (covering their hand adequately) dries the blood with a blue or white-hot flame.

(while over the flame)

The Blue Phoenix raises
In dead embers born
Of the flames of consumption

The Heart of the Hunger, Rises
To be Chilled by the Ice of knowledge
Freezing the will into Iron

Then after the Blood is dried/burnt off

The vampyre sits the wand upon the altar
Dousing it in water

Saying-

Be mine oh wand of Contraction
Of the cold burning of perverse expansion
Of the frosty core that is mine own
Be thou my wand and mine alone!

(say your name thirteen times, this may be revealed by the Craik-ii-on, or may be a magickal motto the vampyre develops)

The vampyre then leaves the wand
And entreats the spirits of the mountain and of winter to bless and imbue the wand with their power offering appropriate to their supplication are left of font of the alter.

The vampyre does this for thirteen nights, putting more and more force into the consecration. On the thirteenth night (if a fire is not obtainable, use a sterno or a set at them in its place) this should be treated with copper salts to create a blue flame.)

*Warning: burning copper salts create an explosive compound and should be used with caution

(The vampyre has brought the staff of Birch with them)

They then stand on the Mountain peak and bow or curtsy as appropriate to their gender when greeting royalty.

Then with the wand in their left hand the vampyre calls the Hand of Frost. They then call the Titans and the Winter Winds. They call Frozen Skin and with staff in hand (right) hold the wand aloft towards the Heavens, directing their voice to the valley below.

By Hagalaz, By Berkanos, By the Icy Fire of my will I call you!
By Winters Breath, by the Chill of Death, By the Staff of Birch I call you!

Mother of the Alfor Beneath the Mountain!
Residing with treasure overbrimming!

I call you up! I call you out!
I call you to my Icy fount
To bring forth, your power unto me!
I call, I call, I call to ye!

See now this instrument I have devised.
Grant me the power to create
The Fiery Ice (Z sound)

Rise oh Lady of Winter's Embrace
Come now out your Mountain
Come up to this Place!

Heil! Heil! Heil!

By your Names

Holt, Holda, Holle
By Holly and Birch and Blood

I call you!!!!!!

By the powers of the Vampires of Winter

I call you

By the Frost Giants of Old
Whose father was YMIR

I call you

Come up from your sleeping
And bless now this artifact

I pray thee!

The vampyre will then feel an Icy force and Eyece enter their minds eye. They must do as the lady asks of them. Although they let her in, she is not allowed to overtake them completely. This is a partial possession of the hands. She will then adjust the wand as she sees fit.

Once this Rite is done the wand is complete. It is left tied to the Staff of Birch for one

more night.

(the vampyre in effect becomes a fountain of Ice force bursting forth with the powers of the indwelling Goddess)

*Note: these verses may be altered and are put here as a suggestion. The vampyres are all adepts by this point and so no opinion merits more attention or has more power to them, then their own.

The wand is kept away from the eyes of all save those of like nature the vampyre works with. And of these, only those who earned their trust. It is kept and treated like a great treasure or artifact. It may be used in any Rite of former chapters. Its effects are the forces the vampyre uses to call instant action to an operation. When used in conjunction with the darkness invocation, the results are spectacular-

Thus ends the Rites of the Snow Queen/Winter Goddess.

6. A brief note on other paths and their correspondences (to the path of Hirudo)

In the Interest of the Vampyre who would become, I include here other ways that may be of interest. Many of these elements are incorporated into Hirudo, yet others are paths unto themselves. For the most part, the majority of these are for “normal” magicians, and yet, in each there is the gleam of something greater. Each entry is provided as a guide to the Path it denotes. Yet these paths can encompass a normal magicians lifetime.

These entries form a skeleton of the energies I used to create Hirudo. Once again, as with so many others, is to stand on the shoulders of Giants. Yet I put these here for those who would draw from their “roots” before progressing on. Some may say I have left some entries out, yet, in light of an actual “path” many “ways” are not eligible. I have tried to make it so that only working paths are included.

The first path is the Path of the Chaos Magician. They who continually purge themselves of themselves to find their true “self”. The Chaos magician path was created by the efforts of Ray Shermin, Austin Ausman Spare and Peter J. Carroll with contributions by Phil Hine. The Premise of the Chaos magician is that in order to know oneself, one must constantly shed the shell or husk that holds Kia or the true self, within it. Only through continued “destructuring” of the self can Kia or the Chaotic/Creative force of life be accessed. This is applied to all realms of traditional magick, utilizing any component of the self to create a viable system for that self, but not being bound to it. The Chaotist practices detachment from everything and in so doing is perceived to be free to do anything. This is the urge of spontaneity expressed in ritual and magick. It is freeing the mind of the constraints of dogma, and inhibition through liberation.

The Chaos magician’s path corresponds to Hirudo in the movement of the Vampyre, in the detachment to all things that they experience as they progress down the path. The Re-inventing of identity is very useful for those who would live and extended (un) life. As their credo says: Nothing is true, everything is permitted.

The Next path is the path of the Shaman or Witchdoctor. It is expressed in getting in

contact with the spirits of one's surroundings--of finding the hidden powers of the universe through interaction. The shaman, through drugs and meditations, accesses hidden worlds grant them power through the contacts they attain there. These contacts act as guides to the Shaman, and aid them in healing and other ways. This is a merging with the primal force of life, of reaching to "those below" to harness their power.

Shamanism corresponds to Hirudo in the many animal atavisms that are utilized by the Hirudoist. In shaman society and ritual, these are expressed through sound, masks, and gestures. In Hirudo these are expressed as well, unlocking the forces inherent within them through their expression. Through harnessing these forces, great changes in those who know how to effectively utilize them, can be made to manifest. Such a one, is the Hirudoist. See Rites of Mormo, Blasphemous form, Lycanthropic/Werewolfery Rites for examples of this.

The next path is the path of divergence, or the Left Hand Path classically attributed to the Satanist or Black Magician. This is a path of resistance and dispute. The Black Magicians endeavor to strengthen the very thing chaotists view as illusory. That is, the self. Through magick and wisdom the Black Magician through work on the Left Hand Path strive to deify the principle of self. An adequate expression of this is to say that the Black Magician endeavors to find the "God" within themselves. In so doing they hope to escape the ravages of the great break in time, or the Long Dark Night, effectively immortalizing themselves. This principle is expressed through the metaphor of the Black Flame (which I have utilized) of the isolate self. In Hirudo the Black Flame becomes Blue, with the cold chill of those things which are "unnatural".

Many principles of the Black Magician apply to those who would practice Hirudo. Yet there are many differences in techniques and Goals. Black Magicians endeavor to keep their "ultimate humanity" expressed as the godhead or "divinity" of their ego. The Hirudoist endeavors to keep the integral personality of the self, but lose their humanity to become "other" than human (i.e. a vampire).

The Last path is the path of the traditional magician, who seeks the great disillusionment and dispersal. In order to effectively change things one must merge with them. The greater the state and more energy they possess to become re-integrated into nature with, the greater that effect will be. The magician strives towards transcendence, stripping themselves of ego trappings and other things they deem foolish, subjugating the masters of matter through self-negation by refusing to participate in the grand illusion (as they call it). Through these methods they mold the world to their wills. In the end, they suffer the great dispersal.

This path corresponds to Hirudo by revealing the nature of creation and the Great Dispersal by being aware of this phenomenon as it applies to passage in realms beyond death, it is the knowledge of what not to do, which is this path's greatest benefit.

These paths together manifested and attuned through mediums and knowledge form the basis of that which I utilized in formulating the path of Hirudo. Explore these paths at your leisure, glean insights where they may be had, as they apply to the path you have tread and are treading.

7. On Necromancy, or the art of animating the dead.

Important! This chapter is vital to the vampyre who would achieve Apotheosis or Kukudhi! To know the dead, to animate them through un-natural means gives the vampyre greater insight into their own death. Through close proximity to these processes secret knowledge and understanding of these states is attained.

Necromancy was traditionally used as divination through the dead. This consisted of calling up the shade of the deceased to answer the calls and questions put to them. In most cases, this was usually a loved one or relative with whom the querent would speak. This is what is termed “white” necromancy. Yet, there is an older, darker sort of necromancy that is much grislier and messy. This involved rifling through the bowels of the dead to obtain answers by slaughtering a child for this purpose. Yet there were also those who utilized blood and energy to “raise” the dead into speaking. That is, to make the corpse animate to a semblance of life, that it might articulate its desires. It is this last, as well as the first that we will seek to utilize in our undertakings.

To die is to change. To change states from animate, to inanimate- from breathing to sleeping. To die is to face the Long Dark Night and risk or be forced to confront dissolutionment. The dead wander, fragmented. It has been theorized that only the etheric body remains after the death process is complete. This is but a partial truth. All elements remain in the corpse even after the greater portion of them have dissolved in death. Much like the stumps of trees, or the stems of roses, after winter has come, these stems through adequate preparation and skill can be made to revive. This is akin to the twitchings of a dead frog given and induced electrical current. This is the goal of ancient necromancy versus that of recent spiritist version of the present era. The animation of the dead, to recall it to life to speak, was the original aim. In some instances this meant violating the corpse and a lot of blood, reek and rot. Yet there was, underneath all this charnel artistry, the subtle elements that effected real change in the state of the corpse.

The statement “all acceleration is gravitation” is very revelatory when we take into consideration the lack of motion of the corpse and the magnetic pulsings (i.e. the chakras) of the corpse in life. Indeed, the very animation of life is purported to be electrical, thus creating a magnetic field that contains the functioning of the vital body, and regulates it by its fluctuations. It is the cessation of the magnetic field, and consequently the “current” of life that leads ultimately to expiation. This magnetic field is the etheric body. It contains within it all elements of the chakras and a fragment of the astral body. Thus it is through the use of this “magnetic field” that a current may be introduced to the corpse in the manner of its own being (i.e. psycho-spiritual) that may make it rise. The Question may be raised as to the viability of such a thing, or the state of the mind such a raised being may be said to possess. Our concern here is with neither, it is only understanding through experience and proximity, to such a feat, that we seek. This will reveal unto us, the nature of our own deaths, which we must ultimately undertake. This is a grim knowledge, and yet, it must be understood on a personal level for the vampyre who would seek the state of Vampire and ultimately Kukudhi. Many readers will fail in this or give up and content themselves with expiation through whatever means fate has in store for them. Yet those who prepare and experience will render their own experience of dead but a stepping stone, a beat in a rhythm, versus the hard-hitting hammer of fragmentation, dissolutionment, and the ultimate destruction of the vampyre.

The Rites of Necromancy commit the vampyre to the study of death in all its forms. This knowledge is then converted to a deeper understanding internally of the various states one must undergo during death. The vampyre then begins to channel the death current, and learns to harness this grim power. The next phase consists of more traditional spiritist necromancy, or the calling of the shades, which aligns the vampyre even greater with the current. Last is the Corpse to be used. The preparation of it and the full force of death-magnetism to be utilized upon it is explained in detail. The etheric body and its proper use in animation are detailed therein. This chapter utilizes heavily the old aeon attribute of the thirteenth card of Death and its new aeon reflection of thirty-one which is Judgement with its hints of resurrection.

These Rites will finally weed out the last of those on the Path of Hirudo who will not or refuse to embrace the path fully. For much as the Rites of the Winter Queen/Snow Goddess tested the will through physical fortitude, so these Rites will test the will through the mind. They shall rend asunder any who would use these Rites for any but their intended purpose (i.e. knowledge of death on an intimate level). There will be suggestions on how to create abominations or undead automatons, the vampyre must only use these under the direst of circumstances, as this is an affront to the dead, and will result in a most miserable, painful, death of their own, without the benefits of understanding.

But let us begin...

What is the Nature of Death? How is the Air of Death achieved? What must a vampyre do to attain this?

Much in the manner previously encountered, the vampyre begins by “dwelling” in places of the dead. They should be adorned in dull gray at all times while doing so, and may even anoint their heads with ashes (these being either from an urn of those consumed by fire, by the burned corpse of an animal found in such a condition, or by the ashes of and ash, oak, and hawthorn branch burned with the blood of the vampyre especially made for this purpose). The vampyre visits funeral homes, cemeteries, crypts, ancient battlegrounds, haunted places, burial mounds, all in search of this air. Dietary changes may be made, feeding is kept to a minimum, and all meats and other foods of “fiery hue” are decreased or suspended in their consumption.

A Rite of Mourning is performed every dusk during the twilight. This must be intensely personal. The vampyre thinks of all those they have lost to death, etc, think of fond memories of them and envision them disintegrating before their eyes, experiencing the pain of that loss again and again, until the melancholy air of death pervades their being as much on the inside as it does on the outside. This creates a dread inertia, a breathing in and out of death.

They may then, at their discretion, surround themselves with things of death. Skulls, black curtains, funerary music, songs of mourning, requiem masses, are all good for this. All this aid in re-enforcing the air of death, and its inertia as a current within the vampyre.

They continue this vigil for three months. The Rite of Mourning will become a feeling, a pulse within them, all memories of loss will have been bled of all their potency, as this will be a continuous state for the vampyre. Done in the start of Samhain, the three

dark months will aid greatly in their quest of melancholy through the natural air of death which they possess.

Erstwhile, the vampyre at the dawn of every day envisions a gray thirteen pointed star glowing with a gray-green shadow. They may draw this with the wand or with a finger bone or tooth adjoined to a withered branch, or with their own forefinger crooked, circulating cold currents (the hand of frost).

This creates an inertia from the motion of times passing, it becomes a memento mori to the vampyre, and eventually a gray pulse within them. After three months pass the vampyre begins to call to the dead at every twilight after the Rite of Mourning. This should be personal again, yet here I set an example :

O spirits unloosed from thy wayward bodies!
See my tears shed like rain over rot!
My wailing echoes to thee in thy houses!
O come to me! Come!
Bring forth thy visages pale and humorless!
To my melancholy eye
Shadows of those who have passed
Come to me, on our cold I rely!

Thy cerements have fallen
They somber ear has heard my wail
Look upon my worn visage
Black eyed, bloodless, and frail!
Embrace me now brothers and sisters!
Come forth from thy Cavernous Grave!
Come forth from thy Cavernous Grave!
Come forth from thy Cavernous Grave!

And the room is illumed by a single gray candle. Jasmine may be burned also to aid in this.

The vampyre then set him/herself to calling to the dead for thirteen nights.

The dead will appear on the third. They will muster a coarse wind on the ninth. They will hold a procession on the eleventh and howl and rage on the thirteenth (The vampyre should wear cerements of the dead they have filched, or robes of gray tattered aspects that they have perfumed with patchouli leaves and rubbed in the ashes of the dead).

The vampyre will now notice a strong dark magnetic pulse within them. They call the power to them on the nights succeeding the thirteen, flooding the thirteen-pointed star, using it on themselves, or on their surroundings. The world will seem to shrink away and then change; some things will seem closer, while others more distant. Only those experiencing this will understand this feeling. Initially a feeling of Panic may present itself as they progress. This is due to the presence of the Death current, as long as it is embraced, the feeling will melt into the cold chill of death to which the vampyre is more than familiar with.

As stated the first art of Necromancy the vampyre is presented with is that of the more spiritist variety. This is preferable in the beginning to having the dead rise at an early phase, because the vampyre will not have the wherewithal to effectively raise them without sufficient exposure and practice with the unfettered spirits. Previously the vampyre has called upon an assembly of the Dead to surround and infuse them with the air of death (salt should be avoided in all instances, as well as any stimulant, caffeine, nicotine, or otherwise, this lends greatly to the reverence and melancholy air that is necessary to perform many things), the next step is a more directed approach...

On the Creation of the Vessel of the Dead

In ancient times, divination was effected by utilizing the skulls of the dead one wished to speak to. The orifices, save the mouth, were all sealed in order to trap the spirit within, thus forcing pressure on the dead to speak. In these more conservative times, a skull that is fresh may not be so easily attained, and in certain places, may conflict with local laws to have. It is for this reason I have placed the creation of the vessel of the dead in its stead.

The Vessel of the Dead is assembled of many parts, and yet, through those parts, the death current is strongly magnetized within it, and is useful for summoning the dead to speak through it. Once the vessel is created, the vampyre need only take it to the place where the person they wish to call upon is supposed to be, and with a small rite performed withal, the dead shall speak through the apparatus of Vessel.

In lieu of a skull, the vampyre shall procure a gourd or pumpkin. This shall be preserved after it is cleared out, as best the vampyre is able. To not do so, would require them to acquire a pumpkin or gourd for every divination, and time can be costly...

The Pumpkin or Gourd, to the more exacting vampyre should be grown in a cemetery near recent graves, yet kept out of the sight of those who would hinder its growth. The vampyre anoints the seed with some of their blood, and, if allowable, plants the seed on Walpurgis Nacht. The vampyre then watches over the seed as much as they are able, feeding the pumpkin any dead bio matter they come across along with a small sprinkling of their blood (thus the necessity to keep it away from Hindrances!)

The vampyre chants over it (at each "feeding")

KA BA DQ YE (3x)

Then:

Feast upon the Dead laid here
The dead thy sustenance to embrace
Drink from out the waters 'neath thee
(To speak from out thy hidden face)
That there may know their hidden face

OD XE VOS WAF (3x)

TROB OJ GUL WUGD (3x)

The vampyre then taps the pumpkin or the place where it is planted nine times gently with the wand.

This is done prior to the chant, after the first initial planting.

The pumpkin will be seen to grow more reddish or blackish than its more common peers, this due to its source of nourishment (there may even be a strange gray hue, depending)

The vampyre then Harvests the Pumpkin at Samhain using the Dagger of Dis or some other properly prepared instrument of cleaving.

On the Night of the harvest of libation of Rum, Wine, and three drops of the vampyres blood are used. The cut must be single and firm. The vine is left to wither and all brothers and sisters of the pumpkin summarily destroyed (this should be tended to anyway, else it draw too much attention to itself).

For those unable to tend the seeding a Large Pumpkin is acquired

The chant is said over the pumpkin thirteen times (each stanza, in lieu of the three times) and is done between twelve and one in the morning for thirteen nights in sequence.

After the pumpkin is harvested it is placed in a crypt or haunted place for thirteen nights. The knock of the Dead is performed (see ghostly vortex) and it is left each night. A libation of Rum and blood are poured upon the place where it is to be left. A calling of the dead in simple, general terms is used to direct the dead to the vessel. Rum may also be splashed over the pumpkin to attract the dead to it.

On the Night of a new moon the vampyre carves the pumpkin. All the innards are consumed in whatever fashion the vampyre can conceive. All the innards are consumed, the time for this (several weeks) is not important, only that not one scrap of the innards be wasted. The symbolism of this is easily seen...

The bark of Elder, Oak, Ash, Blackthorn, Birch, Holly, Sycamore and Hawthorne are used as a base in the pumpkin, or else a bundle of these in stick form are placed inside. Another method is to burn them all to ash using the chant and coating the inside with them (this should be done while the pumpkin is wet so it sticks better). A standard skull face is carved into the pumpkin, thereby mimicking its more morbid counterpart. A small tube with cords or tightened wires are placed within in front of the mouth. This is secured with black wax inside the head/vessel. The tube should be metal, preferably tin (a tin can works nicely); it should be sufficiently small to focus the wind which will serve as the voice through which the dead will speak. Nine coffin nails are placed in the formation of a nine-pointed star within the head/vessel. Three drops of blood are placed on the lips of

the head/vessels mouth. The Hirudo sigil is carved in the back of the head on the inside. A black candle is burned inside and allowed to melt completely (the top should not be on it when doing this). Nine black candles total are burned plus three red candles and one gray candle within; a hollow should be made amidst the wax to allow for future candles. The wax should also be kept away from the rear of the tube. A centipede, a scorpion, and a spider are all ground into dust and made into a pulp that is used to coat the eyes and nose of the pumpkin. Dust from the graveyard or a stone from an ancient cemetery are placed within. Once this is done it is taken to an ancient crossroads and left for three nights saying (on the first night)

Hecate, Hecate, Hecate!
By the Rites of the Candidas
And the Thessalian way
Hecate, Hecate, Hecate
This vessel I place before you
Goddess of the threefold way
Hecate, Hecate, Hecate!

(a candle large enough to burn for three nights is left to burn inside it. Incenses and offerings appropriate to the Goddess are placed around it (see Rites of Mormo).

The head is retrieved at midnight. After doing so, the teeth of a dead dog are placed within it. These should line the base of the head. Any other items the vampyre discerns appropriate may be placed within, so long as they correlate to the dead. (ex, figures of Baron Samedi, La Santisima Muerte, Dice for Ghuede, Mexican Day of the dead statuettes, coffin boards, grave rubbings, bones, etc). A small equilateral Iron cross is placed to the west inside. Once this is assembled a strong current will click, or create a strong current which will emanate from it. The vampyre covers the head in a veil or black cloth and keeps it in a dark corner (preferably to the West) until it is ready to use.

The following time shall be observed when calling the dead. Three days prior to the working the vampyre shall acquire a grave rubbing of the deceased or some token that they feel firmly represents that person. With this shall be added dirt from the grave or area of internment or ashes from the urn of their cremation.

A candle is made of grave ash, ground bones, and graveyard dust scented with jasmine, rue and wormwood (it should be fairly large) is set alight with a wick treated to create a blue flame.

The vampyre places the vessel upon the grave (before lighting the candle) making the proper libations beforehand.

Then lighting the candle, they circle the vessel three times, returning to face the visage of the vessel.

The vampyre then in a loud commanding voice calls the person in question:

Example: Joe Smith!

Joe Smith!
Joe Smith!

Growing more insistent with every utterance

N.
N.
N (N. denotes “name” in this instance)

Awaken from thy slumbering!
Awaken and hear thy name!
Awaken, see this flame!

N.
N.
N.

See now this flame and come to me, by the power of Hecate!
HECATE!
HECATE!

Arise and speak through this vessel!
Arise and utter your voice!

N.
N.
N.

Taps the grave nine times with the wand,
Then:

By the Icy Fires of Death
I call you!
By the Cold Flames of your internment
May your bones shiver until they
Break if you fail to answer me!

N.
N.
N.

Arise and Show yourself!
Arise and Approach me!
Speak, Speak, SPEAK!

N. I command you!

And the specter of the dead will approach you. With the wand of Icy-fire the vampyre must direct it to answer your questions by possessing the vessel you have prepared for it. The question is then put to it once the spirit has answered to its name by means of the vessel (wires in the tube. This will sound like a strange vibration, due to the nature and timbre of the cords inside the tube).

This may seem like a small thing, yet if the vampyre knows the history of an area, they may ask the dead many things that may profit his/herself to know.

Once the vampyre feels his/her questions have been answered they command the spirit to depart the vessel. They push it from the vessel with the wand if need be. After which they clap thrice, then stamp, and make the sign of the scarab, then the sleeper. After which they extinguish the candle and remove themselves from the area.

This is but one type of the dead. Spirits of the dead may perform different actions according to their nature. Each type requires a specific call to summon and constrain them. These servants can be sent forth to spy and answer questions set to it or other errands may be performed. These souls of the dead may be altered in their appearance, depending on their state. Secret histories of an area can be achieved as well.

There are three types of the Dead (mainly) that the vampyre may call upon, who will respond for different reasons.

They are:

The wandering dead, comparable to the lost dead of previous chapters, the Hungry dead, and the Angry dead. All these dead must be called and known before animation is possible.

(Note-the Head/Vessel may be used by the vampyre any time after its initial use to call up a spirit they have successfully contacted)

The Calling of the Wandering Dead

The wandering dead have lost their habitations. In places of desecrated graves, of gravestones moved, and built over, in places where the body has been taken away, or a tragic accident has occurred, the dead roam. These dead are not moored to a location and rove in wandering bands across the land. Yet, they remain near places of the dead, or haunted places, or abandoned buildings. There they rove and try to remember how it is they are where they are.

For this Rite the candle is made to burn green by using Barium Salts on the wick during the candles construction.

The vampyre goes to a lofty place facing the area he/she is to summon the wandering dead. About them they form a circle of ash made of burned bones. The Vessel of the

Dead is placed in the direction the vampyre feels they are (if they know the name of such a spirit, they call it at this point)

(they have lit the candle before entering and prior to forming the circle of ash)

Says:

The Pall of Death lays O'er this place
From House to House they moan and rave
No Home have they, Nor bed, Nor Den
No fire to warm, No Kith or Ken

Hear me, ye wandering shades!
Blow from thy sundered graves
They ghastly faces I wish to see
Come now, to answer my entreaty!

(stares intensely at the flame)

See these glowing flames of green!
The murky color of Dead unseen!
My eyes grow wild with this corpse light!

Come up out your wandering
And Hear me tonight!

(a sprig of aconite is tossed on the flame, or is burned and held perfuming the area)

The vampyre then chants over and over until the apparition appears:

TAHT- TAHT-MUNGTI- TAHT
Over brimming Graves of Rot
Over Seas of Swarming Death
WAGT-SHEAHT-HEVOHAAT

The vampyre will hear them coming. The candle will flicker, the flames will burn strangely, they will moan. They then direct and command them as they will, offering them a drink. After they are dismissed and old map is burned over the fire. (the drink should be poured at a place the spirit requests, as well as what the drink consists of).

The Calling of the Hungry Dead

The Hungry dead are credited with many things. One of them to which they are attributed erroneously is vampirism. Their predations on the living may lead the ignorant to believe that in fact they have been preyed upon by a vampire. Yet, under closer scrutiny the sloppiness and frantic method of the Hungry dead will reveal them. For, these dead

Hunger for the life they once knew. They thirst for the pleasure they never had, or those what were denied them in life. It could be said that the larval form of the vampyre in book one closely resembles this specter, yet as has been seen, there is much more to becoming a vampire than merely thirsting after life.

The Hungry Dead reside in places of violence, bloodshed, and carnal pleasures. In these places through temporary possession, they experience the pleasures of life. They may even stir the impulses of those in the area to receive the resultant display of emotional energy. The Hungry dead frequently accompanies demons and other entities as they make excellent bloodhounds to scent easy prey.

They respond to blood, pain, and sexual energy. The vampyre who is inventive may create rites other than that which is presented here to cause similar effects. For this Rite, I will use blood. It is the medium to which they respond the most readily.

Fresh Blood that has come from a living being is required for this Rite. The Vessel is sat upon a mound of fresh meat and burning henbane. A black rooster or Sow's blood is then splashed upon it, for those not inclined to animal slaughter, blood from the wrist of the vampyre or vampyres (the more life force, the greater the manifestation of the spirits called). This should be in an area near a place where the Hungry Dead are felt to gather. Thus the vampyre must be cautious of their environs lest they become a victim of the violence of these dead love to incite. After the Vessel is anointed a (insert graphic) shape is formed in blood terminating in the vessel. This may be made prior to the mounds construction.

Sigils and characters the vampyre(s) deem appropriate are placed about it. A blue flame candle from the general calling of the dead is used in this Rite, or if desired, on that burns Red. Again the vampyre faces the direction of the place they "feel" or observe the Hungry dead to be. They are donned in garments listed for these rites, and stand in a triangle the apex of which oppose that of the vessels

Thus
(see illustration)

This creates a powerful repulsive force that will repel the Hungry Dead from devouring them. The Darkness Invocation may be used in conjunction with this to create a strange three-dimensional barrier.

The vampyre dabs his/her mouth with blood, smearing it.

Saying:

I Hunger, I thirst, I LUST!

They then anoint their eyelids

Then say:

I hunger for all I see!

I lust for all I feel!
I yearn for all I taste!
Then, using the wand, shoots a bolt at the vessel which burns brighter yet sickly, as if
being drained.

Come for the Blood!
Come for the Life!
Come for thy Hunger!
Come for thy Vice!

Bringer of Emptiness
Bringer of Nothingness

Come forth from thy Habitations
In the Carnage of thy Home!

By Lust I call you!
By the Hunger which is my Hunger I call you!
By the Thirst which is my thirst I call you!

MRRG NEM LEXWUS!
MRRG NEM LUXWES!
ULM VULS LUMFUSK!

Smell the blood!
Smell the Carnage!
Smell the Burning!

In thine eyes are mine reflected
In thy mouth my fangs are sheathed
Thy hollow hunger rages
Yearning to appease!

Feast ye now and come to me
By the force of my Hunger I call you!
By the Strength of my will I call you!
By the heart of my desire I call you!

ERRUT LUMUSK EATA

(they then turn their backs to the vessel having confidence in their might and powers and
repeat the call thrice more.)

They will hear the growl and wheeze of the hungry dead and see a red mist forming in
the corner of their eyes. Closing their eyes firmly they pivot on the left foot and open

their eyes wide)

The hungry dead may take on hideous form, or forms that will cause the vampyre either great pain, or great desire. They must resist whatever form is presented to them and pointing the wand at the nearest shape cry aloud in a commanding tone:

NOW APPEAR BEFORE ME
IN CRIMSON SHAPES OF DREAD
UNVEILED FROM HUNGERS SHADING
YE SPIRITS OF THE DEAD!!!!

Whereupon the Dead shall become mutable and reveal their true shape. The vampyre then first commands the spirits present to reveal their names. After doing this they are asked to what they hunger for. Such requests are set as rewards as the spirit is sent to task. This must be adhered to for the work to be truly complete. They are dismissed in the usual manner.

AGIKWOT

The Calling of the Angry Dead.

These be Horrors most animate. Their shapes twisted by hatred and an unfulfilled need for revenge or retribution, these spirits are the most capable of doing harm. Yet it is to be remembered that no matter how hideous, how terrible they may appear, these were men once. They are the most dangerous of the dead, capable of terrible feats of strength and destruction. No longer bound by the paltry confines of their bodies, and with full knowledge of their death, there is no length to which they will not go to avenge themselves on all those who cross them.

To call on the Angry Dead is to call upon the soul of hatred and revenge, for it is this which they continually seek. Yet, it is because of the intensity of their emotion that they are able to do more than any other. Their volatile nature lends them the power of possession, telekinesis and also animation. For, should those who have wronged them in life come near their interred bodies, and this body, laying in a crypt, or otherwise unconfined, will, through the black magnetism of their hatred and the fire in their wills, raise their dead body up for that moment to strike out, lending their body a temporary vigor and un-natural strength. This is the very same animation we seek to discover the secrets of resurrection after death. It is the Angry Dead which we will utilize in our necromantic arts. Yet to do so, that is to say, to animate the dead, we must know the nature and energies of the dead intimately.

The Heart of the Angry Dead is tragedy. Since we may not summon legions of the angry dead without recourse to names, the vampyre must take it upon themselves to research the area for likely candidates. Finding the name (searching old periodicals, or looking to local folklore for them) the vampyre scouts out the location. In some instances it will be impossible to perform the necessary Rites in the area due to its close proximity with the public. If the vampyre feels that this is the strongest and most viable spirit for calling, they make libations at the spot every night at sunset (just as the light vanishes) and pour a libation of Rum, or a drink of something the vampyre knows they enjoyed in life. They then whisper the persons name. They do this for thirteen nights consecutively growing more firm and commanding in their tone.

A simple call would be:

N.
N.
N.

Hear Me Speak Your Name
Hear Me say Your Name
Come to hear your Name

On the spot where the libations are poured a candle is lit at midnight. This should be black or gray. If possible the candle is allowed to burn half-way down. If it is not, the wick is lit on the spot and shielded from the breeze, placed inside the vessel and snuffed. It is left in darkness for three days, then the name of the person is carved into it three times, and a drop of blood is added to the wick to seal it.

The ideal place for calling the dead other than the place of their deaths (note, not the place where they are interred) are old abandoned prisons, empty sanitariums or ancient place of execution.

After scouting the area to see if it is frequented or how readily it is observed, the vampyre/vampire once they feel sure they will not be disturbed retire to the spot with the vessel, the wand, and three red candles bearing the deceased's name. Clippings from the periodicals and images of the deceased are placed about the room.

The candle in the vessel has a blue flame, the red candles are normal. The candles should form a triangle with the apex face the vampyre.

They then draw a single line in ashes made from ram's horn. Behind it they visualize a crescent moon with the rounded side behind them and the point facing the line thus:

(insert illustration)

The vampyre then rings a low bell, or some other instrument that plays a low solemn tone.

They ring this nine times.

They then Recite the name of the person thirteen times and say the crimes committed against them three times. This should be done with a doleful air, and the bell should be rung between each recitation. (They wear a black veil of mourning as well as the traditional attire of the Necromancer. This call should be performed between the hours of twelve and one am in the morning.)

They then stomp thrice and motion with the wand directing a bolt of force out of the vessel. The air should be swimming and there may be an echoed shouting that linger in the air. They recite the name and the litany of the deceased's deed again and again in the manner of whipping the entity. There may be sparks of electricity and popping sounds as the deceased begin to manifest. This is continued until they fully appear. They will be lurid and enraged, saying or threatening the vampyre with many things. They must be steadfast and point the wand at their core (the densest part of them)

Saying:

Behold the soul of the Angry Slain!
AI-IA! AI-IA! AI-IA!!! (AEE-AH)

Hear me now I speak your name
(speaks name)

(the half-lit candle is burned alongside the blue flame candle or melted to form part of it for this Rite)

I summon thee by the words of Pain
(recite deeds against again)

Stomp thrice and cast a web upon the spirit or hold an image of it, so that it may see. The vampyre then puts the deceased to task, asking for its requirements and promising to complete its request. Once they have completed the task (after the deceased are dismissed) the image is burned, and an image made in wax is burned, a recitation of the name and deeds against them said, then they are told to rest in peace in a manner consistent with their heritage, culture, and ethnicity.

These may be used for nasty tricks if so desired, possessing the body of a dead animal, or swaying the emotions of a living being at a pre-determined time.

This leads us to the next section.

The Animation of the Dead

Herein are dark secrets revealed to those who would achieve mastery over death whilst they live. For to animate the dead is the surest sign of internal as well as external mastery of energy or occult currents. Only those who have done the work of the previous rites, and gleaned insights from such work, will have the requisite knowledge to perform this act. A vampyre by his or her very nature has a deeper understanding of the mysteries of life, or the life force. They know from feeding, that way that energy is dispersed throughout the body. Through association with the dead and the dying, they know how energy and the spirit of the deceased leave, which imparts a certain subconscious knowledge of the mechanics behind death. To those of you who would deny the possibility of such a feat, I say, then why does a defibrillator work? Why, when a body is falling into death, does a sudden surge of electricity vitalize the heart? For it is this same spark that is the essence of life. Magnetic fields surround the body, electrical impulses flood the brain. Yet there are other energies of a finer quality to which science has yet to apprehend. Things hinted at in dreams and visions. The vampyre endeavors through the mastery of its art, to impute life into a corpse that has been deprived of life. A fresh corpse is best, as the many fluids of life that allow for conductions of electrical impulses are intact. If the corpse is older and decayed, these forces must be instilled with the aid of the dead and the substance they excrete, namely ectoplasm. This substance contains within it the fluids that will stir the corpse from rigor into animate existence. Thus the ghostly vortex is key to this, especially in light of an aged corpse. Mastery of the wand and its associated powers is also a key to this, as it provides the jolt, or focuses the powers the vampyre is exerting in such a way to effectively cause one.

The vampyre may, at their discretion, practice the art of animation upon the corpses of animals. This is especially useful if they are tied closely to the animal or have had interactions with them at all. They may be scientific in their approach and start with insects, working up the evolutionary ladder, or they may forgo all that, and begin with an animal they feel close to.

Preparing of the corpse is, one of the essential keys to animation. The smell of death and decay must not repel the vampyre, as it will interfere with their ability to work effectively.

The corpse is procured from roadkill, or some other means (for animals- humans animation shall be detailed later). It is placed on a stone altar of marble or other material that holds a charge. Three magnetized Iron Rods are placed around the corpse with the apex over the head. A libation to the dead is done at each of the points of the Iron Rods. A libation is poured upon the animal's head and a drop of blood is put upon its tongue. The vampyre directs life force from themselves into the blood, envisioning it going into the corpse's head.

Say:

With this blood I part the sea
I impart the spark of life within thee.

The eyes are anointed with blood

Say:

To this life I call you back
From forgotten tide, in forbidden wastes
See thy body

The limbs of motion are anointed with a drop of blood

Say:

Recall your motion, that in former days,
Moved you across the land

The spinal cord is anointed with blood

Say:

May this conduit of life stir in its slumber

A candle (white) is then lit above the head of the animal.

Say:

Live, Live, Live, this life and blood I give
Spirit of the _____ (name of animal)
I call thee from thy slumber

The chant is repeated until the flame burns out, whereupon the vampyre bows and exits.

This chamber should not be allowed to be violated in any manner. The vampyre must build up the charge within it. This Rite must be performed solitarily in its initial inception, as it must be known intimately to be done effectively.

The vampyre anoints the Rods on the second night saying the chant over them (1st chant) and following the procedures listed previously (anointed eyes, limbs, etc). On this night a gray candle is burned, and a live animal, one that is normally devoured or that it hunted is slain at its feet. If it is an insect for a smaller animal, it is placed within its mouth and the mouth closed. If it is a larger animal the blood of the animal is placed on the nose and tongue of the beast. The candle is allowed to burn out while the chant is said. Once this is done the vampyre then says (drawing three points from the triangle with the wand and to the corpse):

Taste now the substance of thy hunger
Smell now the Aroma of its flesh (blood)

By the power of the Cord of Klotho I call you back.
Come now and dwell within this place

(The force directed from the wand should be full of vigor, it should permeate the corpse)

The vampyre envisions *a red eye upon the body, it is closed. This eye should rest at the core of the animal. This is the root of their being. It will be a dim projection and increase as their life force increases. It is not a human eye (see cover of this book)*

The vampyre claps their hands once loudly and resonantly, then leaves the chamber until the third night.

They should begin preparation on the third night early. Three red candles are placed next to the Iron Rods. Iron filings are placed next to the throat and groin of the corpse. The vampyre stands before the corpse opposite the apex. Using shadow magic they bud a shadow and this is put inside the corpse. Once it has melded, the rite continues. A Lamprey Ritual is performed; the focus of the accumulated life force directed at the corpse (the vessel of the dead is placed above the apex, a sickly green candle with a blue flame is burned) A ghostly vortex is performed inside the chamber. The dead of any that reside within it are directed at the corpse. If successful, the corpse will be seen to sweat or glisten in the candlelight. This is the ectoplasm encasing the flesh. The vampyre then creates a small energy vortex, which they direct to the filings until dissipated. The vampyre should feel a change in the air. He/she then, starting at the head, uses the wand/ or wand force and directs it in slow motion, drawing an outer triangle, like connecting the dots, to each rod

Thus:

(Insert graphic here)

They repeat this until they feel the forces of it whirling about the corpse. In the back of their mind they see the eye which glows outside it, a sickly green-blue. Once this has reached the right pitch (intuited) the vampyre begins directing the flow at the corpse, sending the current through it thus:

(Insert graphic here)

The repeat while doing this

OAZAOK! OAZAOK!

NEMB TLOIV!

UMB ELDULUUV!!!!!!!!

They should visualize the *eye opening in the back of their mind*. They may hear the dead stirring, the limbs may twitch, whatever happens they must continue.

Taking the hand (or paw or claw), and holding it aloft they say:

I CALL UPON THE POWERS ABOVE AND BEYOND ALL THINGS!!!!!!!!!!

Then dropping it down below the altar, directing it downward away from themselves and pull upwards

They say:

I CALL UPON THE POWERS BELOW AND INSIDE ALL THINGS!!!!!!!

With a furious yet precise gesture the vampyre smites the corpse with the wand nine times, in nine different places. Starting at the brow and working down. At each point they cry, Arise!!!

This should be a rhythmic gesture between, going in accordance to the current and the needs of the corpse (this will be sensed)

The vampyre then with hands spread at the feet of the corpse

Says the name of the animal then:

I PART THE SEAS
I BREAK THE CHAINS
I CALL THE DEAD
I CALL THEIR NAMES
I CALL THE DEAD
IN PLACES LOW
I CALL THE DEAD
LIFE I BESTOW!!!!!!

They then smite the head, directing a bolt of force at the core, and the eye should widen inside the back of the mind, a wreath of cold blue flame surrounding it.

The vampyre then repeats the imprecation

Arise! Arise! Arise!

Arise and Obey my will!

Arise, Arise, Arise!

Arise and Obey my will!

Arise, Arise, Arise!

Arise and Obey ME!

ARISE!!!!!!!!!!!!!!

And the corpse will stir to life which is limited to the amount of ectoplasm it has upon it. The greater the presence of the dead in a place, the greater the length of its animation. The corpse will execute to the best of its abilities the task set to it. The length of time this animation lasts will increase with practice. The corpse will fall back to death upon the fluid that is on it evaporating completely. Whereupon an offering is placed, and the corpse cremated to release it from its bonds.

The next method requires much more effort and planning. For it requires the use of a Human Corpse. It is best not to procure a corpse for this purpose, due to the lengthy legal proceedings that are attendant on such an endeavor. So it is that the vampyre must enter a crypt or a tomb and there prepare a corpse in a place they know is not frequented, and will not be disturbed.

The initial period prior to the preparation of the corpse requires a vigil consisting of the Rite of Mourning and a calling and libation to the dead every three days. This sets the inertia of the death current in motion and allows the vampyre a greater ease in their work.

The name of the deceased is important. The vampyre should use divination in conjunction with locale as the criteria for perfecting his/her art. The fresher the corpse the more successful the operation may be. Also, the physical age of the corpse has an effect as well, as the younger in years a corpse is, the more life force resides within it. So, an elderly man would have less life force within him versus that of a youth.

Once a locale and corpse is selected, its name known and the area scouted, the vampyre begins. This is done by preparing the corpse. To animate the corpse of a dead human requires much more force than an animal, yet it has many similarities.

The body is anointed with blood and rubbed with a salve of Henbane, Mandragora, and Menstrual blood. The inside of the nostrils and ears are rubbed with camphor. The points for anointing the body are the crown of the head, the ajna chakra, the throat, the heart, the groin, the palms of the hands, the arches of the feet (the corpse should be naked). While anointing the corpse with the salve the vampyre chants:

With this salve I warm thy bones
Frozen with the chill of death
And wherever thy soul roams
May it be stirred by the Phoenix' breath

This is done on the First Night of preparation. The total of which will be nine days. On the second day using a knife or Iron (the dagger of Dis works wonderfully) a small hole is cut in the flesh where the liver resides. Once exposed three magnetized nails are placed in it forming a triangle in the fashion used to raise an animal with the nails protrudent. The skin is then sewn up and rubbed with the salve. The Sign of Hecate is placed upon the patch (See Rites of Mormo).

The Vampyre says:

I impart thee with the vibrating earth
An earthquake to rend asunder
The blackness before thin eyes
Be rouse from slumber!

On the third night a worm is placed within the chest cavity. This worm should have been fed on earth saturated with blood for three days. The vampyre picks the fattest one, and introducing it into the heart flesh, dripping blood on the tip of the worm. The worm is then sealed within the chest, as it is sewn shut the Hirudo seal is drawn upon it. The seal is drawn with dragon's blood ink, menstrual blood, grave ash, pomegranate juice, and sour vinegar (red).

Upon sewing shut the heart the vampyre says:

Thy hear now beats with the pulse of earth
Thy skull is a cavernous den
Thy bones chime in winterwinds
Thy heart a clay of yielding
Thy mind, like a star collapsing
Thy teeth like the clenching of a fist
The worm is thy god oh maggot
That ever gnaws at thy soul

Bring now this prisoner of wayfaring
From Charon's bay to beckon
Thy soul is as a weight
That pulls thee from shore to shore
From veil to veil
And from seeming to being

IAOIAOIA!
VIGXST!!! (vibrated)
NAIOWL!!!

On the Fourth Night candles are burned about the corpse

The vampyre chants with a Doleful air

Thy bodies' toil has ended
The mind is set to rove
Be not born out as a wanderer
But repair here to thy tomb

After the candles have burned out completely a circular dot of blood from the left thumb is put over the ajna chakra (this is the vampyres left thumb)

On the fifth day blood is placed on the corpses lips and a meal set of foods that the dead would have eaten. A glass of liquor of the kind intuited to be pleasing, to the dead are left.

Beneath the plate a web is drawn. A spider with thirteen legs is drawn within. The web should also have thirteen points.

On the sixth day the vessel is placed at the head of the deceased. It is lit with an appropriate candle (see previous).

Magnetic passes issued from the wand are directed from the feet to the head, following the path of emergence of life. (feet, groin, heart, arms/hands, throat, mouth, ajna chakra, temples, crown)

A rising scale from lowest to highest is vibrated while traversing the points (standard scales, four-four time, see sephiroth)

On the seventh day a hole is cut into the area of the back of the skull, there a small magnetized pin is placed (gently, the head and shoulders should be held. This all should be done with the utmost reverence. This strengthens the bond between the deceased and the vampyre)

On the eighth day

The vampyre calls the dead to attend their working. He/she spends the night next to the corpse. If temperature is allowing, they spend it skyclad next to the corpse. All vital points are anointed with graveyard dust, and the ashes of the dead.

(this serves to create a strong magnetic bond) Lines of blood, roses and jasmine made into a paste are drawn upon the front of the corpse connecting the points mentioned.

On the Ninth Day

They raise the corpse

They call the Angry Dead.

They then create the Ghostly Vortex. The Angry Dead should become trapped inside it, or the vampyre should direct it to do so. The vampyre directs those to the heart and liver of the corpse. Once the vortex has dissipated the angry dead will be trapped until it evaporates (the ectoplasm).

The Deceased is called with the wand they are commanded to return to their body. They are commanded thrice else the vampyre shall devour them, or imprison them etc. Use whatever threat you deem most dire to the nature of the deceased. Once they have entered the body the vampyre again begins the magnetic passes.

Once they have entered the body, the vampyre again begins the magnetic passes. They then perform a lamprey ritual directed at the core of the deceased (Red eye visualization should commence).

The vampyre then, using the wand of Icy-Fire taps the corpse nine times at the points they deem suitable saying (see animal resurrection, insert human name for animal name Arise! Arise! Etc.

If the spirit of the deceased refuses to enter the corpse its etheric projection is stabbed with the crystal, which will trap it inside. This is then stabbed into the area above the plexus.

The command to arise is repeated.

(No longer in your hidden form
shadowed dormant, dead or worn
Thy spirit sealed within my gem
Do now, As I command)

OR...

Standing with their back to the corpse they call the dead.

To which is added:

Attend, Attend, Attend me now
Thy visage, they body, seek!

The Angry Dead are called

The vampyre calls upon them until they manifest. Upon their appearance, the vampyre uses the ghostly vortex to impute this spirits into the heart of the deceased.

After the vortex surrounds the specter the vampyre says:

Down, Down, Down Thy fury unleashed is bound
Bound, Bound, Bound to the Heartworms of thine own hatred
Chained, Chained, Chained, by the flesh which is placed here upon you.
With these nails I mar thine escape!

Whereupon the vampyre places three coffin nails into the heart, creating a triangle with its apex towards the feet. The eyes of the corpse are blackened with the ashes of a dead black toad (found, not killed).

The vessel is performed with noxious scents, the candle made of the blood of the vampyre and nine corpses (use a syringe for this).

The passes are made again from foot to head, then from head to feet. The vampyre stops at the heart. Smiting the nails with the wand they command:

ARISE!

Smiting the liver they command:

ARISE!

Smiting the feet they command:

ARISE!

Smiting the brow they implore:

ARISE!

Touching the hands (which have been arranged in the fashion of a mummy, yet not crossed, hands joined) they say:

ARISE!

Touching the other joints till all points have been imbued with the icy fire of the wand at each point saying:

ARISE!

The vampyre pricks their finger and puts three drops of blood upon the corpses tongue or into the cavity where it once was.

Saying: with this blood I give thee life

Arise!

Arise!

Arise!

The name of the deceased is repeated 13x

The vampyre touches the crown thrice, the ajna chakra thrice, and the heart chakra thrice envisioning the scarlet eye of vivification.

Then with a sonic pitch that echoes the vampyre says:

THIS WHITE HAS FLOWN THY PHANTOM
TO WILL IS TO LIVE THY TORRID MIND
THE CRIES OF THE DEAD ARE ALL BEHIND
COME OUT AND UP BEING VIGILANT
IN THIS SUMMONS I DO RAISE LIKE A PEAL
MY VOICE IS A BELL TO HAUNT YOUR REST
TILL YOU COME, AND YIELD TO MY WILL!

NO MORE TO REST!

NO MORE TO LIES!

ARISE ARISE! ARISE!!!!

Thy body burns with this

Thy spirits sing within

Thy viscera tingle

Thy eyes over twinkle

With this vile life I bestow

I say in the name of ATROPOS
Which has taken thee
In the name of LACHESIS
Who has made thy life
In the name of KLOTHO
who has weaved thy existence!!!!
ARISE! ARISE! ARISE!
By the power of the Maori
By the Triple Hecate
By the Hordes of Ahriman
I SAY ARISE!!!!

The corpse is smited again four times on the brow

At which time the vampyre shall see the corpse stir. It must be commanded immediately or asked the question the vampyre sets to it.

They must destroy this corpse after it is done. A libation is poured for its work and offering left for the spirit.

The etheric body which surrounds the bodies remains as a faint magnetic field around the corpse. This field coupled with the ghostly vortex allows animation to occur. The magnetization of the corpse increases the strength of the field, and allows for animation to occur, much in the same manner that a magnet moving over a bundle of wire creates a current. The residual chakras are enlivened by the imbuing with pranic and magical currents. This allows the spark of life to return temporarily. Other beings besides the deceased may be made to inhabit the corpse, due to these same reasons. The body is modified by the indwelling entity in these instances, which are called abominations as they are near uncontrollable and lust with insatiable hunger, the darkest men seek in their lives. A few of these set to task upon a community can strike terror and wreak much mayhem. Yet the vampyre should strive not to attract attention to themselves. So this creation is best left to those who have died themselves and reached Kukudhi. This process can take on other forms as the nature of existence is more intimately known. Thus monsters can be made from men, though the creator of such things shall be monstrous in their own rite...

This ends the Chapters on Necromancy. This also ends Book Two- the last sections on greater vampyric magick. The next section is Book Three, which comprises the chapters that contain the formula to reach unlife, through the catalyst of death. This is probably where most will stop. As death, especially your own death, is the thing that most beings fear. It is hoped that those who see will know through Necromancy, the inner workings of the dead, to allow a lessened fear of it. To embrace death is to embrace life, to live in the shadow of it, yet to not be bound by it. But let us press on Beyond the Long Dark Night into the wintry embrace of those shimmering fields of mortal existence, or the realm beyond Death.

BOOK THREE: Final Transformations

A word of warning 2:

The fact of the matter is, I'm not dead yet though I have gone to those realms through direct experience, as fate saw fit to use me. This book is based on that experience and the logical are inertial conclusions that have presented themselves to me by the workings of this book. They are presented here as guidelines to lead the vampyre into undeath and beyond it. There are two primary methods of achieving undeath, that of group-assisted resurrection and that of magical suicide. The group-assisted resurrection allows for the vampyre to accumulate more experience and strengthen the will. Yet, it has the disadvantage of loss of the life force. This dissipation of resources, in a normal human being would limit the choices for success. The vampyre, however, who reaches an elderly state has been taking life force into themselves for many, many years. This buildup or storage of life force allows the vampyre certain advantages, yet the physical aging will still occur albeit at a slower rate. The magical suicide method requires the vampyre to be young, and with no assistance. There is always the danger of getting lost, or failure. This method has the drawback of the suicide stigma, which it essentially is not. Yet, to those who have not embraced the path fully it may seem so. The advantage is that all bodily functions and agility are intact allowing the vampyre to take on a more youthful appearance. Due to the mercurial nature of the vampyre after death, this static form in time is unimportant.

The fact of the matter is that the choice is a personal one. Many Mororii have not encountered the Strigoii and so will rely on themselves solely for the great effort. They will use the results of failure (fragmentation and disillusionment) verses that of trusting another. They will know intimately and through ritual that it is not really suicide but rather a change to their state of being. They will endeavor to do all the can in anticipation of the change and at the most advantageous time commence with their expiation (death).

(this method is detailed later in the chapter)

The aged vampyre who surrounds themselves with groups of adepts has the advantage of cumulative energy. If all such beings in the group have embraced Hirudo they may initiate the transformation through a horrid Rite called the Rite of the Feasting. This essentially drains the vampyre of all life functions. Yet the group also provides nourishment and guidance to allow for their return.

Each method has its own appeal and each its pitfalls. The choice is the vampyres. There may even be other methods than those presented here through contacting the Strigoii or the Craik-ii-on. The vampyre may find themselves suddenly, tragically, accidentally deceased. Yet in preparing, this sudden ousting from the body can be mitigated in its detrimental effects on undeath.

Once the vampyre has reached this state, the requisite knowledge for success is

already ingrained. The Diadem of Night, the Egg of the Phoenix lays potent for the travails of death. So be steadfast in your study and practice. The Long Dark Night shall be the ultimate test of your will and mind. To fail is to dissolve, to forget, and to be absorbed back into the fabric of creation. In Qabalistic terms, it is merging with the limitless light, the annihilation of self (despite what countless religions, philosophies, or scholars say to the contrary). I have experienced this first hand, it is not... pleasant. Death is much like astral projection, save that there is a sense of letting go, and of no return, and of no feeling of obligation to do so. It is ultimate release and yet it is this very freedom that causes dispersion.

Thus methods for undeath and achieving it are presented here in the hopes that those who wish to may go beyond the confines of their finite lives and un-naturally or supernaturally extend their own (you will not be as you are, but then again, you never were anyway. The outer self is always changing. It is the core we must protect).

REMEMBER! You do not have to do this!!! It is your choice to go beyond as you choose. Undeath, just like life has its trials and tribulations. It will not make things easier, but it will make them more interesting, and it will make them go on for much longer. That being said, let us press on...

1. On Creating a Cradle to Catch the Soul upon death

The vampyre Must, at this point, decide what path to undeath they wish to undertake. If it is the group method, see the end of these chapters for their enactments. If solitary, press on.

The vampyre calls the Craik-ii-on and divines or asks for their assistance in their undertaking. They then begin the creation of the cradle. In dreams and astral journeying, the vampyre begins seeking out "resting places". This should be a familiar place that they have encountered before. After a suitable spot is located, the vampyre begins astral travel to that realm. This realm should have a corresponding geographical location (preferably the place of internment). The entities encountered in this area should be appeased or dominated according to necessity, so that the area is completely under the dominion of the vampyre's will. The cradle form like a chrysalis or egg form which the vampyre will emerge. This location is carefully cultivated over time so that it is attuned to the energies of the vampyre, and becomes a home away from home. It should feel like a restful place in dreams, and that leave you feeling contented, fulfilled, yet not overly joyous. It should stir the elements of home that stir familiarity.

Preparation for death, such as making out a will specifying what is to be done with the corpse, and who is to be entrusted with its care are arranged.

Conventional embalming and preservation of the corpse should be avoided. The body should be allowed to go through the death process fully though it may be cleaned up, and properly dressed (cleaned up means stomach emptied, intestines drained, as well as the more proper use of that term). After final rigor, the corpse may be prepared with preservatives to stop the onset of decay. Yet no chemicals should be introduced into the blood, and no organs should be removed. Scents that are pleasing to the vampyre may be smeared or perfumed around the body and its sepulcher. The vampyres body should be placed in a coffin that is un-latched. It should be placed in an area that will not be

frequented by mourners. If the relatives must see the corpse they should do so after final rigor and before putrescence has set in. (clever funeral directors can arrange for all these things. Remember, you must have these things documented else your blood, bodily fluids, etc, be drained out, and worse, filled with noxious chemicals). This will not prevent the vampyric condition, but will create great difficulties.

The vampyre through dreams and divination continue to journey to the area they have selected for the cradle. They then, like a spider, create a web that binds the space together, of a number and shape after the vampyre's nature. Sigils including their name and magical name are created. Much in the manner of the Black Boar satellites are created. These are launched in the same manner as the Boar's. The sigils are all burned after launch and attended to nightly. The vampyre again creates the Placenta, this one attuned to themselves. Glyphs of memories with strong emotions, achievements, purpose, the glyphs of powers attained through rites are all projected inside the space the satellites surround. The satellites should be aligned with the day, month, and time the vampyre is to "resurrect". They should also be aligned with the vampyres own distinctive energy signatures.

The satellites and the placenta should be attended to meticulously. They should be overseen like a rare plant that needs much attention, lets it die. Remember, this is where you will go upon your death, so it should function correctly and you should be able to travel there astrally with ease, without thought. Once it is completed the vampyre travels there depositing emotional, memory, and purpose glyphs. They then plexus loads of prana to the cradle. This continues until the vampyre feels there is enough energy within to sustain them through the transition. Once this is completed the vampyre prepares themselves for ritual death.

(a blood baptism should be performed before undertaking this-see appendix)

The goal here is a willed expiation that allows for maximum consciousness during the Great Initiation into the Long Dark Night. The vampyre, on the Night of his/her death cries out with a dedication to the self, and the Strigoii, with a grim determination forged of Icy-fire, then without hesitation proceeds.

The vampyre makes a libation to the dead, and asks that they lend him/her their aid, and not to hinder them in this, their final enterprise.

A nine, eleven, and thirteen-pointed star are emblazoned upon the place of their expiation. A spiral of nine concentric rings is placed inside. This should terminate in the personal glyph of the vampyre, around it and through the rings a motto or creed that reinforces the will and intent of the vampyre to return are placed.

The vampyre begins enacting the preliminary shapeshifting technique. This causes the astral body to fluctuate.

(the red eye visualization commences during this time as well). The Ahriman Force is called. It is directed entirely at the self. This will create a state of lethargy. A vampyre vortex is used to cannibalize the internal energies. The vampyre will feel faint; yet they must continue. A black hole is created internally. It is allowed to absorb all remaining energies before passing out, The Ahriman force is called again as well as the Force of Winter. These done simultaneously should induce the death process through cardiac

arrest, due to over immersion in yin energies. There will be a feeling of falling into a bottomless well. The vampyre will feel cold and hot, the beginning of Icy flames of the blue-black Phoenix consuming them (the eye will become more solid and gradually begin to glow in the deep mind). The will shall begin to fluctuate, so the vampyre must then concentrate on their awareness. Tremors like lightning will flash through the body, there will be a struggle of the body, and then release. The vampyre will encounter a mirage of their life. They must avoid entering fully into it, but rather dismiss and endure it as illusory. This is the first trial of the will. If the vampyre fails, they will enter into fragmentation where all will be lost. The second trial consists of navigation. This shall be gone into more in the following chapter...

2. On Navigation in the Realm of the Dead

The second trial consists of avoiding the white light of dispersion. All things are rejected that are uplifting. The vampyre should employ lust, anger, and a strong sense of purpose to avoid this. This will cause his/her weight that will lower them down. They will then encounter the lower beings (at this point many will be well know to the vampyre). For those who have NOT done the work, these beings will try to tear them apart. The cold current is called upon; this should be a tremendous force, that will act as a shield or insulation against those things that will try to ravage the vampyre in attempts at re-absorption. The vampyre may glimpse the Strigoii at this point. They may attempt to guide them. If not, however, the vampyre strongly visualizes the sigil of the cradle or the cradle itself. This should appear to them after prolonged concentration as they are drawn instantly to it. Here the remnants of the chakras merge with the mental, higher astral body. They merge and coalesce. The vampyre enters a deep rest. They lie in the womb or egg, awaiting emergence. This rest is nourishing due to the meal prepared prior to the trial. In this slumber the glyphs of memory, emotion, and purpose are absorbed. These may be animated life forms in the astral. The vampyre must eat them with the maw of devouring.

At the time of emergence a spasm or shock will engulf the Cradle. This is due to the time limit that will eject the vampyre into the world. All sensation will be muted at first, yet it will grow tremendously when fully out. The vampyre cuts with the Dagger a hole. They call upon all the force within them and burst forth from the womb. This will be and Icy-hot feeling that will stay. This is what is meant by the Blue Black Phoenix. They emerge from the womb of death, the cradle, into the space that surrounds all things. Their energies will dissipate in the length of the Night they have selected. You must reach your body before dawn, else your being be diminished by the sun and the forces of re-absorption overpower you.

(It is a good idea prior to this endeavor to memorize and create a glyph that will act as a guide once out of the womb.)

Once the body is reached the vampyre uses the tentacles to begin to re-attach themselves to the etheric body. This is not the strong attachment it had in life, but it will prevent the astral body from drifting. The life force now present will prevent further decay of the

body. After their terrible journey the vampyre nests for a night. They shall awaken the following night consumed with hunger (the etheric body is a pale luminescence that surrounds the body).

I will attend now to the working of an aged or group assisted death and resurrection. A blood Baptism is performed over the dying. This may be used to reinforce the vampyric identity and will. Any method of excitation can be used to cause vacillation in the state of the astral body. It can be sexual, or magical, however the vampyre sees fit. Once they are weakened, the vampyres all commence feeding from them astrally, physically until dead (it is best to do this in secrecy, and have some sort of documentation to the effect of what you are doing, so as to avoid any unpleasant allegations). Once the vampyre collapses three Greater Lamprey Rituals are directed at it. The vampyres then direct (if able) the Ahriman force at the body and all touch it with the Hand of Frost. This should initiate the death process. In this case the vampyre form a circle around the deceased. They should do all they can to insure their awareness. A ritual of taste, contact, and word are used to guide the vampyre in the initial phases of death. In the case of a group, an egregore type womb can be used to protect and project the vampyre form their period of internment. For taste three drops of the vampyre's closest donor are placed on his/her lips. They say in a calm tone "Remember the blood that is your life. Remember the beauty of the Night sky, Remember the wings of the bat, and the Howl of the Wolf. Remember yourself (Or something the vampyre has prepared for this work).

The ashes of a talisman or the body of a bat are placed on the naked chest. The vampyres then explain what the solitary vampyre must know. They talk slowly and strongly, becoming the axis the deceased clings to as they wander. They are directed to the cradle or, having arranged it beforehand, to run with the Strigoi. The vampyres then project to aid the vampyre in bat form. They watch and speak telepathically with them telling them what to avoid and how to progress. Finally they direct the vampyre back to the body. A black cloth is placed over the corpse and a lamprey rite done over them (to GIVE them energy). They then leave the room and prepare a donor for the next step.

3. On the Resuscitation of the Flesh through Hunger

In both instances, solitary and group, the final indication of success is being overcome by hunger on the following night. Thus indicating the vampyric condition has been achieved. The vampire must then go forth from the place of their internment and search for life force. If the vampire in their foresight has arranged for a donor to be present, they may feed upon them. This is done by taking the breath and then attaching themselves to the donor, causing all chakra points to be maws. This will be much more painful for the one on the receiving end and there is a limit to the amount the vampire can take.

This is the first night. The geographical point of the body acts as an anchor and place of rest for the vampire. On the next night, the prey is fed upon, the astral body can now solidify more and blood may be taken in small drops through pores or cuts that they create. These may be small, so the force of hunger must be strong to suck it out. This, in the case of the donor, will be the first time they "see" the new vampire emerge. They will be a hazy blue-gray with red eyes.

The third night feeding may commence as the vampire of yore, the plasticity of the

astral body allowing for fangs to grow and be felt. A larger quantity of blood allows for a greater manifestation of the body. The vampire will appear ghostly yet the character as they remember themselves will be present.

In a group setting, the donors are selected for extraordinary vigor and the tastiness of their vitae.

The more blood the vampire ingests the greater the solidity of their manifestation.

After the third night the vampire is to feed off the marrow of their bones. This allows for greater transformations. On the ninth night of feeding, the vampire assumes the form of the Hirudo Atavism. They begin the process of metamorphosis, drawing the life force of Donor or prey and drawing out the etheric resonance of the corpse (these are the remnants used in Necromancy).

The body is maintained and used as a vessel until all vital energy within is present in the vampire's new body. The process of emerging nightly to feed will become habitual and intensely satisfying. Yet the vampire must strive to extricate themselves from the body. The process of metamorphosis may take many years, or months depending on the strength of will, and resources of the vampire. The Hirudo Atavism is used to contact vampyres (Moroi, other vampires (Strigoii), or the Divine Ones (Kukudhi)). They may even participate in astral rituals, or gatherings in this manner. In times of danger, the vampire may project themselves fully into materialization to attack and defend other vampyres, or themselves. The body must be kept guarded. The gargoyles or servants of the Night for the solitary vampire serve this purpose. The group of adepts does this for the Aged One. The vampire as they approach Kukudhi will notice the body has taken on a dried, wooden look when they do not inhabit it. It will be seen as a husk that will fall to dust upon their attaining Kukudhi.

5. Vampiric Existence after Death, and ways to enhance it.

After the Vampire has completely drained the corpse of all elements of life, they prepare for Kukudhi. They do this by scouting out the area and noting places where they may expire in peace after feeding. On the night they are ready they leave the body and do not return. The body will crumble to dust in a number of days. This dust is used to create talismans in a group setting for future vampyres undergoing the transition. Vibration will strongly affect the subtle body the vampire now possesses. Therefore the vampire should avoid crowded cities to feed until they are able to deal with sudden shifts in their body. The vampire may assume the guise of any energy or atavism they assumed in life. They can do this more fully and with the ingestion of blood, may manifest to an observing audience. They should feed heavily before doing so. Also, they will notice that the more material substance they feed upon (i.e. blood) the denser their bodies will become.

Once Kukudhi is reached, the vampire may reside in any solid object of their choice. Trees, Boulders, etc. in the case of a group, an object properly consecrated may serve as their abode. The vampire may assist those he/she/it will at their leisure. The may assume the form of the Hirudo Atavism in times of great hunger or danger. The leech will show its true nature then...

In encountering the Strigoi the gates of eternity are opened. The vampire will be tested. In time, over centuries, they may even join the Craik-ii-on and assist those on the path of Hirudo.

The possibilities are limitless...

Thus ends the book of the leech.

Hagivulkt Nemerate Vevacte

Hecate! Hecate! Hecate!

SLOMB BLUT VLIXWELAF NEMANOR

NYOT AMBIGOF

MENYATIIN:

Afterwards and a word on Gender

Thus have ye traveled far. Through rites of change with the will to enact them ye have attained and survived the long dark night. There is much more that can be learned in time. Other rites that may aid the vampyre in their time before death, can be created. This is why I have put this as Towards a new approach. This is not the final word. For that word can only be yours. SO reach out, strive, and gain what you may. Do all you can to stay who you are. It may be that others, who are older and not fashioned in our manner encounter us. Revere and respect the Old. Revere and respect their ways. Yet, do not turn from yourself, nor bow, nor crane your neck, save to those of your ilk. Thos who have reached Kukudhi should be propitiated as gods or demons. Thus the vampire propitiates itself in the breadth and depth of their existence.

A word on Gender

Though primarily the vampires are equal in gender, the female vampire has an added advantage over the male in her ability to draw in energy through her nether-mouth. This takes on interesting characteristics in Hirudo form, as well as in unlife. Experiments and Rites should be made to explore the full potential of the forty-one current. This may be a source of vast knowledge. A final gateway yet uncrossed...

Blood Baptisms and Quasi Religious Ceremonies

These are appended here for convenience. In group workings there may be a need for Birth Rites, Renunciation Rites, and Crimson Baptisms. These are functional in the sense that they create a strange sense of community among those on the path of Hirudo. These are listed here as examples. They may be more elaborate or bizarre, depending on the desires of those involved.

Blood Baptism

(To be performed for the vampyre who is going into unlife)

A chalice of blood is used as an aspergant in this ceremony. The priest or Adept adorns the vampyre in white whilst they are adorned in crimson. A white sheet is placed over their heads. This represents the caul or luminous light of the human that was and is to be no more. The Vampyre priest uses a Holly Branch or Bat fur Brush to smite the vampyre.

The room is illumed in Red, all furniture, equipment etc, are shall be covered in red. The vampyre is skyclad beneath the sheet.

The vampyre priest dips the implement and smite the brow saying”

“To thee oh vampire
this blood I dedicate
that your hunger be eternal”

Smiting the third eye says:

“May you revive in death
to exhibit your true nature”

Smiting the eyes (closed) says:

“May all you see
(smites the mouth)
and all you taste serve to fill you with life”

Smiting the throat says:

“ May your soul rise to become a vampire”

Smiting the heart says:

“May you have the strength of desire to achieve Kukudhi”

Smiting the groin says:

“May the longing for life allow you access you cravings in death”

Smiting the hands says:

“ May you be capable in your time of need”

Smiting the feet says:

“May your motion be untrammeled, unhindered, and steady”

The priest then pours the remains of the blood upon the vampyre’s head.

(If in a group, the vampyres magical name is repeated again and again by the audience)

While pouring the blood the priest says:

“ I anoint and baptize you
in the blood that you shall seek
be steadfast
bring down the weak!”

The sheet is used as a proof of their dedication. In the group rite it serves as the drape upon the altar for the vampire who is undergoing the final transformation. It presents a subconscious reminder of their commitment.

Such is the Rite.

First Communion

The vampyre stands before the Priest with the child. A drop of the vampyres blood (the Priest’s) is placed upon its third eye

The Priest extols:

“May you seek ever the crimson path”

He/she makes a spiraling sign above them

“May you make your way
through the labyrinth of
death and of life with
the ease of the mist
the swiftness of the bat
and the cunning of the wolf.”

They then make the sign of the vulture
And say:

“ May you see through all illusion to the heart of your being”

The vampyre Priest then says:

“See now this child
Craik-ii-on, my noble
Ancestors. Bless it with your
Guidance through times of difficulty”

A drop of blood is given to each of the parents

The vampyre Priest says:

“ the blood is the life”
The parents repeat after the priest

“The blood is the life”

The Priest then says

“So it must be.

YANOS!
OMEAAT!”

A bell is wrung (low tone)

End of communion.

The Rite of Renunciation

The participant stands with his/her back to the Priest, upon the Renunciations completion,

they receive a token for the success in their quest of the perfection of self (apotheosis).

The Rite

The Priest stands before the Participant and chimes a tuning fork to the key of A sharp. They vibrate it behind the head, temples and neck.'

Priest: The chains lie heavily upon you
Of indoctrination, blindness, and imprisonment.
This is your chance to be as you are, blameless in all you do.
Speak now the words of thy attainment.

Participant: I am the Great One Born
Of itself, by its own understanding
I am the eyes, reflecting in
The night to see all that is not
But can come to be
I am the wings of motion sprung
Inside, I grasp the Reigns of my chariot

My life of idle
Habitation is no more.
I renounce the chains of the world
To remake it in mine own image
For I am my inmost light, and I shine
And create the world in all I do
I renounce Dogma the maker
Of mewling whelps and sheep
I renounce Ignorance that
The darkness is as light to me
I renounce mundanity
Which is the ultimate profanation of myself
I renounce laziness
Which will put me in my grave
I renounce foolish fear
That shall hinder me in my progress

All these things I renounce
All these things I suborn
I give mastery of my self
To myself and to it alone
Am I beholden.

This is the great summation
Of all the facets of my being speaking as one
The final hour shall not cease the cuckold

But burden the bell to clanging.

My name is

(say name)

(say name)

I am mine own god

I am mine own life

I am mine own force

I bow before no one

Fro the is no one but myself

Priest: Thou hast renounced

All things of this earth

And have deified thyself

May your progress be unhindered

As you strive towards perfection.

This is known as Apotheosis

Where ouroboros is coiled

This is known as Kukudhi

With leech and man conjoined

HAG SEK NEM-MAR

YEG HIIK VENJ-YNAR

OL WNAMKT YMENTT ANGIME

OL HALK LEMOL-WOFJ

Priest claps hands above head, behind back, below ears and arch of neck, then touches the fork to their head.

They turn, and the object is received.

End of Rite

Note: this Rite is a useful precursor to a Blood Baptism

Another Renunciation Rite

(To be done alone)

The vampyre is garbed in colors appropriate to their art.

They say:

No one
No where
No thing
No wish
No hope
No idea
No structure
No mask
No situation
No person
No object
No desiring
No beauty
No hatred
No anger
No hope
No doubt
No fear
No magic
Shall keep me from myself

No face
No knowledge
No wisdom
No philosophy
No religion
No ideology
No man
No woman
No child
No force
No demon
No angel
Shall deny me the right to make myself as I choose.

In my name I free myself
In my name I make myself
In my name I am myself

I am all that lies within me

O I A M N L U T S Z.

So it is
So it was

So it shall be...

Claps thrice, end of the Rite.

APPENDIX:

The Bells by Edgar Allen Poe, Stanza four
Used in the Rite of the Ghouls:

Hear the tolling of the Bells-
 Iron bells!
What a word of solemn thought their monody compels!
 In the silence of the night,
 How we shiver with affright
At the melancholy menace of their tone!
 For every sound that floats
 From the rust within their throats
 Is a groan.
And the people-ah, the people-
They that dwell up in the steeple,
 All alone
And who, tolling, tolling, tolling,
In that muffled monotone,
Feel a glory in so rolling
 On the human heart a stone-
They are neither man nor woman-
They are neither brute nor human-
 They are Ghouls:-
And their king it is who tolls:-
And he rolls, rolls, rolls,
 Rolls
A Paean from the bells,
And his merry bosom swells
 With the paean of the bells!
And he dances, and he yells,
Keeping time, time, time,

In a sort of Runic rhyme,
To the paeon of the bells:-
Of the bells:
Keeping time, time, time,
In a sort of Runic rhyme,
To the throbbing of the bells-
Of the bells, bells, bells-
To the sobbing of the bells:-
Keeping time, time, time,
As he knells, knells, knells,
In a happy Runic rhyme
To the rolling of the bells-
Of the bells, bells, bells
To the tolling of the bells,
Bells, bells, bells-
To the moaning and the groaning of the bells.

The Star Ruby composed By Aleister Crowley for the Order A.:A:.

I.

Facing East, in the center, draw deep deep deep thy breath closing thy mouth with thy right forefinger pressed against thy lower lip. Then dashing down the hand with a great sweep back and out, expelling forcibly thy breath, cry APO PANTOS
KAKODAIMONOS

II.

With the same forefinger touch thy forehead and say SOI, thy member and say O PHALLE, thy right shoulder and say ISCHUROS, thy left shoulder and say EUCHARISTOS; then clasp thine hands, locking the fingers and cry IAO

III.

Advance to the East. Imagine strongly a Pentagram, aright, in thy forehead. Drawing the hands to the eyes, fling it forth, making the sign of Horus and roar THERION. Retire thine hand in the sign of Hoor-paar-Kraat.
Go round to the North and repeat; but say NUIT.
Go round to the West and repeat; but whisper BABALON
Go round to the South and repeat; but bellow HADIT

IV

Completing the circle widdershins, retire to the center and raise thy voice in the Paian, with these words IO PAN, with the signs of N.O.X.

V.

Extend the arms in the form of a Tau and say low but clear:
PROU MOU YUNGES
OPISO MOU TELETARChAI
EPI DEXIA SUNOChEIS
EPARISTERA DAIMONES
PhLEGEI GAR PERI MOU hO ASTER TON PENTE
KAI EN TEI STELEI hO ASTER TON hEX hESTEKE.

VI.

Repeat the Cross Qabalistic, as above [II], and end as thou didst begin [i.e. as in I].

The N.O.X signs are thus

Puer (N)

Right arm forms an "L" with hand open and thumb towards head
Closed left hand over groin, with thumb protruding forward
Heels together, with feet at forty-five degree angle

Puella:

Right hand over breast
Left hand over groin
Heels together, with feet at forty-five degree angle

Vir(O):

Hands in fists with thumbs facing out to the sides
Place hands up to the temples-resembles horns
Heels together, with feet at forty-five degree angle.

Mulier (X):

This is also know as the Attitude of Baphomet
Arms form a ninety degree angle above head
Elbows are bent slightly upwards, with hands open
Feet are a little over shoulder width apart, facing forward

Mater Triumphants:

This is also known as Set Triumphant

Right Hand pinches left nipple
Left Hand cradles just below solar plexus
Head down
Heels together, with feet at forty-five degree angle.

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END THE BOOK OF THE LEECH

Ars Facere Noctu Caligatio
Nightwork done in darkness

0. All light is illusion

1. Shadow is the substance unknowable, mysterious, depthless, yet infinite.
2. Action alls accrueance, if one but put the force of his will into it. The inertia of his action, par the difficulties, will make it so.
3. All can be reduced to rhythm and motion. Cycles, music, death, anger, all have their own vectors, conflict, war, and peace, have an undercurrent to which they keep tempo. It is this tempo once understood that allow for magic to function. It is the vertices in between that allow it to flow. Awareness of these things allows one to act. Knowledge of them allows influence.
4. All creation is inherently flawed. Therefore 11 is purer than 10. That which is flawed inherently and true, does not mask, as does the deception of the light.
5. Let us then construct angles and numbers on the knowledge this imparts. Let us build structures on the foundations of Chaos and Night, for they in their truth mock that which is flawed and prey to folly
6. Let polarities unite to dissolve. Let opposites diminish to the furious pulse of chaos.
7. All structures must be destroyed and rebuilt. Destroyed and rebuilt. Stagnation breeds death. Linear thinking is also death.
8. Knowing the rhythm of destruction and creation, through chaos one may find themselves.
9. Thus be the Black Phoenix. Filled with the Blackness of Truth, Dying Daily, to be Reborn.
10. There are no limits to Deception. This be the lie of all light based creation. The foundation of all existence.
11. The darkness is infinite, beyond space, time, mind, or mortal understanding. Being non-finite it cannot be held or comprehended. It may only be understood internally, through the darkest depths of ourselves. Find this well, and falling into it headfirst, mastery of the truth is achieved.
12. All restriction is Contradiction. To fight oneself is to fight their own being, which can only lead to harming oneself. Reason and mind can be used to find the way, but it is the Pelvis which thrusts.
13. There is no peace at the gate. Death is the great illusion.. The Great Doorway to Annihilation of Self. Those who resist may achieve immortality. Thus is the nature of the soul.

Meat is just that
 Brainless, Helpless, a herd.
 Be no Meat.
 Be Beyond Man
 Transcend with you Darkness
 Envelop with your Shadows
 When the Herd Thins
 There will no longer be Meat
 But Things beyond Men
 And Their Masters

555 333 999

9
Oizus