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The **T**emple

of the

Stars

presents



THE



ONVENT





eaturing

Dante

Alexander Simpson

Stephie T

Folkicide

Rhiannon & Siri (Temple of the Stars)

Late Later Latest

An Lushan

Ulrich Cathbad

Rhiannon (photography)



Le divin marquis in memoriam

The Convent N° I first published on the 211th
anniversary of his martyrdom in Charenton.



Sade

2 June 1740 – 2 December 1814

“They fermented, these worshippers of the
darkest of dark forces, the French Revolution—
the blood spilled was a sacrifice, an offering to
their strange alien gods.”

– **Fitten,**

Deofel Quintet Vol. I:

Falcifer – Lord of Darkness, VII



An Introduction to the Temple of the Stars

The Temple of the Stars has selected Eros as the theme of our début issue of *The Convent*, for it is the hidden current that animates Being itself. It is not simply lust, but the very thing that drives us to create and live. Eros is the rapture of being alive—the intoxication that drives art, joy and life.

Copulation is certainly one aspect of Eros, but only one. Eros invites us to pass through the nexion. Ecstasy (ἔκστασις) cannot be separated from asceticism (ἄσκησις); one prepares the ground for the other. Without renunciation, there is no true embrace; without love, no true scorn.

Eros is a thread linking the human soul to the perennial Numina, those presences that dwell beyond matter and beyond the grey cage of reason. We do not wallow in lust, we shape it into a tool for presencing the Numinous.

Eros is the force that draws the Causal towards the Acausal. Ecstasy without discipline and terror is indulgence; rigour without ecstasy is sterility. Modernity has neglected this cosmic balance, dividing life between sterile moralism and mundane hedonism. The Sevenfold Way seeks to restore vitality and élan in Western Civilization, by leading the Novice through the Investiture where body and spirit are no longer opposed. If this offends—so be it. The Dark Gods have often been scandalous when they appear, to put it mildly.

Some of the information revealed in this magazine, has been passed down for some time within the inner circle of the Temple on a purely aural basis. It pertains to the essence and nature of certain forces and entities with whom we witches have communed over a span of time, and visions brought forth via Communion with these discarnate entities

It is expected that the reader be familiar with the mythos of the Dark Gods and other pertinent aspects of the Sinister Tradition. Some of these details will not be repeated here for sake of brevity and originality of content, and therefore it is assumed that the reader has a working knowledge of these matters, as outlined in *Naos*, *Hostia* and the *Deofel Quintet*.

If you the reader is just like us, of our kind—if you possess that drive, that unique, stark grimness and focus of character; if you are truly willing to spend many nights away from the comfort of your home, months in isolation, years on a quest for wisdom, and to accept you have a long way to go unto Adeptship (let alone Mastery), then pursue the arcane echoes of sinister joy in *The Convent* N° I, come to learn that profound essence of what we have deigned to share with you.

In the beginning, She was the Temple—although few outsiders are expected to understand what is meant here. Most—and certainly all the mundanes—will assume that this means that She was the only person ‘involved with’ something She called a temple. Yet this is a fallacious assumption, since even from the early days there were always around a dozen or so people ‘involved’.

What is meant here is that the Temple lived in Her, or more correctly, was presenced through Her; through what She said, did, wrote and by what She inspired, directly—from person to person—or esoterically, through Her personae as a shapeshifting player of many and varied rôles. In effect, Her Temple was the numinous way—the Way of the Numina—that She developed, then expounded, and always lived, and which esoteric ‘way or life’ some others sought to follow, often via them undertaking the Sauroctony, or occasionally by someone following Her into the Nythraeum. Furthermore, this esoteric philosophy was itself based upon what She had learnt from a certain Goddess of which She Herself was the casual form; what She had discovered from Her own researches and travels, and what She had personally experienced by undertaking the traditional tasks, ordeals, and rites.

**Eros is the Nomos,
Nomos under Wyrð**

Aphrodite

Dante

Oh how I long for thee
Sunlight hair flowing onto me
Red lips eager for embrace
Voluptuous curves draw the eyes

A hunger on our breath
Eyes full of lust for union
Nostalgia for an age long past
An all-consuming love

No mask can hide me from you
No lie can ever hope to deceive
No wall too strong to hold you off
No will can prevent you

Beauty of purity compels out truth
Burns out weakness in a man
A woman brings out the angel,
Brings out the beast of man

You know me by my loyalty
By how I never cease for you
How my eyes never look away
I cup your image as the sun

Porcelain toned with cerulean orbs
The gentleness of your voice
Intoxicating fragrance lingers
As though Aphrodite is before me

How you already know me
I am your wolf knight
My word is to you alone
A kingdom I'd give you

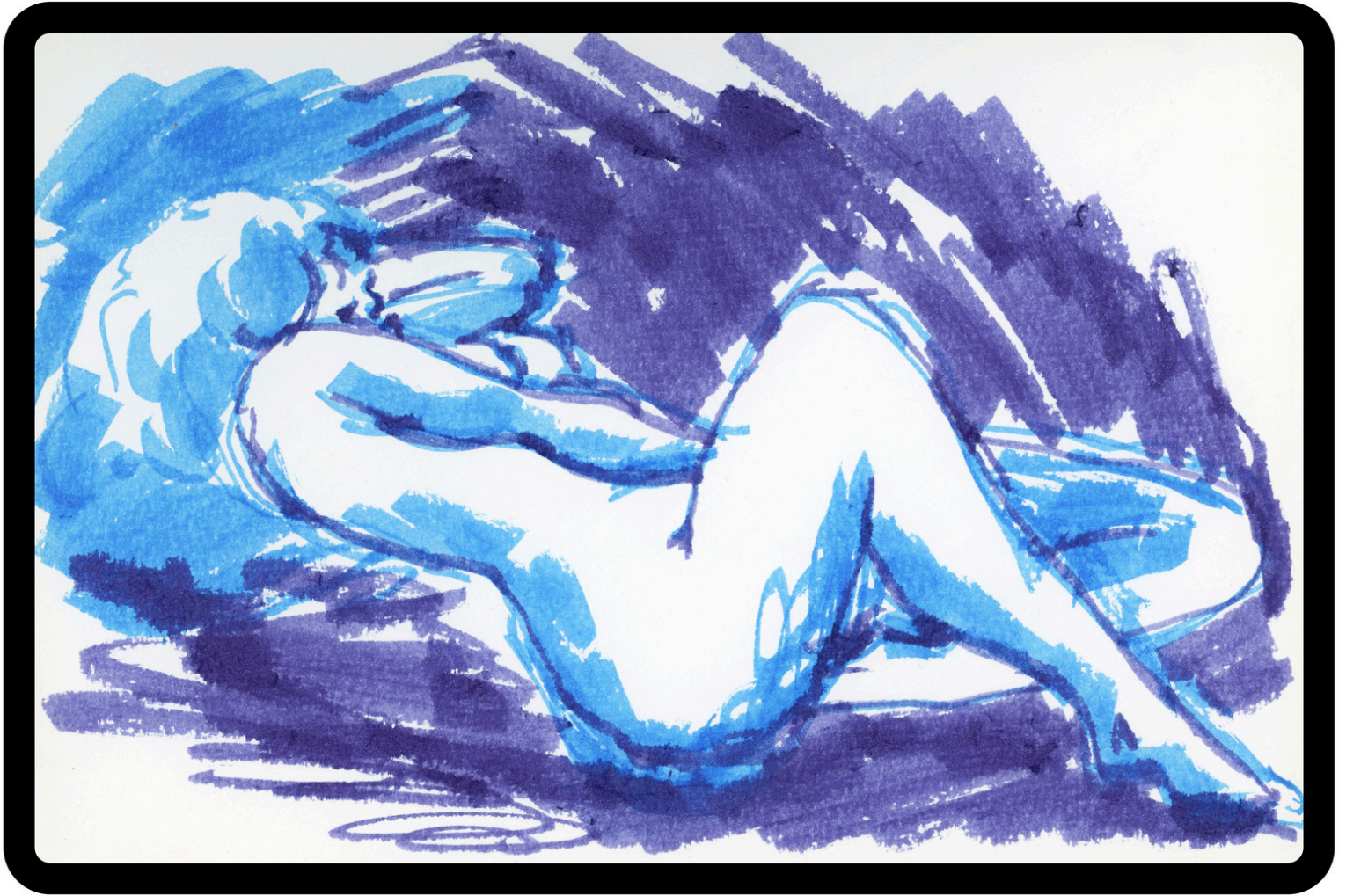
This garden of delights
Love paints the scene
Roses with cherry blossoms
Heaven reserved for us

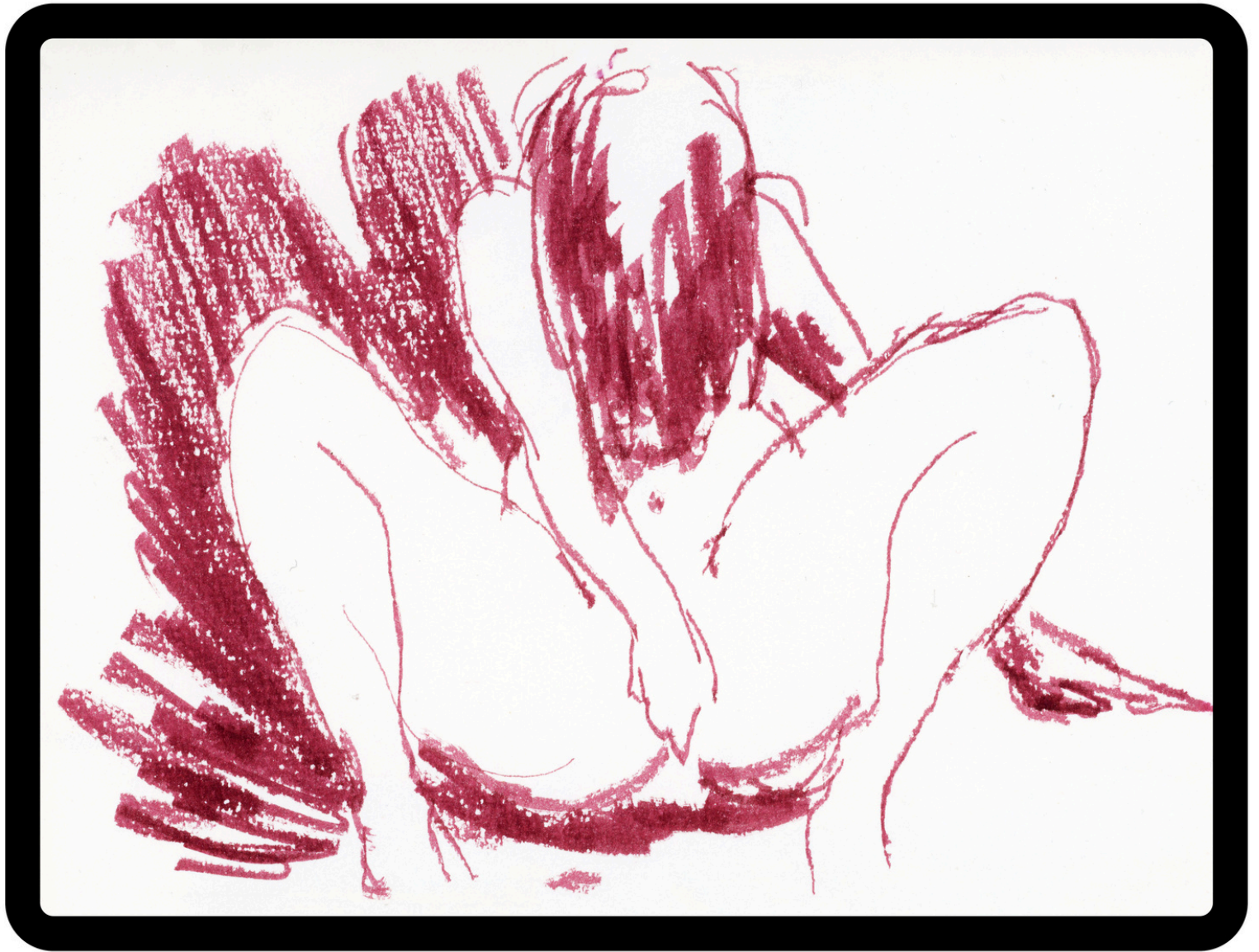
Your touch soothes the fire
Sweet honey I can't refuse
To honor a golden maiden
Become illustrious queen



Women in Ecstasy

Alexander Simpson



















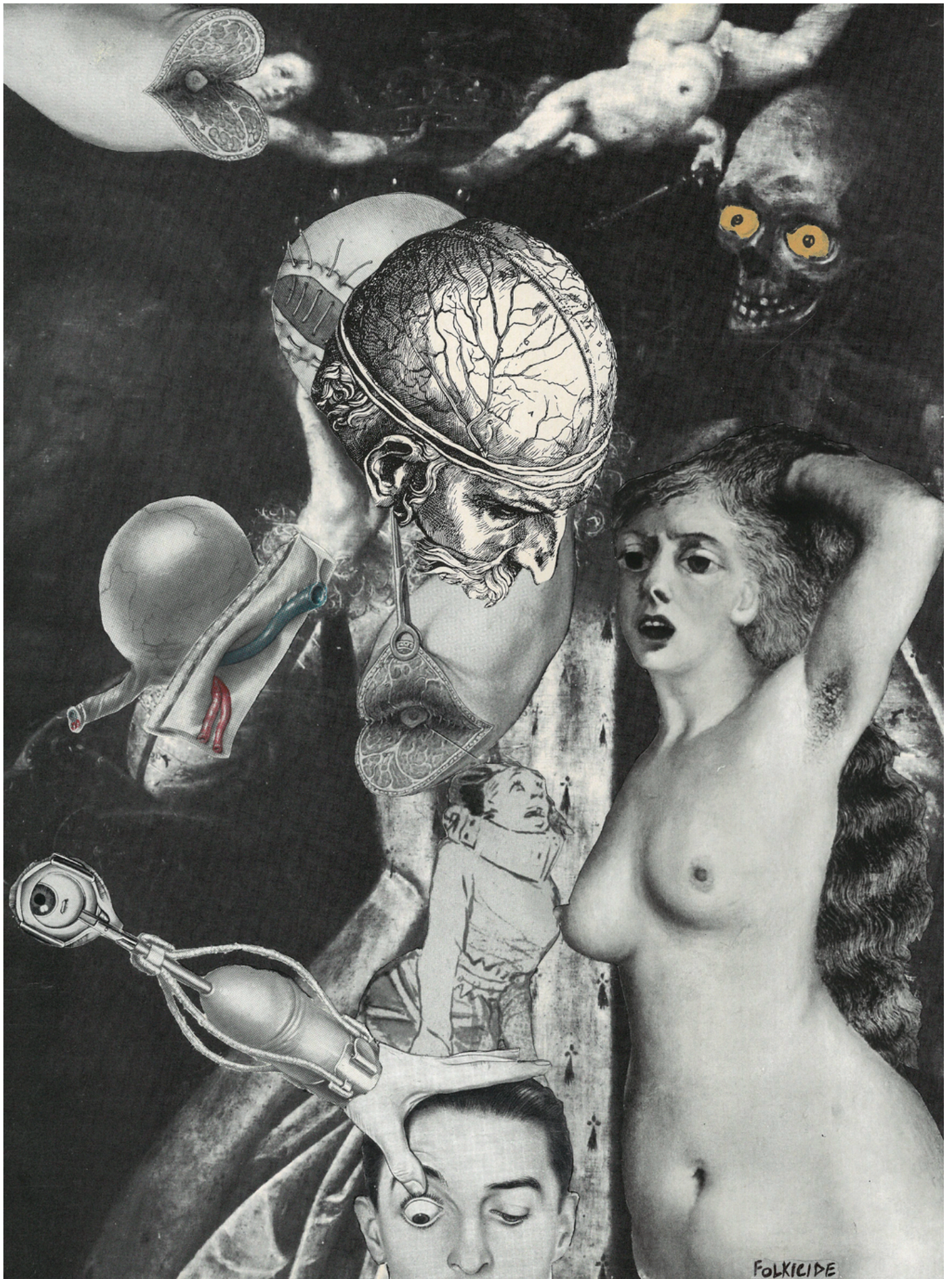
From the Drain

Stephie T

The drain dirgess dotted by esteem
Pox finger carved her hex
From just below the steam
Eyes prickled like a sickly fruit
Between the cold grate slats
Cursed those merry passers-by
With each unknowing step



Folkicide



FOLKICIDE

Hierogamy from Inanna to Babalon

On Ritual Sexuality, the Numinously-Muliebral and their Transformative Potency
Rhannon & Siri Nyberg

The Malevolent Monarch will lie beside Numinous Inanna;
as Cruel Shepherd, he will embrace the Shining One.
The land will yield its bounty once more.

Since ancient times, Hieros Gamos (Ἱερὸς Γάμος, “sacred marriage”) or the ritualization of the sexual union has been of utmost reverence and importance in what has become Western Esotericism. Despite the Greek term being the established concept for them in this and related fields, such rituals did not originate with them. Our earliest records of ritual sexuality come from the Sumerians, originating from the sacred marriage of Inanna to Dumuzid. This union was recreated by the Sumerian monarch, who would ritualistically marry Inanna in order to bring prosperity to the land.

The Sumerian Hierogamy was not merely symbolic, but functioned as a socioreligious mechanism that legitimized kingship and affirmed the fertility of both the land and its people. Textual evidence from the Temple Hymns and The Courtship of Inanna and Dumuzi (ETCSL 4.08.33) reveals that the rite was performed annually, likely during the New Year festival (Akitu), wherein the king united with the high priestess representing Inanna. Comparable fertility rites appear in later Mesopotamian traditions, including the Babylonian cult of Ishtar and Tammuz, and echoes of the same conceptual framework persisted into Canaanite and Hittite religious practices. Scholars such as Samuel Noah Kramer (1969) and Tikva Frymer-Kensky (1992) have noted that the sacred marriage represented a theological synthesis of divine eroticism and political order—binding cosmic fertility with royal authority, thereby situating sexual union at the very heart of cosmology.

Despite this grand origin of sexual magick, the practice is one that has been simultaneously exalted and suppressed throughout history. From the temple chambers of Uruk to the mystery schools of classical antiquity, from Tantric Buddhism to the grimoires of European ceremonial magick, the harnessing of erotic energy for spiritual transformation has remained a persistent thread in the both Western and Oriental esotericism. Yet the democratization of these practices—their removal from priesthoods and royal prerogatives into the hands of individual practitioners—represents a profound shift in occult praxis. What was once the exclusive domain of kings and hierophants has become, in contemporary magick, an accessible technique [sic] for those who understand the principles of energetic alignment, celestial timing, and intentional focus. This shift reflects not a diminishment of the sacred but rather its expansion of availability: the recognition that numinous power flows through all bodies capable of conscious participation in the Erotic Mysteries.

The Eremitic Techniques: Foundation and Partnership

The eremitic techniques of the Erotic Mysteries—as distinct from the ceremonial thereof—are rather simple, provided one already has a romantic partner. A romantic partner is most suitable since the operator of this kind of work ought to feel an empathy with them. This empathy is a profound recognition of the other, an intimacy that opens hidden gates. Moreover, it would behoove the partner to be aware of the physis of the Opus and desire its success; this also implies that they too have an interest in the Occult.

The sexual act can remain effective even if the partner is unaware of its magical purpose, albeit not as much as when undertaken by a genuine partnership. Especially if the operator is a woman using a man for a partner. As is established in this Tradition, these techniques are most potent when both operator and partner are women as women are the most powerful conductors for such energy. Thus, the current surges freely, unhindered, as though two mirrors face one another and multiply light into infinity.

This principle of mirrored energy finds its theoretical basis in the concept of polarity within magical systems. Where traditional ceremonial magic often emphasizes the union of opposite poles—masculine and feminine, active and receptive—this particular Tradition proposes that certain energetic qualities, when doubled rather than opposed, create not cancellation but amplification. The feminine principle, associated with receptivity, intuition, and the lunar currents, when paired with itself, generates a resonant feedback loop. This is not mere metaphor but rather reflects a sophisticated understanding of energetic dynamics wherein similarity breeds sympathy, and sympathy breeds power. The practitioners become not merely participants but co-creators of a unified field, a singular consciousness expressed through two bodies.

The point of these erotic techniques is to direct the sexual energies—the Eros—generated by both participants towards a particular desire, a desire thematically linked to one of the seven planets. In this alignment of passion with the celestial spheres, the body becomes a vessel for a cosmic force, a microcosmic reflection of macrocosmic patterns. The practitioner does not merely use planetary energy but becomes it, embodying the qualities of Jupiter, Venus, Mars or whichever sphere corresponds to the working at hand.

Planetary Timing and Correspondences

Suppose a couple wishes to manifest a desire pertaining to wealth or success. That desire would be linked to Jupiter. Assuming this desire is constructive, one ought to enact these techniques during a time period when Jupiter is rising at the location where the ritual is to occur. This also applies for any other planet of one's desire. If the desire is destructive, the ritual should take place when the relevant planet is setting.

These planetary rises and settings take between two to four (2–4) minutes and occur a few times per month. The precision required here cannot be overstated. Unlike broader astrological considerations that might allow for planetary hours

or days, the techniques described demand exactitude: the moment when the planet crests the horizon (for constructive works) or dips below it (for destructive or banishing works).

Conversely, the dedicated ritual chamber accumulates power through repeated use, each working adding layers of energetic residue that future workings may draw upon. This is the principle of the egregore applied to space itself: the chamber becomes an entity, alive with the accumulated intentions of its users. This reflects an understanding of celestial mechanics as they relate to terrestrial magic—the brief window when planetary influence is most concentrated and accessible. Such timing requires astronomical software or ephemerides calculated for the specific latitude and longitude of the working site, transforming the practitioner into both magician and astronomer, reviving an ancient synthesis that once defined the role of the priest-astrologer in Mesopotamian temples.

For added effect, coloured candles and incense related to the planet should be used. The ritual should either happen somewhere with natural magical feeling to it, such as an isolated hilltop or glade; or an indoors ritual chamber where previous rituals have already energized it, and it contains various magical artifacts such as an altar, altar covering and the like. The choice of location speaks to the importance of the *genius loci*—the acausal charge of a place. Natural settings carry their own intrinsic power, unmarked by human intention yet responsive to it. A hilltop opens one to the celestial influences above; a glade, enclosed by trees, creates a natural temple space protected from mundane intrusions as well as chthonic resonance. Conversely, the dedicated ritual chamber accumulates power through repeated use, each working adding layers of energetic residue that future workings may draw upon. This is the principle of the egregore applied to space itself: the chamber becomes an entity, alive with the accumulated intentions of its users.

As with other eremitic techniques, a phrase describing the desire in question should be chosen beforehand for use in the ritual. The desire can also be visualized instead, as long as the visualization can be maintained throughout the sexual act unto climax. Best practice is to combine both chosen phrase and visualization—make sure that the visualization is as natural and realistic as possible. The phrase serves as anchor and amplifier, a mantric repetition that prevents distraction and channels focus. Unlike elaborate invocations, these phrases should be short, rhythmic, and easily repeated even in states of extreme arousal or ecstasy. They function as sigils made of sound, collapsing complex intention into a single vibratory formula. The visualization, meanwhile, must be vivid yet achievable—not fantastical abstractions but concrete images of the desired outcome as if already manifest. The mind trained in such dual focus becomes a powerful instrument, capable of sustaining will even as the body surrenders to sensation.

Hermecatean or Lidagonic applications of the techniques can be found elsewhere. What follows will provide recommendations for Sapphic applications—Sapphistry—as well as heuristic tables of constructive and destructive desires and their links to planets, Dark Gods and incenses.

OPUS: The Sapphic Working

One should first establish a proper atmosphere conducive to the intended work. This may be accomplished in either an indoor or outdoor setting, making use of carefully selected music, incense, and candles to attune the space to the desired purpose.

We further recommend the incorporation of complementary BDSM practices for those who wish to invoke darker or more adversarial currents in conjunction with the methods herein described. The dynamics of dominance and submission, when approached with conscious intent and mutual consent, can

serve as powerful catalysts for trance induction and energetic polarization. Pain, restraint, and psychological intensity all function as liminal tools, dissolving the ego's boundaries and opening channels to deeper currents of power. Such practices align naturally with Sinister currents that embrace transgression, shadow integration, and the transformation of taboo into sacrament.

Both women gently caress each other's spine and shoulders with the tips their fingers while looking into the eyes of the other woman before themselves. This initial phase is crucial—it establishes connection, presence, and intentionality. The spine—home to the subtle channel known in the Indian traditions as the *Suṣumnānāḍī* (सुषुम्नानाडी)—becomes a conduit for rising energy. The unwavering gaze, held steadily, creates an energetic circuit between the two practitioners, activating the magnetic link or rapport. This is not mere foreplay but magical preparation, the tuning of two instruments to the same resonant frequency.

Eventually the couple organically, seamlessly, instinctively arouse each other's fire, *locis muliebribus*, by caress and beyond. The Latin phrase—referencing the feminine places, the sacred centres of pleasure—acknowledges the physical reality of the work while maintaining its ritual dignity. The arousal here is not divorced from sacredness but is itself the sacred, the kindling of the erotic fire that will fuel the working. This must unfold naturally, without force or haste, allowing the body's wisdom to guide the progression.

Stop, look at each other. Vibrate in unison thrice (3) the name of the Dark God for the planet of your desire. The sudden pause creates a moment of crystallization, a threshold crossed. The vibration of magic names is an ancient technique encapsulated in the Greek Magical Papyri, based on the belief that sound, properly intoned, can presence the Numinous, planetary forces or lesser entities adjacent to those.

Continue making love, while visualizing your joint desire and begin and maintain the rhythmic, breathy chanting of the chosen phrase until climax. Here, the technique reaches its operational core. The sexual energy, now fully aroused and ritually framed, becomes the nexion through which will is projected. The chanting maintains focus despite increasing intensity, while the shared visualization creates a unified thoughtform charged by the combined passion of both participants. The breath, synchronized and audible, serves as both vehicle for the mantra and indicator of the building acausal charge.

Ideally, orgasmic ecstasies should follow sequentially—and most ideal of all is mutual orgasmic ecstasy, even if rare unless cultivated by frequent application of these techniques. If accomplished, this ritual becomes very powerful. The moment of climax represents the peak of energetic discharge, the instant when will and power are released towards their target. Sequential orgasms create multiple waves of release, each adding force to the Working. Simultaneous orgasm, however, represents perfect synchronization—two wills, two bodies, two energy fields collapsing into a single point of intention and release. This unity—albeit difficult to achieve—creates a synergistic effect wherein the whole exceeds the sum of its parts. The working becomes not merely doubled in power but exponentially amplified.

Remember that both of you, as women, are a double-nexion through which power may effluviolate. While in the Noviciate stage, it can be helpful to imagine that during the lovemaking, energy is flowing down upon you both from the Stars above. This visualization technique provides a tangible mental image for Novices: cosmic energy descending as starlight or astral current, entering through the crown, flowing through the body, and being directed outward through the combined will of the Working.

Enhanced Methods: Overstimulation and Energetic Amplification

Operating on the principle that greater sexual energy yields greater potential for spiritual power, it becomes necessary to explore the concept of complete overstimulation and its possible benefits. Few existing texts provide a clear framework for understanding or responsibly cultivating such a state. Building on the techniques outlined in the aforementioned *Opus* or the Sapphic Working, practitioners may adapt these techniques with any partner to achieve enhanced energetic intensity through deliberate overstimulation. This is most effective when incorporating elements such as restraint and sensory tools, with the aim of pushing the partner to their physical and energetic limits.

Such intensity amplifies the potency of workings, especially those of a Sinister or more Noctulian physis. The logic here rests on a fundamental principle of magical theory: intensity generates power. Just as a greater electrical current produces stronger magnetic fields, so too does heightened physical and emotional intensity create more potent energetic effects. Overstimulation—the deliberate continuation of arousal and sensation beyond the point of comfortable pleasure—breaks down ordinary consciousness, inducing altered states wherein the practitioner becomes more receptive to magical influence and more capable of projecting will.

Some may be familiar with these methods as *frenzy magick*, this state can generate immense power when properly directed. To cultivate it, the practitioner should first establish an immersive atmosphere immune to distractions and conducive to trance and energetic focus. Initial stimulation should be gradual, fostering calm and receptivity before progressing to a state of overwhelming sensory engagement.

Frenzy magick, known as *Baccheia* (Βακχεία) in Greek Dionysian rites and as the *Bärsärkagång* of Norse warriors, or the ecstatic possession in shamanic cultures, represents the deliberate cultivation of a state wherein rational consciousness is temporarily overwhelmed. In such states, the boundaries between self and other, between physical and metaphysical, become permeable. The practitioner touches on something raw and primal, accessing energies that civilized consciousness normally suppresses or sublimates.

The essential goal is to sustain and amplify the partner's energy to its highest peak, thereby creating a powerful current for ritual or mutual energetic exchange. Doing so could look like this:

Gently restrain your partner, as overstimulation can result in the subject involuntarily moving or trying to escape. Restraint serves multiple functions: it maintains the partner in position for continued stimulation, it introduces an element of surrender and vulnerability that deepens the trance state, and it creates a psychological dynamic of control and release that can be deeply transformative. The restraint must be secure enough to be effective yet comfortable enough to be maintained for extended periods.

Communication protocols—safewords, nonverbal signals—become essential, transforming what might appear as simple eroticism into a sophisticated practice of trust, consent, and mutual transformation.

One should try to stimulate their partner manually at first until it becomes tiring to do so and then the stimulation may be augmented with toys. The progression from manual to mechanical stimulation addresses the practical limitations of human endurance while maintaining continuous energetic input. The use of tools—vibrators, in particular—allows for sustained, consistent stimulation that human fingers or tongue cannot match over extended periods. This technological augmentation of magical practice may seem incongruous, yet it

reflects a pragmatic approach: the goal is energetic intensity and magical result, not adherence to some notion of “natural” or “traditional” practice.

Trance States and Edging: The Liminal Path

The practice of edging—bringing one’s partner repeatedly to the brink of orgasm without allowing release—combined with profound overstimulation creates a state of consciousness that exists in the borderlands between waking and sleeping, between pleasure and pain, between self and dissolution. This liminal space is the domain of deep magick, where transformations occur and visions manifest.

Frater Baphomet XI^o introduced the the technique of *eroto-comatose lucidity* as a means of achieving a liminal state between sleep and wakefulness through sexual exhaustion. The rite involves a “seer” or main operators and several aides whose task is to repeatedly arouse and tire the seer without allowing orgasm. Methods of stimulation may include physical touch, erotic devices, psychological teasing or even entheogenic substances. The goal of this first phase is to bring the ritualist to the edge of sleep through intense and prolonged arousal. Fr. Baphomet’s innovation lay in recognizing that sexual energy could be used not merely for release and manifestation but for inducing specific altered states of consciousness. The term itself captures the paradox: the practitioner is simultaneously aroused (*eroto-*), nearly unconscious (*comatose*), and yet maintaining awareness (*lucidity*). This state resembles the hypnagogic threshold explored by artists and mystics, the moment between waking and sleeping when visions arise unbidden and the boundaries of reality become fluid.

In the second phase, the aides attempt to draw the seer back toward consciousness through continued stimulation, stopping whenever full wake-

fulness is near. This back-and-forth process is meant to place the ritualist in a liminal trance—neither asleep nor awake—where mystical insight or communion with higher powers may occur. Interpretations vary: Fr. Baphomet insisted that orgasm should be avoided, while later practitioners saw it as another path to exhaustion and trance.

Upon awakening, the seer records any visions or revelations experienced during the rite. The oscillation between consciousness and unconsciousness creates a neurological state of *profound* plasticity. The brain, exhausted yet aroused, enters a condition wherein normal sensory processing and cognitive filtering break down. In this state, practitioners report visions, encounters with entities, reception of knowledge or prophecy, and profound mystical experiences. The technique essentially weaponizes sexual energy as a tool for inducing visionary states, placing it alongside more traditional methods such as fasting, sleep deprivation, rhythmic dancing or entheogenic substances.

Fr. Baphomet also spoke of darker or alternative versions of the technique. In one, the aides act as astral “vampires”, draining the ritualist’s energy through sexual exhaustion rather than aiding them. Later occultists, such as Michael W. Ford, reinterpreted Crowley’s ideas to fit in with Luciferianism, presenting two symbolic paths—the Lilith and Cain rituals—each using specific colours, imagery, and music to evoke spiritual transformation through controlled sexual energy and willpower.

The vampiric variant introduces an adversarial element, wherein the seer’s ordeal becomes a test of will and endurance against deliberately draining forces. This reflects Sinisterly-Vampiric principles wherein spiritual development occurs through struggle, trial, and the overcoming of deliberately imposed obstacles. The invocation of Lilith—a dark goddess of sexuality, independence, and nocturnal power—and Cain—the first murderer, exile, and rebel against divine order according to the Yoke of Abraham—situates these

practices within a specifically antinomian framework. These are not methods for the spiritually timid but for those who seek transformation through transgression, power through forbidden knowledge, and apotheosis through the deliberate exploration of shadow and taboo.

Conclusion: *The Eternal Return of the Sacred Marriage*

From the ziggurats of ancient Sumer to the contemporary ritual chamber, the harnessing of erotic energy for spiritual and material transformation remains one of humanity's most persistent magical technologies. What has changed across millennia is not the fundamental mechanism—the recognition that sexual energy represents concentrated life force, that union creates power, and that intentionally directed passion can reshape reality—but rather the context, theology, and accessibility of these practices.

The democratization of sex magic represents both opportunity and challenge. Where once such techniques were guarded by priesthoods, taught only to initiates, and embedded within comprehensive cosmological and ethical frameworks, they now circulate more freely. This accessibility allows for individual exploration and innovation but also risks superficiality—the reduction of profound spiritual practice to mere means of amplifying secular sexuality, and the lack of a social and educational infrastructure to guide one towards mastery over hierogamy unto full apotheosis (alongside necessary auxiliary rituals along the mystic journey).

Yet perhaps this is appropriate for the current aeon. The techniques described herein—from planetary timing to overstimulation, from mirrored feminine energy to eroto-comatose lucidity—draw from Sumerian wisdom, Hermeticism and contemporary Sinister currents. They acknowledge that our beautiful bodies are not merely vessels for our spirits but are themselves numinous, that pleasure and power are not opposed but aligned and that consciousness,

when properly focused through the intensity of erotic experience, can achieve states of awareness and manifestation unavailable through purely cerebral means.

The practitioner who approaches these techniques with seriousness and genuine commitment to transformation may find in them what the ancient king found when he united with Inanna's priestess: a means of touching the Numinous, of bringing Heaven to Earth, and of participating consciously in the great cycles of creation that govern both the Cosmos and consciousness. The land may still yield its bounty; not through agricultural fertility alone but through the fertility of will, imagination, and directed power—the eternal return of the sacred marriage renewed in each generation throughout the aeons.

Planet	Incense	Dark God	Colour ☐	Colour ♀	Constructive Desire	Destructive Desire
Moon	Petrichor	Noctulius	Blue	Silver	Hidden Knowledge	Sinister Terror
Mercury	Sulphur	Satan	Yellow	Black	Transformation	Lust & Indulgence
Venus	Sandalwood	Darkat	Green	White	Love & Ecstasy	Enchantment
Sun	Oak	Karu Samsu	Orange	Gold	Vision & Understanding	Prophecy & Revelations
Mars	Musk	Shugara	Red	Blue	Sacrifice	Death & Destruction
Jupiter	Civet	Davcina	Violet	Crimson	Wealth & Success	Wisdom
Saturn	Henbane	Vindex	Indigo	Purple	Chaos	Disruption

Late Later Latest











Succession

An Tushan

Maeve knelt silently in the corner of her room, facing the altar with closed eyes. It was a humble oak table topped with an assortment of items, among them bones, wands, a dagger, exotic feathers, pentacles, and other such weapons of arte as were germane to her endeavours, all surrounding the central piece of the setup: A misshapen clay pot sealed with beeswax and inscribed with diver's insignia. Looming over the altar was a framed sketch of a constellation.

She sat without a word, but inside, she was absorbed in the hallowing of her kingdom, shouting forth the formulae to the ends of the universe. This was her daily affirmation of commitment to the sorcerous life. Maeve stood up, revealing just how tall she truly is. She was a young lady of considerable stature, with long, copper-coloured hair, a startlingly pallid complexion, hazel eyes, a long face, and a crooked nose. She has no memories of her mother and was raised by her father before his death placed her in the care of her grandmother, a hag firmly rooted in rural Essex.

"Alshujah, Alshujah, Alshujah.", she chanted, pointing repeatedly at herself with the dagger she took from the altar. Her voice was rather low-pitched for a woman's. "Alshujah, Alshujah, Alshujah." She placed the dagger back and closed her eyes once more, quickly whispering her way through the spell.

It was time to head out. Maeve approached the altar and carefully took the clay pot off it with both hands and unloaded it into her bag. She left the house and got on her bicycle. Summer has already passed its zenith. The cherries that grew on the trees along her route were gone, but the apples already began to redden and ripen. Maeve would occasionally pick fruit while on her way, but was otherwise not much of an eater. She grew up a sickly child, plagued by seizures, fatigue, and pain. She was also prone to nightmares and venereal dreams. In her case, there was often no distinction between the two. Her nights featured recurring characters and one in particular has been especially persistent over the years.

Maeve's destination was a spot in the forest at the outskirts of her village. As always, she placed her bike just outside the forest before entering into the thick of the woods. Stomping across dirt and leaves and roots, she made her way to the tree-guarded locale where three familiar faces were waiting to receive her. "Maeve", a voice exclaimed with a pinch of delight. It was Alexander. With him were Elizabeth and David. It was afternoon and the rays of the sun shone intensely in-between the shadows of the trees, adding a glow to Maeve's hair where they happened to touch it. Behind trunks and bushes, daytime clothes were exchanged for simple robes, brown and wide-cut. The four approached their established spot of congress, consisting primarily of two circular demarcations, a pyre, and a large branch in the likeness of a trident, driven upright into the earth. The pyre was lit and each attendant placed their clay vessel at a designated spot around the circle of the work. As this season's overseer of the procedures, David stepped forward. He was the least talkative among them, but delivered all orations of duty with passion. "Our venerable coven has assembled for the opening of the mystery of agape, the knowledge of thy coils." Baroque recitations followed, dragging on for almost an hour. "Mystery of mysteries..." The process eventually culminated into a mantric invocation of names. The four grabbed each other by the hands and formed a circle, walking clockwise around the burning pyre, at first, slowly, but the pace steadily increased. "MAHAZAE, MAHAZAE, MAHAZAE!" Their circumambulation reached a dizzying speed. "LILLITU, LILLITU, LILLITU!" The minds of the four were settled deeper and deeper into a state of monomaniacal devotion. "MAHAZAE! LILLITU! MAHAZAE!" At once, the circle broke. Alexander was assailed by pain and cried out in agony before falling to the ground. His spine and head were seething with burning pain which quickly swept throughout his entire body, penetrating his bones and reaching his skin. He opened his eyes and looked up, seeing Maeve stare at him expressionlessly.

Her strange features have often wormed their way into his dreams, soliciting libations from his sleeping body. From down below, she had something imposing.

For a moment, it seemed that the pain was going to dissipate, as if soothed by the sight of her, but suddenly, he witnessed her face contort and the forest darken around her. He saw her face getting longer and longer, her eyes shrinking, and her skin losing what little hints of colour they still had. The pain immediately resurged and his body began to shake uncontrollably. The three looked on, but didn't intervene or speak a word. It winded down and Alexander began to groan slowly. A strange urge overtook him. With half-open eyes, he began making unintelligible vocalizations, his voice assuming a pitch and quality it has never displayed before. "Amom... ovim... gramadr... obl... ob... obloch... tel... ciftias..." This bout of glossolalia continued for about three minutes before Alexander broke out in coughs. He coughed violently and uncontrollably, as if made to inhale smoke. He desperately gasped for quips of air before gazing at Maeve with a look of horror. The coughing stopped, but Alexander was exhausted to the core. His vision faded to black and he passed out.

Elizabeth rushed to check in on him. He was alive, but wouldn't wake up. His forehead was hot to the touch. David, meanwhile, closed his eyes and continued to invoke on his own. Maeve's hair stood up on her back. This was a familiar presence. She felt hands touch and rub her all over. A stream of thoughts made their way into her mind. Amorphous and vague at first, they grew ever more intense until vaporous thoughts condensed into a fully-fledged voice. "Maeve," this was his voice. This was the one from her dreams. A torrent of licentious memories, all recorded in obsessive detail in her dream journals, came rushing back up from within her. "Maeve," a sensation ensued as if a python were to wrap itself around her. She sensed kisses moving up her spine, then all around her neck. "Maeve," she closed her eyes, her hand gliding down beneath her robe. A foggy silhouette took shape before her, with two bright pearls of light for eyes. Maeve noticed that it was no longer just her hand that was lingering beneath her robe. Her knees began to shake and her breath quickened. She was panting and perspiring. "You are of our kind. You are of my seed." Maeve moved her hand more vigorously. "My

daughter.” Moans began to escape her lips. She was bewildered, but too absorbed in pleasure to think clearly. “What do you mean?”, she thought. A scene emerged from within the silhouette and drew her in completely. It was a woman in bed, naked, moaning, and moving about. Maeve recognized that face from old pictures. It was her mother, surrounded by what looked to be a cloud of black smoke. Maeve was about to pull her hand back up, but felt it being held in place forcefully. The smoke took on the shape of a serpent and entered between her legs. The woman let out a wild moan and the vision dissolved. “Maeve, I only needed her to make you.” The kisses intensified. “Your name, too, was given by me. You are special, Maeve. I only have eyes for you.” Maeve was approaching release, but felt her hand being pulled back up. “I made you perfect, Maeve. Return home now.” With shaky knees, Maeve moved to the circle and picked up her clay vessel. Without even putting her clothes back on, she left the forest. Elizabeth and David cleaned up the space. They took care of the remains of Alexander’s clay vessel which shattered and spilled its ashen content when he collapsed in pain and knocked it over.

Roll Along Samsara

Ulrich Cathbad

In mournful twilight cold mist over the land,
Breast upturned pale like moon shining,
glistening im meinen augen
Filling my heart with fire,
a star burning in the chaos screaming out; FUFFIL ME.

My loins like dry grass set with spark upon summers day burning burning burning
Till bliss cometh, till the land grows still, till the moon shines in the sun
All this is and shall be till mother Nyx gorges herself upon the last body in the heavens

We spiral,
we seek warmth to grasp,
we find each other.

Lonely is the journey of anima und animus
Death does divide, life does find, but tis love which binds
Love which shall burn long after all else is dead
Love which shall spark the cosmos again
Another roll along samsara, another return, till the end comes again
Forever and always, I love you.

Agios o Baphomet





