The Ophidic Essence
Seeking a return to the Origin

Ophis Christos
&
Ordo Volucer Serpentis

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The purpose of this work is to seek, through the teachings and practices of obscure traditions, the keys to be guided in the returning path to the origin. Our main goal is to deny and reject existence, annihilating the desire for illusory, superficial and momentary things, knowing how to separate them from what is real and eternal. All mentioned traditions have the same final objective; that is to escape from this big prison and return to the origin.

We can observe that people with no knowledge consider life more pleasant, because limitations and ignorance makes them happier and adequate to this illusory existence. Ignorance imprisons the person in this world and brings happiness within this false reality, because they do not have awareness of reality. In contrast, the broader the knowledge of a person is, the more it feels tormented and opposed to this world, therefore this return to the origin can only be initiated through knowledge/wisdom, which maintains man in contact with his origins, instead of dissociating him from his own essence. This happens not because of any wisdom though, but through the primordial Gnosis which is offered only to those who come from the shadows.

Many people usually seek Black Magic in order to acquire material goods or mundane, superficial things, but we understand that true glory lies within the Spirit, not in external things. Every spirit poor in wisdom desperately seeks to obtain external wealth in an attempt to compensate his inner poverty, but the Satanist is always willing to put his own dark essence first and above his
Ego, because wisdom for us is like sea water, as in the more water from this "primary ocean" we drink, the thirstier we become.

The practices of Black Magic mentioned in this book have the objective of generating internal changes in the individual, transforming him into a new being, stronger and with a much broader view of the reality that surrounds him, to become fit to practice external Magick (Sorcery) with more concrete objectives and goals. All the myths and practices cited in this book are a synthesis between religion and philosophy stemmed from the forces and philosophies contrary to the universe; pure Heretic Magic, a full negation of existence. This explains why we are connected to destructive forces linked to Death. We see myths as real tools, used to manifest our essence, an essence which exists both within us and outside of us, revealing the Devil both in our occult being and in the exterior. Through the myths we can materialize parables and create symbols used to seek the center, the self, and the self from the origin. Myths are forms that man uses to work with consciously to reach the unconscious side of the mind, and through prayers we can awaken the instincts and open doors to connect ourselves to the energies which are outside time and space, but also penetrate in this created world revealing us the real face of our desires.

There are many legends and myths which describe the battle between Gods and Demons through the ages. According to our cosmovision, many of these legends and myths were extremely manipulated to be able to assert the idea of a Single God, where God has power above all things and is considered perfect and omnipotent, or to try to put God the creator as the supreme being and above all others, or just to worship creation. For this reason we do not share the same interpretation about several myths and legends, compared to most religious people and most of books that formed the concept of religions. When delving into the forbidden knowledge that is passed to us through those who come from the shadows, it is possible to recover the parts necessary in order to reconstruct the true history described in the myths and bring us closer to the truth through the true Gnosis.

The creator of the world is described in different ways in different religions. Several names are cited in varied cultures to describe the one who created the physical world and keeps the cosmic order. This physical world is full of flaws, it is something totally imperfect, which shows us clearly that the creator is also imperfect. Throughout this book we will get into several traditions so we
can analyze the different names that describe the various antitheses of the cre-
ator and his creation and thus unchaining, liberating and igniting the flames of
the opponent.

Lastly, it would be necessary to mention that much of what it is said in
this work cannot be understood literally, as there is a mixture of metaphors, his-
tory, science, fantasy and truth. Therefore, everything must be understood ac-
cording to the corresponding philosophical and psychosomatic concepts
described in our tradition. Those who read this work, free from dogmatic ba-
rriers, from preset parameters and prejudices, may have the keys to get rid from
this prison, especially if one knows how to use in a proper way knowledge of
intuitive and transcendental character, the kind of knowledge which allows the
encounter of the being with its eternal essence.
Before entering into the kind of Gnosticism that we work with, we need to clarify some facts about other groups that are also considered Gnostic. But first, what is Gnosticism? In short, Gnosticism is a synthesis of several philosophical and religious theories with several possible ways of understanding them; Gnostic writings are very varied and some may even be considered incompatible, but in all areas there is a dualistic cosmovision. This dualistic cosmovision is based on the idea that the divine sparks, belonging to the true divine realm, are trapped in this physical world and need to be liberated, thus leading to a conflict between light and darkness.

Gnosticism states that in the universe there are divine spirits trapped in a material world, created by an imperfect god, called the Demiurge. This god is often associated with the God of Abraham. According to the Gnostics, this material world must be annihilated by the true god, so that the spirits can become free from the grip of the Demiurge. From this we can understand that Gnosticism rejects the material world.

Different Gnostic ideas appeared throughout history, sometimes behind cults, but always adapting to the cultural and historical characteristics of that particular place and time. This explains the many scriptures and the arising of incompatibilities between them. But even after the adjustments made to the core Gnostic ideas to suit better the place or period where they emerged, the groups were labeled as heretics and were always persecuted.
One of these Gnostic, heretic groups were the Cathars. Catharism was a Christian movement that appeared in France and Italy during the late XI century and that lasted until its last members where eliminated in the XIV century. According to them, all beings in creation are in a constant war between two irreconcilable principles: The Spirit and the Matter. In the material world there is only suffering, pain and anguish. They believed that there are divine particles dormant in all human beings, lost in this world, and that they need to be awakened and liberated. For a Cathar evil would be, by nature, anything belonging to the material world, and in order to destroy this evil we must reject the material world and the god Creator, making the spirits return to their origin.

The Cathars organized the Church of Christ in order to rescue the divine sparks trapped in the world and in mankind. They needed to get away as much as possible from this world, from the passions and all that imprisoned them in this universe. In order to achieve this, the Cathars had a rite called Consolamentum (which symbolically represents the death in relation to the corrupted universe), where the individual would be disconnected from the world, liberating himself and becoming free to return to the divine realm. This rite was done through the laying of hands, transmitting the Holy Spirit to those who needed help. For them, the Holy Spirit assists the spirit imprisoned in matter by helping it. The idea of salvation for the Cathars was the liberation of the spirit, which is trapped in its material casing. This alone consequently denied the theology of creation, and was considered highly heretic by the Christian Church.

Another interesting Gnostic sect, also considered heretical, were The Cainites. The Cainites regarded Cain as the son of a superior spirit to the one that had generated his brother Abel. They believed that Cain was the first victim of the Demiurge, and that the God of the Old Testament was not the same God announced by Jesus, since one would be loving, benevolent, while the other was cruel and revengeful.

The Naassene (from the Hebrew "snake"), also Gnostics, appeared around 100 AD. They regarded the Serpent of Eden as a supreme being who sought to free men from the prison created by the Demiurge. This liberation would be given through the revelation of knowledge from Good and Evil. For this reason, the Snake was regarded as a symbol of Gnosis.

The Gnostic terms to describe the anointed Dragon/Serpent would be Ophis-Christos, which would have the same meaning as Nachash-Messiah (In
Greek "Ophis" and in Hebrew "Nachash", means "Serpent", while in Greek "Christos" and in Hebrew "Messiah", means "Anointed"). There is the assertion that the Christ mentioned by all these Gnostic groups, an others (Like Naasenes, Ophites, Cathars, Valentinians, Sethians, Bogomils) was never equal to the “traditional”, Christian Christ. Some explanations on this subject are based on the idea that they interpreted Christ as a symbol and not as a historical figure, an allegory to the spirit (the Christ) that exists in man himself. Gnostic Jesus represents the Spirit and does not belong to Creation, while the Jesus in the actual Christian worship would be the "Jesus-man made of matter" which literally was born, died and resurrected, and that was the God Creator himself, incarnated in this world.

Whether the reader will believe or agree with this previous interpretations or not is something that will be in accordance with their own personal interpretation, but we should note that all myths must be analyzed separately in order to have a better understanding, and often different names can have the same meaning in different cultures. For us, the "Christ-Man/Cosmic Christ" are different manifestations stemmed from the same source, the Demiurge (the creator of the universe); therefore we deny and reject Jesus Christ.

The Gnosticism we present is manifested through several obscure traditions, since we consider all the other concepts that are not connected to darkness and to the Amorphous Darkness as illusory, and therefore false, forms of self-knowledge.
The Devil

For us, the Serpent symbolizes Gnosis (the Dark Wisdom), immortality and also the Devil. The essence of the Devil is manifested by the wrathful form, but also through wisdom. The Devil is homicidal since the beginning because the Devil, by principle, has the goal of sacrificing this created world:

"For the great day of his wrath is come; and who shall be able to stand?"

As Gnostics, our believes are based in a radical dualism, where Light and Darkness stand in conflict, and the Infernal Hosts are forces which came from the Amorphous Darkness to bring the end of existence. Satanas/Lucifer is the enemy who sows; the harvest is the end of the world, and the harvesters are the Demons. Therefore, the Devil came to kill and destroy this created world, to take back the Divine Sparks, inundating the Earth and all the universe in Darkness, leading to the absolute liberation of the Spirit, forwarding it out of this material and limited universe. The material creation is the responsible for establishing a slow process of withdrawal from these divine elements, but at the end, the Kingdom of Darkness prevails over the Light.

We who are Satanists, act as sowers and harvesters, because we open our eyes and found the abominations from this created world and his creator, knowing his works. Before him we lay an opened door, and no one can shut it. The so-called "free will" is nothing more than an illusion of freedom in this cre-
ated world, and that is the reason why we seek the dissolution of everything, so we can return to our own real nature: Dark and formless, ineffable and inconceivable. From the moment we understand and accept that this world is the work of a creator, then our opposition to all creation turns against him in a mixture of wisdom and aggression.

For us, the Dark Gods are those who claim far beyond the stars and are the essence of the true Gnosis, and lead us to be the opposition of the creator and his created world. That is why they are described in various myths as those who, through a wrathful form, are seeking to destroy the material world and God, because from the moment we comprehend the reality about this world, that knowledge gives us the aura of a destroyer.

We cannot comprehend how humans are happy and applaud the one who created this world, a world that is totally negligible, and still describe this creator as perfect and kind. The creator is nothing but a finite and mortal god, as well as all his creation. The death of creation will liberate us from it. Therefore we who despise this world have the same essence as the Devil.
Many people believe that just because someone is part of some order, temple, sect or coven, this person must necessarily be equal to the others that belong to the group, think alike, dressing the same and act equally to all other members. But this in fact would be a way to destroy the individual qualities of each being and transform the group into a herd. Each being is naturally different from other, having different individual characteristics, different ways of life, different tastes, dressing and acting uniquely and having different opinions.

Obviously Satanists, by having the same essence, have many equal thoughts and goals and share similar qualities, as those are messengers of their emotions and these emotions are emanating from the same source. Satanists are beings who have been able to awaken the firstborn memory from the self lost divinity and are able to conduct new individuals (only those who have Gnostic predisposition) to this liberation. Satanists act by planting the Seed of the Devil in the subconscious minds of beings who have Gnostic predisposition, but which have not yet been able to wake up, so they can find the hidden keys to break free from this prison and join them to create even more strategies to achieve our goal. Satanists are those who act as the Devil himself, becoming one, sowing and being the harvesters. Thus, each awaken individual becomes a sower and reaper him or herself, a soldier prepared for the Armageddon, someone who will open portals to the Dark Dimensions, generating internal and external changes to destroy this illusory world.
Satanists are those who are always in the shadows, observing and creating tactics to awaken those who have Gnostic predisposition, those who have the urge to fight and possess a favorable spiritual soil that will allow the seed of the Devil to sprout. The predisposition to fight leads the individual to contest his own ignorance, remembering the truth about the Origin outside this created world.

Unfortunately, most beings are neither awake nor they possess Gnostic predisposition; that is why they are completely useless, except for those few who may be used in some way to achieve our goal but later will be discarded. These other beings are mentally mired, they live according to previously established parameters, are static, possess a limited vision and inner poverty. They can only see the superficial and cannot see behind the veil. In other words, they live hypnotized by this illusory world. These are the humans who rejoice and applaud those forces which created this negligible world, and still insist on calling the creator perfect and kind. Many of them are also atheists, materialists and all those who fail to see anything that is beyond the superficial. Consequently we support the elimination of the useless.

That is why we say that the teachings within this book are directed only to a small number of individuals, as the average member of the "human herd" is not strong enough to endure the extreme alchemical change required to act as its own acausal energy.
The Hindu tradition, as well as the different Gnostic groups, has as its goal the liberation from this created world. This tradition describes how to achieve spiritual illumination in order to interrupt the cycle of life and death, seeking the dissolution of the individual and the ego and the destruction of all names, forms and the consciousness of time, space and cause; in other words, it seeks disassociation from all that is created, uniting us to the gods who will dissolve the entire universe. Within this tradition it is possible to find much of the same cosmovision that this volume suggests, showing us that the world is nothing more than something illusory and fleeting and that we need spiritual enlightenment to become eternal, sacrificing the cycle of re-births along with all illusions, seeking the perfection that exists in the absolute non-being, in the void and in the Darkness, where nothing is manifested.

The goal of spiritual disciplines such as Tantra is to reach the Moksha. Moksha, which means liberation/release, is the spiritual illumination that leads us towards freedom from this world. This liberation destroys the wheel of Karma (action-cause, the law of cause and effect), thus ending with the continuous process of re-birth, leading us to the Akarma (which means inactivity), the total dissolution of the Ego and the destruction of all names, forms and the consciousness of time, space and cause. Our objective with the O.V.S. is to reach the Moksha, destroying the wheel of Karma, leading us to Mahapralaya, which is considered by us the great perfection and freedom, so that we can reach the
Paranirvana. In Hindu tradition, Mahapralaya is the word used to describe the period of inactivity from the cosmos, the non-existence of the created universe, where nothing is manifested. During the Mahapralaya occurs the Paranirvana. Paranirvana is the union of the non-self, emptiness and darkness; it is the great perfection of non-existence, the absolute non-self that occurs after the period of activity from the cosmos.

Bhairava is the wrathful manifestation of Lord Shiva (The Destroyer). This is the most redoubtable manifestation of Shiva, and it is associated to the final dissolution of this created world. Bhairava is often described carrying the amputated head of Brahma (one of the five heads of God creator), or taking the skull of Brahma in an bowl. Many times Bhairava appears holding a human head together with a dog (usually black). The dog is always waiting to lick the blood from the head. Bhairava wanders around cemeteries carrying a trident, accompanied by Evil Spirits. His sacred fire is fed with the brain and lungs, meat and fresh blood that gushes from the necks of humans.

Some sources show us the eight manifestations of Bhairava: Kala (Black), Asitanga (with Black Ends), Sanhara (Destruction), Ruru (Canine), Krodha (Wrath), Kapala (Skull), Rudra (Storm) and Unmatta (Fury).

In the Rig Veda (the oldest example in Hindu literature), Rudra is associated to Shiva, and in the Puranas (Sanskrit for "from ancient times", another ancient Hindu text), the eleven Rudras are described as forms of Shiva. These are eleven aspects of Shiva which can be related to the Maruts from the Vedic period.

Shiva is also known as "The Lord of the Dance", and of those who "dance under the ruins of the cosmos reduced to chaos". Rudra Tandava is the dance which portrays the violent nature of Shiva, also called "The Dance of Destruction". Shiva dances in an aureole of Fire, creating storms with great rage across the universe. Fire represents transformation; for instance, when we throw a body into the fire, it turns into ashes. The traditional Tandava is a dance where the devotee of Shiva, in a night of new moon, stays holding a skull in his hand.
symbolizing the empty universe, and a dagger in the other hand symbolizing the mental sensibility to the opening of consciousness. This dance is extremely fast and lasts for forty minutes, without respite, leading the devotee to extreme exhaustion. At the sound of the drum, the devotee ends his dance and lies on the ground immediately. It is through this sudden stop that the consciousness of the devotee opens, or leads him to death. Right after this occurs, another beat of the Mridanga signals the devotee to sit down and start meditating.

Kali is the wife of Shiva. The one that existed in the form of Darkness before the beginning of the created world, the one that was beyond speech and consciousness. She is not associated with the idea of renewal of a cycle, but with the end of everything.

In the Maha Nirvana Tantra (The Tantra of the Great Liberation), there are some verses about the nature of Kali that fit perfectly with this statement:

"Thou art both Subtle and Gross, Manifested and Veiled, Formless, yet with form. Who can understand Thee?"

"Mahakala the Destroyer of the Universe, is Thy Image. At the dissolution of things, is Kāla (the time) who will devour all, and by reason of this He is called Mahakala, and since Thou devourest Mahakala Himself, it is Thou who art the Supreme Primordial Kalika."

"Because Thou devourest Kala, Thou art Kali, the original form of all things, and because Thou art the Origin of and devourest all things Thou art called the Adya Kali."

"Resuming after Dissolution Thine own form, dark and formless, Thou alone remainest as One ineffable and inconceivable."

Within the Hindu tradition there are several types of devotional chants. Mantras are the most well known chants in the West, and are chanted as repeated prayers. These Mantras are chanted to reach different purposes like facilitating the concentration, meditating, vibrating energy channels for unblocking them, to awaken, etc. But in addition to the Mantras, there are still different devotional ways, like the Bhajans, which are devotional chants accompanied by musical instru-
ments. There are also the Stotras, which are hymns assigned to different deities, usually Tantric or Puranic, that are eventually accompanied by instruments. The Kirtanas are also devotional chants that elapses to the sound of the music and are performed through "command-response", where one person sings a verse and other adepts respond. There are also the Vedic hymns, which have a rhythm according to what is recited, but do not elapse to the sound of the music, equally to the Kavacam.

In our own Gnostic interpretation of the myths, we do not agree with the traditional view, where the goal is to lead all beings to merge with Brahma. We also do not agree with the narrative in Vishnu Purana, which affirms that Shiva was born from the wrath of God creator Brahma. This is because for us, Brahma is just one of the names used to describe the Demiurge, while Shiva is the destroyer of illusion (Maya). Shiva holding the decapitated head of Brahma in his hands is one of the true manifestations of the adversary, along with his wife Kali.
We can observe that within various religions/traditions/cults Lucifer is described in varied forms. Romans, in their pre-christian cult, worshiped the ancient God of Splendor, known as "Dianus Lucifero" (also called Lucifer). They associated Lucifer to the planet Venus, the Morning Star (d'Alva Star) and also Vesper (The Evening Star). In the Roman myth, Dianus Lucifero receives the fire of the day that is ending and crosses the dark night carrying the fire during the long night, and as the "Morning Star" he carries this fire which is going to light up the Sun of a new day. So in this sense, Lucifer was considered the Prince of Darkness.

In Christianity, Lucifer is seen as a fallen angel, who was cast out of heaven for having rebelled against God. It is interesting though to point out that the name "Lucifer" is never cited in the Bible, so how did this myth appeared? If we read this passage from from Isaiah:

"How art thou fallen from heaven, O Morning Star, son of the morning! how art thou cut down to the ground, which didst weaken the nations!" Is. 14:12

Due to an error in the Septuagint translator, "Morning Star" was translated to "Eosforos". Eosforos is a Greek divinity related to the Morning Star. But this passage from Isaiah is clearly referring to the king of Babylon, the King Nabucodonosor. When Jerome translated the vulgate, he did not adopt the ori-
original Hebrew text, but the Septuagint text, and when he found "Eosforos", he translated it as "Lucifer":


This way we have an error of translation that would have no minor consequence (as many other ones), if it was not for the fact that the Catholic Church had the necessity of fighting the pagan cults practiced by the peasants. At that time, these so called “Pagans” (Pagus = Field), had Lucifer as one of their main deities.

It is interesting to observe that Jesus Christ considered himself "the Morning Star" in a passage from revelations:

"I am the Root and the Offspring of David, and the bright Morning Star." Revelations 22:16

Therefore, all texts must be well interpreted, because in the same way we observed previously that different names can have the same meaning in different cultures, we also observe that some names can be the same, but with totally different meanings. Lucifer within the Satanic tradition has another meaning, not being a fallen angel, and neither a Pagan God.

Lucifer and the Black Grail in the Satanic Tradition
Within the Satanic tradition described in this volume, Lucifer is the Serpent that comes to show mankind that through wisdom we can see the deepest level of our own essence and recognize the manifestation from the pre-cosmic spirit, distinguishing the true and eternal from the fleeting and changeable, and consequently annihilating the desire of worshiping existence and awakening our killer instinct.
Lucifer is the Devil, the adversary (Satanas), roaring like a lion to devour this created world. Lucifer is the one who shows that there is nothing more than pain, suffering and tedium in this existence, and that humanity is being sunk in a world of illusions.

Lucifer brought the Black Graal to earth, the chalice of wine from the fierceness of his wrath. The Black Graal of Lucifer is the sacred acausal chalice which came to the uncreated world, emitting acausal energies, awakening mankind to liberate the spirit strapped to matter, preventing us to forget about our origin.

“And he said to him, I will give you all their authority and splendor; it has been given to me, and I can give it to anyone I want to.” Luke 4:6

“And the first went, and poured out his vial upon the earth, and there fell a sore and grievous wound upon men, who had the character of the beast; and upon them that adored the image thereof.” Revelations 16:2

The Light of Lucifer leads to a dichotomy because we sustain two different situations. The first is that the broader the knowledge of a being is, the more it feels to be tormented and opposed to this world. This occurs because the more knowledge/wisdom there is, the more the individual sees the reality about this world, thus feeling detached from it, denying and rejecting existence, which leads to misanthropy and aversion of all this illusion. In contrast, people who have a lack of knowledge consider life more pleasant, because ignorance makes these people worship creation and the God creator. Only an ignorant person is able to love this world and still thank God for having created it.

In the second situation we sustain that the more knowledge/wisdom a being has, the more he begins to become immune to many pains and sorrows of the world. This explain why the Light of Lucifer transforms the heart of man into stone. The heart from the adept becomes icy, because he knows that nothing in this world
is worthy of much concern, because there is a difference between the real and eternal from the illusory and ephemeral. All those who feel aversion to this world possess the essence of the Devil.

Satan/Lucifer is homicide, because the death of creation will see us rid of it, and he brings us the hard truth which many people do not want to see. The Light of Lucifer, as well as the Black Graal, is responsible for the opening of the third eye (the all-seeing eye, the sacred eye of destruction, also called "The Eye of Shiva/Rudra" in Hindu tradition; as we know already, within our tradition what we call Lucifer/Satan, can be compared to Shiva/Rudra). The Light of Lucifer and the acausal energy stemmed from the Holy Black Graal causes the opening of the third eye in the adept, seeing his own essence (Self) and remembering the origin. The opening of the third eye is also crucial to the practices of Necromancy. It is responsible for the contact with the dead, because the rites of Necromancy are based on the function of the individual sense-perception; in other words, to capture the information that is emanated from the dead. As we will learn on the next chapter, the opening of the third eye makes us gain more subtle perception.
The Eye of Lucifer (or Shiva/Rudra), is the sacred eye of destruction and it is connected to intuition and subtle perception. It is the eye that looks inside and the more developed it is, the more revelations the individual will have, becoming aware of its mental state, leading to high perception from the levels of self-illuminated consciousness, opening portals to the most subtle dimensions of consciousness and unconscious, and generating knowledge through introspection (self knowledge). When the eye opens inside to the unconscious mind, all forms, names and the "light of the mind" are extinguished, remaining only the consciousness of the "non-self"; this means that it opens for the Self, seeing beyond the world of appearances. When this eye is closed, the individual becomes incapable of seeing the deeper levels of his own essence and the reality that surrounds him, not knowing how to go beyond appearances to distinguish the true and eternal from the fleeting and changeable.

This "eye of knowledge and destruction" is responsible for the wisdom of intuitive and transcendental character, the one that allows the encounter of the being with his eternal essence. It is represented as an eye between the eyebrows. The pineal gland, often related to the "third eye", is at the center of the brain at eye level, and it is related to inductive capabilities and subtle perception. The pineal gland and the eyeball have a big structural similarity, which made scientists come to the conclusion that the biological origin of the pineal gland and the eyes is the same. There is the claim that the gland acts as an antenna, as
it has crystals of apatite in its interior that receive electromagnetic waves and convert them into neurochemical stimulus. It acts by capturing, for instance, the radiation of the moon and the sun, conducting the cycle of sleep and wakefulness, the menstrual cycle, etc., and performing different decodings of information, having interaction with the cerebral cortex and many other things. In animals, like migratory birds, it can work as a compass. This could be the scientific explanation that connects the third eye to intuition and subtle perception.

In one of his lectures, the psychiatrist and master of Science from the University of Sao Paulo, Dr. Sérgio Felipe de Oliveira, expounded that the pineal, which coordinates the body’s pace, is the only organ in the body that deals with time, being the only structure that transposes this dimension. He explained that we live in three dimensions and we relate to the fourth through time, because the gland that gives a sense of time is in contact with the fourth dimension. That is why it is able to capture information that is beyond our dimension.

We know that the physical cosmos is tri-dimensional, limited in height, width and length (or depth) and the fourth dimension (temporal dimension), being limited to past, present and future. But we believe that things go far beyond from what can be experienced through the five senses, and that somehow this gland, acting as an antenna, can capture information in the electromagnetic field, so we can connect to acausal energies (acausal Gods) and even to the dead ones.

In this created world there are many things that go beyond of what can be perceived by the five senses, and for this reason it is of utmost importance for the adept to work with the opening of the Eye of Lucifer to have a greater subtle perception, seeing beyond the appearances to capture many other energies. Capturing those energies, comprehending them and understanding what is happening, is in our opinion one of the main goals of magic.
Kabbalah is a well-known system used within Jewish occult traditions, but it is a system we believe that has absorbed teachings from other traditions, which were subsequently handled in accordance to Jewish tradition. Kabbalah gives us a sense of how the world was created, in addition to explaining the physical and metaphysical complexities of the material and immaterial universe. The Kabbalistic notion of creation of the world can be applied to all other traditions mentioned in this work, especially in relation to the appearance of the Gods and/or Demons, and the explanation of the battle between creation and those who seek to return to the origin.

Kabbalah explains the creation of the universe based in a single god, creator of light and darkness, and it is exactly at this point where we believe that Jews manipulated the teachings, since we believe they absorbed the teachings used in the Kabbalah from other people in the Mesopotamian region, like the Sumerians. Among the many Sumerian myths, it is described the battle between the Order (Light) and Chaos (Darkness) as two different powers and not as two forces that originated from the creator of the universe.

From our Gnostic point of view, we do not see that light and darkness exist to maintain balance in the universe, as most people within various traditions believe, and this is exactly one of the key points to understand the teachings of this volume. In several religions we see on one side people worshiping the creator of the world and those who wish to maintain order in the universe,
and on the other side those who wish the destruction of the world. This happens because many of them believe that they exist to maintain balance in the universe. But within the Jewish tradition there is only one God, as opposed to Hinduism for example, and they believe that YHWH is the creator of light and darkness, and that both the light and darkness are necessary to maintain the balance in the universe. We, in truth, do not see that the Gods of Darkness are necessary to maintain the balance of the universe, but just the opposite, as the darkness is the antithesis of creation, since the meaning that we give to darkness is referring to the amorphous/uncreated primordial dark.

In the Kabbalistic tradition we can find the Tree of Life and the Tree of Death containing explanations of both the creation of the universe as to the mysteries that exist in the spirit, and in the material and immaterial world. But we who deny and reject existence consider ourselves as the woodcutters of the Tree of Life and day after day, we seek to savor the fruits of the Tree of Death. Savoring the fruits of the Tree of Death means letting see who we really are, while for the Jews and other worshipers of the God creator means "falling into temptation". Therefore, the Tree of Death is the only path in the Kabbalah to annihilate our attachment to the banal senses of this existence, to the material and the ignorance, transgressing the physical world to reach a state of liberation.

**Ain Soph**

In the tradition of Kabbalah, within a philosophical and psychosomatic context, Ain Soph (Boundless) is a concealed principle, incomprehensible to man’s intelligence, a stage of non-existence. Before the beginning there was nothing created, there was only the ineffable. The creator arose from Ain Soph, and on this concealed principle started the TzimTzum (contraction or constriction) for the creation of a conceptual space, so that it could be the existence of a finite and independent world in relation to the infinite. Ain Soph was the place where the organizing principle of the universe was born, the one who imprisoned in matter the divine particles from the primordial realm, through the creation of this space in which the world exists. YHWH is the personal name of the God from Israel, and he was responsible for transmitting his "divine totality" (Pleroma), giving rise to the Tree of Life and the ten Sephiroth.

At the same time, from "Ain Soph" emerged a force who wished to remain in the sacred resting of the non-existence of the created universe, to keep
The Ophidian Essence

the union of non-self, the emptiness and darkness. It was the uncreated light, the sinister light that manifested with a great anger around the Pleroma, emanating energies against the creation, originating the adverse forces that emerged during the expansion process of each Sephiroth, originating the Tree of Death and the great demon HWHY, which is the inverted name of YHWH, because as it is said in the Kabbalistic axiom "Daemon Est Deus Inversus" (The demon is god inverted).

As we look at this world, we comprehend that it would be better if it had not existed, therefore our essence and our will in truth is of the uncreated light. This sinister light inspires our dark desires, initiating the dark manifestation within us, because our uncreated spirit is a point where the acausal energies/uncreated light are manifested in our causal world. The destructive essence that is within us is also outside us, "on the other side".

"What is above is like what is below, what is below is like what is above" -
The Emerald Tablet, about 3000 B.C.

For this reason we are always seeking for ways to connect ourselves to the Dark Gods, because the same essence that is in them is also within us.

The uncreated light is brought from Sitra Ahra (the "Other Side", The Nocturne Side" or the "Sinister Side", the primordial world) by the infernal hosts. It acts penetrating in the created universe, sullying it, decomposing it and seeking the divine essence (the sparks of uncreated light, the acausal energies) trapped in the matter, guiding them back to Sitra Ahra. Blessed are those who keep the teachings of the Devil, so that they may have right to the Tree of Death, and can walk to "the other side".

The uncreated light come from the "other side", from the darkness of the Immense Emptiness; it is the essence of the malevolent wrath against the divine. The material world will then be annihilated through the hosts of hell and through those who possess the same essence as the Serpent does, bringing the vengeance of the Dark Gods and the glory to the spirits, making them free.

Misinterpretations from traditional Kabbalists
Many of the Kabbalists which base their work on the manipulated Jewish vision consider that "light and dark" are both an original aspect of God (The De-
miurge). For them, Sitra Ahra would be the malignant energy which emanates from God, necessary to keep the balance of the universe and the free will of man. This view is due to the fact that they, as monotheists, believe that God created light and darkness, as is cited in Isaiah 45:7. God (The Demiurge) said:

"I form the light, and create darkness; I make peace, and create evil: I the Lord do all these things." Isaiah 45:7.

This statement comes from another manipulative attempt from the Jews to be able to sustain the idea of one supreme God, creator of all and which has power over all things. In the biblical texts it is described that God the Creator needed to expel chaos so that he could maintain his creation in order, separating light from darkness, something which is also described in Sumerian texts and that obviously influenced the later Hebrew authors. We believe that Chaos and the ineffable darkness are totally opposed to YHWH and his creation, and that is the reason why we, who have this ineffable darkness within us, the essence of the Serpent/Devil, feel so tormented and restless in this created world. If we understand that this created world is limited and stagnant, we will understand that freedom will only be reached when we cross these barriers and liberate ourselves from this prison.

As we study the history of the Jewish people and their religion, we find a strong influence of Mesopotamian traditions that allows us to understand to what degree the Jews changed that original Mesopotamian vision into the Jewish cosmogony that we know nowadays. It is interesting to note how Jewish texts affirm that light and darkness are creations of God, but even so they feel a great fear when they talk about the chaotic and obscure forces within the Kabbalah. Many of them refuse to talk about the teachings of the Tree of Death, while others try to expose the Qliphoth by repeating constantly how we must fear these energies and turn away from them.

In the next chapters we will explain the concept of chaos in ancient civilizations and talk a little about the Sumerians and the influence they had in the Jewish tradition, so we can understand even better the notion that chaos and creation are two opposite things never intended to maintain the balance in the universe.
MESOPOTAMIAN DEMONOLOGY AND THE CONCEPT OF CHAOS IN ANCIENT CIVILIZATIONS

Assyriologists claim that the Sumerians were the first people to inhabit the Mesopotamian region, although their origin is still unclear and their history is still little known. We know that they occupied and urbanized the river banks of Tigris and Euphrates about 5,000 B.C.

Many of the Sumerian documents that researchers have access to are tablets made of clay with cuneiform script. These tablets have been preserved throughout the ages and are studied nowadays, but unfortunately there are still few in relation to the documents that need to be discovered and translated in order to have a broader knowledge about the Sumerians. These tablets are the earliest records of a writing system ever found, and were used to register the laws of the city, their traditions, their poems and many other things.

Throughout history Sumerians and Semites always appeared side by side. The origin of the Semites is also uncertain; some scholars claim that they came from Arabia, but because of this proximity between Sumerians and Semites, Semites absorbed and assimilated many Sumerian elements, undergoing changes in religion, art, commerce, and even in the language. It is interesting to note that the Sumerian language is not Semitic, while the Assyrian-Babylonian is Semitic. The Semites borrowed from the vocabulary of the Sumerians several terms that they needed and then made adjustments in such terms. The Semitic language from the Assyrian-Babylonian was influenced by elements of the oldest populations of Asia, creating terms in the Assyrian vocabulary that are not
of Semitic origin. This explains a lot of similarities between the Babylonian, Sumerian and Acadian epic poems with the Jewish ones, and Christian obviously.

Chaos and the Enuma Elish
Inscribed in seven tablets of clay, the Enuma Elish is an epic poem from the creation of ancient Babylon which is a key source for the understanding of that civilization’s cosmovision. The Enuma Elish describes the existing rivalry between the gods of Order and the gods of Chaos.

When we talk about Chaos, it is interesting to note that since the beginning this is the area in which both poets and scientists always agree. The first and earliest theorists on Chaos started talking about gods, and described the myths from the struggle between Chaos and Order. Chaos (from the Greek χάος, “vast void”, “chasm”) is described in these first literary manifestations, between approximately 2500 and 4000 years BC, and was narrated through several other myths and different philosophical and religious theories. Analyzing the concept of Chaos in ancient civilizations, starting by the Sumerian text of creation, Chaos is understood as a primordial state, the random, the unlimited and formless. The word cosmos, on the other hand (whose origin lies in the Greek
word “κόσμος”), is essentially a scientific aspect, it is the ordered universe, a causal and limited structure and it is opposed to the concept of Chaos.

The Sumerian cosmogony mentions that in the beginning there was a "primordial ocean", Chaos, represented by Tiamat. Sumerian and biblical texts are described as if the God creator eliminated Chaos and organized the creation by separating the light from the darkness. From the Enuma Elish:

"When in the height heaven was not named, And the earth beneath did not yet bear a name, And the primeval Apsu, who begat them, And chaos, Tiamat, the mother of them both Their waters were mingled together, And no field was formed, no marsh was to be seen; When of the gods none had been called into being..."

Observing the book of Genesis, we can see the sentence:

"Now the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters." Genesis 1:2

Analyzing the Jewish scriptures, the meaning of the sentence "formless and empty" is related to an acausal state, primordial, before the existence of an ordered universe. Tohu in Hebrew represents "formless and without structure", and the word Bohu means empty and also somber. The word "Tehom" (in Hebrew) means depth, primeval ocean, which would be the "great depths from the primordial waters" (from Chaos). These three words are directly connected to the chaotic, dark, primordial descriptions. The Goddess Tiamat is comparable to the primeval ocean mentioned in the passage of Genesis. The Hebrew word to refer to the "Great Abyss of primordial waters", "The Depth" and "The Abyss", has the same etymological root as Tiamat.

This is just an example of what the Hebrews absorbed from the Sumerians. There was a time when the Hebrews were not monotheistic, but relied on the believe in the supremacy of one God. This was considered monolatry; only later the Hebrew cult became monotheistic, and began to consider other Gods as false or nonexistent. This can be observed in the Old Testament, where many times it is admitted the existence of other Gods:
Mesopotamian demonology and the concept of chaos in ancient civilizations

"Who among the gods is like you, Lord? Who is like you—majestic in holiness, awesome in glory, working wonders?" Exodus 15:11

"Now I know that the Lord is greater than all other gods, for he did this to those who had treated Israel arrogantly." Exodus 18:11

Still in the Bible, in the Gospel according to John, which as we know was written centuries later, we can also observe clearly the understanding of the opposition between Logos (verb), the cosmic principle of Order, and Chaos, which would be the darkness, boundless, part of a primordial state that God creator has the purpose of separating (light from darkness), to order and limit the world.

"In the beginning was the Logos, and the Logos was with God, and the Logos was God. The same was in the beginning with God. All things were made by him; and without him was not anything made that was made. In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not."

Mesopotamian demonology is based in the big rivalry between the Gods of Chaos and Gods of Order. The story begins when Tiamat, in an opposite reaction against creation, creates an army of eleven creatures, monsters, whose goal is to kill Marduk (the Demiurge) and exterminate all the gods who were born from Apsu and Tiamat. In addition to these eleven forces created by Tiamat to fight against Marduk, Mesopotamian myths also describe various forces connected to the Dragon of Chaos.

Sebitti
The seven (Sebitti), also known as "the forbidden weapons", are in origin the personifications of the primordial Chaos, undefined and formless, and are mentioned during the battle between Erra/Nergal and Marduk. Nergal, the god of death, war and disease, is the husband of Ereshkigal, Queen of the Dead and the Underworld. Nergal is able to open the portals of the Underworld to allow
the passage of a soul. Erra/Nergal, the lord of the Underworld, through The Seven, intends to annihilate the cosmos and Marduk.

The Mesopotamians identified The Seven as the holders of death, chaos, curses, diseases and pests. The Sebitti were most active during wars while Erra killed. Everything indicates that The Seven are distant descendants of Tiamat (possessing the same chaotic essence). According to the myth, The Seven produced "a bad wind", also called "the wind that defeats the Earth". The Seven are carriers of "the Cloud of Death", able to force all the cosmic gods to flee from their domains; they are powerful weapons that could annihilate Marduk.

**Pasittu and Lamasthu**

Pasittu (from the Mesopotamian "The one who eliminates everything") was the Queen of the Red Moon; she is directly connected to The Seven (Sebitti). Pasittu is also connected to Suruppu (a disease caused by the floodwaters); she is the true personification of Mimma Lemnu (something terrible) and dominates the Bennu (attacks) with extreme easiness.

Lamasthu is the Lady of Muttabriqu (lightnings) and Idiptu (wind). She the killer of children, linked to abortion and the death of infants, even causing damage in pregnant women. She also destroys nature, infesting lakes and rivers, disseminating diseases and death. Symbolically, this represents the antithesis of procreation, and she takes the dead children to her own kingdom. Lamasthu can make beings that are not in harmony with her energies to unconsciously absorb a high negative charge, leading them to self-destruction, while the beings that are in harmony with her acausal energy can absorb it and consciously use it to find a way to return to the origin. Pasittu and Lamasthu are directly connected to the guardians of the portals from the
Underworld, which are: Engidudu, Endushuba, Endukuga, Endashurimma, En-
nugigi, Enuralla/ Nerulla and Nerubea.

**The Sorcerers**
Sorcerers were feared by the Babylonian people, since they performed their tasks during the night and realized works directed to the gods of Chaos. Sorcerers that possessed this connection with the Dark Gods were designated by several names that make reference to their powers. A sorcerer is "the one who acts", but also the one "that poisons", he is "the one that surrounds", and also the one that "manages the saliva", considered the poison of serpents/dragons.

Spells were common in Mesopotamian society. Sorcerers and warlocks manufactured statuettes (from paste or wax, for example), and shaped them in the likeness of the person who they intended to strike, usually placing within the statue something from the victim's body, such as hair or nails, as well as occasionally dressing the statuette with some cloth which the victim would had used. During the ceremony the black magician would exert cruelties upon the statuette, followed by fractures or deep drilling.

Sacrifices and offerings had a preponderant role in the ceremonies of the cult as well; lambs and cereals were served in gold and silver tableware. There were also works of Necromancy, where they evoked the dead so they would work as oracles for the sorcerers. The rites could be done in honor of Nergal, who is able to open the threshold of the underworld, permitting the passage of the dead. According to Mesopotamian belief, the dead appeared in dreams of a shadows. Evocations occurred through the libation of lamb blood, since the souls of the dead were attracted by the smell of blood.

Ereshkigal in Sumerian was called the Queen of the Dead and the Underworld. Therefore, the shadows of the dead belong to Ereshkigal. The sorcerer or magician, before performing a ritual of Necromancy, must give a blood sacrifice to the Goddess of Death.

**Ahriman and the Infernal Hosts in Zoroastrianism**
If we are to explain the influence of the different Mesopotamian religions on Gnosticism, we cannot fault to mention Zoroastrianism. Zoroaster (mythical founder of Zoroastrianism), described the war between Chaos and Order as a part of the cosmic dualism. Even with some uncertainties regarding his histo-
rical existence, Zoroaster is considered a major religious figure in pre-Islamist Iran. Based on monotheism, Zoroastrianism recognizes the singularity of the Gods in one God, Ahura Mazda (the Demiurge), who according to his faithful is called "sovereign" and "supreme", the supreme and single god, "the great creator". Zoroaster modified the ancient Iranian pantheon, but did not omitted it. Behind the Zoroastrian monotheism there are hidden many aspects of the original Indo-European pantheon. One can say that Zoroaster was a reformer, not a revolutionary.

Ahura Mazda in Zoroastrianism is identified as the one who repels the cold and dead darkness, where the "evil spirits" delight. This can also be identified with passages in several Sumerian and biblical texts, where the God creator eliminated chaos and made creation, separating light from darkness.

Seven abstract entities reflect aspects or emanations of Ahura Mazda in Zoroastrian mythology, they are the Amesha Spentas. These Amesha Spentas are: Spenta Mainyu ("Holy Spirit"), Vohu Manah ("good Thought"), Asha Vahishta ("Supreme Righteousness", "Order"), Spenta Ameraiti ("Holy Piety"), Khashathra Vairya ("Ideal Government"), Hauravatat ("Perfection"), Ameretat ("Immortality").

According to the myth Ahura Mazda is opposed to Angra Mainyu (or Ahriman), also known as "the spirit of evil". In Zoroastrianism's theology of creation, the first of the archangels, Spenta Mainyu, had a twin brother named Angra Mainyu (the destroyer). Both emerged in the origin of the cosmic cycle and separated themselves by their free choice. This can be identified with the theology of creation found in the Kabbalah, as we mentioned previously, when YHWH emitted its "divine totality" (Pleroma) giving rise to the tree of life and the ten Sephiroth. In return, at the same time in "Ain Soph" emerged adverse forces that wished to remain in the sacred resting of the non-existence of the created universe, to keep the unity of the non-self, emptiness and darkness.
Ahriman is the great serpent, hostile and destructive, he is the chaos that calls beyond the stars, the antithesis of the created universe which resides in the Darkness of Immense Emptiness and he seeks to destroy the entire creation of Ahura Mazda. All those who clearly understand the will of Ahriman can pass beyond the gates of creation and penetrate into the abysses. Ahriman is a source of darkness, he is the gate and path to the amorphous darkness and liberation of the spirit. He acts by breaking all bonds and emitting his acausal energies. Along with Ahriman, there are several other demonic entities in the battle against Ahura Mazda:

**Aeshma** is the messenger of Ahriman, he is the demon of wrath, the antithesis of Asha Vahishta, the Amesha Spenta. Aeshma destroys the thought of creation and it is connected to the violence in war.

**Aka Manah** is the "malignant mind". He is the antithesis of Vohu Manah and also connected to subtle intuition, leading the individual to see the truth about this world and consequently, to have "bad thoughts" and "malignant purposes". He recreates the individual for the manifestation of Ahriman. He is connected to diseases, mortality and decomposition.

**Apaosha** is the big dark horse created by Ahriman. He is the Demon of drought, the enemy of Tishtrya (angel of rain), which is represented by a white horse.

**Astovidad** is a powerful demon of death and disease who was given great powers by Ahriman.

**Jeh**, the predator, consort of Ahriman. The female Demon of amorphous shadows who fights for the destruction of existence and therefore against created world.

**Druj Nasu**, the female demon who has the shape of a fly. In Zoroastrianism blood sacrifice is condemned, and it is also recommended to get rid of the body of the dead, considering mortal remains as a source of impurities. Druj Nasu assumes the form of a fly to penetrate flesh and dead matter, feeding on the flesh of the dead and awakening the uncreated spirit.

**Azi Dahak** is the offspring of Ahriman, the one who brings storms, plagues and diseases. He is the Three-headed Dragon which, according to the myth, was chained by the false gods in the Damavand mountain, since no one could kill him due to his immortality. Despite being trapped that way, Azi Dahak continues to emit his acausal power without ceasing. Azi Dahak, who
According to the myth, will be freed and will contaminate the water and vegetation, will kill most of human beings and will be united with Aeshma-Diva (The God of Wrath) and to the magnificent army of Ahriman to transform the world into ashes.

Apart from this demons, there are also the Yatus, who are a group of magicians/sorcerers who work beside Ahriman.

The end of the cosmic cycle, the twilight of the Gods is mentioned both in Zoroastrianism and in ancient Iranian eschatology. Zoroaster and other worshipers of the Demiurge claim the end of the cosmic cycle will give birth to a new golden age. According to the worshipers of Ahrura Mazda, if “good” triumphs, this transformation will make the world immortal for all eternity. But we know that this world is finite and Ahura Mazda is mortal, therefore this new golden age announced by Zoroaster and the worshipers of the Demiurge will never exist.
ETRUSCANS AND THE SHADOW OF DEATH

One of the first steps the adept takes when he begins to acquire a supreme wisdom is the glorification of Death, because Death is the Gnostic muse. The glorification of Death is somehow one of the most important points within our tradition, because only through it we can free ourselves completely from this world. People very attached to life are those who do not understand reality and that is why they feel a great fear when thinking about death. Death is somehow the most striking passage to reach freedom and obtain the eternal.

We can find the glorification of Death is present in several civilizations, but one of the most interesting examples is the Etruscan civilization. The Etruscan civilization is still shrouded in mystery, both in relation to their origin and to their spirituality. Etruscan religion is different from both Greek and Roman. What we do know though is that it was a spirituality intimately connected to Death. In essence, the focus was beyond this life, due to the Etruscan understanding that saw the positive in the transition to the beyond and the negative in the addiction to vital limitations.

We can find entities which represented Death and were feared and worshiped by Etruscans depicted in paintings of their funerary rites, blood rites and even in wars. Some of these paintings depict human sacrifices performed in honor of Charun/Caron/Caronte, the Demon of Death, which is usually represented with a hammer in his hands and that is often related to the Greek ferryman of hell.
One thing that draws our attention is the authority that the dead maintained over the living. And one of the most visible aspects of that authority were the cities Etruscans built for their dead. These so-called "Necropolis" had a systematic organization that showed their focus on the afterlife. Etruscans buried their dead with personal objects, their own specific funeral clothes and important mystic utensils that helped in the transition process.

Ancestors were worshiped not only as defunct loved ones, but as gods themselves. The freed spirits would become a spiritual god, overcoming the limits of this created world, liberating themselves for all eternity. For this reason the dead were hardly mourned, and the necropolis have proof of great festivities being held in their streets, where rich lords built their decorated sarcophagi years before their death, preparing themselves for such process.

Vanth

In many Etruscan tombs, the figure of Vanth was present at the entrance. Vanth is a kind of vigilant demon, and as mentioned on parchments, she is the "one who woos mercilessly the path of the dead with torches". She symbolized the inviolable scopes of death. All that was killed was under her vigilance and her cortege. She was always depicted in funerary art, characterizing the ability to travel between different dimensions, maintaining a close connection with the demon Charun. Together, they always symbolized death and the transition into eternity, the "becoming a spiritual god".

Etruscan art present in funerary pieces and celebrations always made the violent side of the devil Vanth quite evident, and as such it was present in figures related to slaughter, exterminations, sacrifices, etc. Funeral urns of warriors were often adorned with the figure of the Devil of the Torch.

The relation of Vanth with death in Etruscan cults was present during the whole process, from beginning to end. She is portrayed in multiple images at different moments of the death, being present in all the various stages. Etruscans believed that the presence of Vanth was dominant in all aspects of death, from the bed of a diseased to a warrior freshly killed in combat; everything led
to her cortege, to the underworld. She is clearly the demon of transition, the morbid companion and guardian. The one who walks with the spirit for all eternity, beyond this created world.

Some erroneous sources depict Vanth as a "benevolent" entity, but such statement falls apart by her associations with other demons and her essentially dark nature, always associated with violence against the living. Her symbolism is methodically applicable to all process of death. Her torch, always in her hands, symbolizes the illumination of the path to eternity outside from this created world acquired through death, a path which was pursued relentlessly by the Etruscans.

Charun
Certainly the demon with more symbolisms and interpretive differences, Charun is similar to the Greek Caronte. An added difficulty in the interpretation of this demon is the conception of the underworld applicable in the Greek Caronte and in the different characteristics from the Etruscans about such vision. Different from their Greek neighbors, the form of activity has some proper functions.

Charun is always portrayed with a hammer, a mystical tool in the Etruscan civilization; he was often accompanied by the goddess Vanth. His appearance is often represented as terrifying and macabre, having pointed ears, beard and wearing a short tunic. His image was often being used to scare another spirits, but despite his representation, Etruscans maintained a connection so intense with death that such demons were not considered executioners, but true sentinels of the dead, spiritual guides of the utmost importance (maybe even more than the gods that ruled over other aspects of life).

Although theoretically it was Vanth who had the purpose of "sanctifying" the dead at necropolis and tombs, Charun had the function of sealing the morbid away. These demons, essentially guardians of all that is dead, also in-
fluenced life; The belief in demonic curses associated to their domains (necropolis, tombs, the dead) was common, and these demonic entities were feared even by priests, the highest class in Etruscan civilization, due to their mystical powers of prophecy.

**Tuchulcha**

Tuchulcha is probably the most complex demon to analyze due to his merger with other demons and some other different interpretations. She is often treated as Charun, but other times she is differentiated as a single demon due to her female characteristics. She is represented in paintings related to death, as do the other demons. Violent, present in blood sacrifices, she has the most grotesque and threatening appearance among all the demons. She shows herself with living venomous snakes in place of hair, which symbolized the propagation of plagues and the disgrace for the world of the living.

With necropolis luxuriously decorated and built with the help of advanced engineering, with detailed paintings from the life of the dead, raising the enigmatic essence of exalting the death, this extremely mystical civilization directed all their efforts towards a supreme and eternal elevation, whether through their art or in their position towards life. Despite the absence of a systematically centralized cult, the common notion of “pursuit for eternity” was present in every city, focusing life in the thought and philosophy of the afterlife. The cult of the shadow of Death was a pivotal part of Etruscan civilization throughout all its existence.
The word Necromancy has its etymological roots in the Greek words for death (necro) and divination (mancy). Necromancy is the art of evoking the dead, so they can be consulted. The communication between the living and the dead occurs through emission, or in other words, by capturing the vibration of the spectrum. Through it we can obtain knowledge (Gnosis) originated from the Dead.

There are different cults connected to Necromancy around the world, with process of evocation and practices varying from culture to culture. Through the practice of Necromancy and other forms of Black Magic we can work with the spirits of the dead connected to Sitra Ahra. One of the most expressive cults connected to the "left hand path", Black Magic and evocation of the dead is the Quimbanda. Through the next pages of this book we will first make a brief summary introducing this Brazilian tradition, narrating about its history, its origin, describing who are the Exus and their divisions. Later on we will explore some esoteric aspects from Quimbanda and its connections to Sitra Ahra, according to our own esoteric practice.
PART I
Quimbanda is a Necromantic and Witchcraft cult that takes extremely dark, powerful and dangerous elements from African cults, European witchcraft and South American Indigenous traditions, combining them together. It is very difficult to define precisely the origin of the cult, since different histories and concepts are described in different ways by several sources. What we know is that its African roots came from Bantos, from the people of Angola-Congo, who practiced the cult of Mkisi/Nkisis.

During the colonization process in Africa, the Christian priests had already demonized the Exu (Orixá) because of showing phallic symbols or receiving bloody offerings, among other reasons. In addition, the Catholic Church has always had the necessity of combating other cults. Some sources tell us that during that colonization process, Portuguese people had contact with the Banto Kingdoms, and later with the king of Congo (Manikongo), descendant of the first deified ancestor Congo "Tátá Akongo". Manikongo, named Nzinga Nkuwu, converted himself to Christianity (together with his subjects) in 1485, and went on to adopt the name John I. Nzinga Nkuwu, ruled the Congo until the end of his life, about the year 1506. This was a turbulent period, with the clash of cultures that influenced even local politics. After the death of Nzinga Nkuwu, his son, who was called Nzinga Mvemba but adopted the name of Alfonso I, became the ruler of the Congo. Alfonso I established Christianity as the official religion of the kingdom. Despite this, part of the Banta had not accepted the catechiza-
tion, and as a form of opposition decided to gather obscure elements from their cults and syncretise forces opposing Christianity.

The use of slaves brought to Brazil thousands of Africans, with various nations being scattered throughout the territory. Consequently, Bantos from the two groups (the evangelized and those who did not accept the evangelization) established contact with the Tupi-Guarani Indians, who were also abused and massacred in the process of colonization. As a side note, it is interesting to point that the African priests and the indigenous shamans exercised the same functions in their tribes. Among the Indians, two groups also started to exist: those who accepted the catechization and those who did not accept it, identifying themselves as the opponents of the christian god. When we combine all this, Brazil became a perfect melting pot for the rise of an extremely dark and aggressive cult. And that is how Quimbanda came to be.

Quimbanda has relations with the Ambundus and their mortuary cults, with the Akwá Mbondu (with practices like faith healing and the use of herbs with methods of divination and possession), among other African tribes, besides being syncretized with the Nagô cult and the cult of the shamans.

It can be said then that Quimbanda arose from a strong system of tribal cult of African witchcraft along with the myths of terror from pagan folklore (European and Amerindian), besides, of course, from a strong opposition to Christianity.
Differences
between the Exus

It is very important to make clear that Quimbanda is not, and never was, a ramification of Umbanda. Many people without knowledge affirm that the Quimbanda is a mere "left aspect" of the Umbanda, which in fact is nothing but a lie. The foundations of Umbanda are totally different and have a strong Christian influence. Another thing that should be left clear is that in Quimbanda there is no cult to Orixás; in this cult the Exus do not answer to Orixás. It is also important to know that there are different types of Exus in each cult. Even though there are Exus in Candomblé, Umbanda and Quimbanda, they are essentially different and each cult has their own, very different foundations.

An Exu is identified as the one who "open the paths". He or she holds the keys to all the closed paths. Exus can bring great blessings as well as death and curse.

Some of the main differences are:

EXU ORIXÁ - This Exu has no connection with the Quimbanda. Within the Candomblé he has the same position and importance as the other orixás, as well as Oxossi, Ogum, Iemanjá, Iansã, Logun Ede, Oxum maré etc. He must be worshiped as
Orixá after the rite of scraping (where the adept shaves the hair and eyebrows, passes some days confined in a room and is thus connected to his Orixá).

EXU BARÁ - Has also no connection with the Quimbanda. They are the Exus that work directly by doing the will of their respective orixás. They belong to the Candomblé cult but some of them in rare exceptions manifest themselves in Umbanda.

Example: Exu Lalu, is the Exu who works in the will of Oxalá, Exu Alaketu is the one who frequently works with Oxossi, Exu Lonan - Lord of the door, who works with Ogum, etc.

In Quimbanda there are only two types of Exus:

PRIMORDIAL EXUS - "First Born", "primordial". They are deities who were born in the first place. Examples of this type of Exus are Exu Maioral (Lucifer), Exu Belzebuth, Pomba Gira Alteza, Pomba Gira Dama do Sangue.

EXUS CATIÇOS – These are those who have already been incarnated in this world and achieved a prominent position and a "baptism" in the spiritual world, becoming Exus. They are spirits of ancient wizards, priests, sorcerers or assassins, among others, that fit in the energetic vibration of the cult. Some examples are Exu Capa Preta, Exu Morcego, Tatá Caveira, Pomba Gira Rosa Caveira, etc.
SPELLS AND OFFERINGS

When performing the invocation ceremony of an Exu or during the practice of rituals, it is necessary to make an offering to the entity which is being summoned. These offerings and rituals are usually performed on Mondays and Fridays. Some examples of traditional offerings are black, red and purple candles, alcoholic beverages, marafo, cigarettes, cigars and sacrifices. Offerings given during rituals must be made according to the entity that is invoked and the purpose of the ritual itself. For example, Exus are being offered cigars or distilled beverages, while Pomba Giras are offered cigarettes, wine or champagne. Some other things that are often used are knives, daggers, tridents, capes, clay bowls, gunpowder, coffin nails, cemetery soil, blood, bones, etc. All types of offerings must be given in an odd number; for example: seven candles, three cigars, one bottle of alcohol, five nails, etc.

The rituals and offerings are usually conducted in cemeteries, catacombs, crossroads, cemetery cruzeiros\(^1\), woods, beaches and rivers. When the ritual is conducted in enclosed buildings it is necessary, after its ending, to "dispatch" the offerings to one of these mentioned places.

It is important to notice that no single entity makes use of the physical offerings. The offerings are simply energy vehicles and therefore we are the ones

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\(^1\) A Cruzeiro is a big cross made of wood which can be found at the forecourts of churches, plazas, cemeteries...
who need to offer something in order to form a connection between us and the Exu in question. It is a tool that facilitates the connection between the follower and the entity.

In Quimbanda we have the custom of giving regularly traditional offerings as a way of demonstrating devotion to Exus and Pomba Giras, thus increasing the energetic binding between the adept and the entity. These offerings are usually handed over an altar or on the ground around the statues that represent the entities. They should always be handed on Fridays or Mondays, and consist of candles, cigars, cigarettes and beverages (Brandy and soft drinks). Exus are served Brandy, Cognac or Whiskey, always in a glass that has never been used for any other purpose. Pomba Giras are served sweet drinks like champagne or wine in a goblet, preferably red. If it's a cigar, the adept must light it and blow its smoke seven times, then put it on the edge of the glass containing the drink to Exus. After this light the cigarette, and again blow its smoke seven times, putting it over the edge of the goblet containing the beverage for the Pomba Giras. The adept can also offer seven cigars and seven cigarettes, lighting them on the same way mentioned above and putting them above seven matchboxes. Each matchbox must have seven matches outside. Finally we light the candles, which can be black, red, or red and black. Remember that it is important that the offerings are served in an odd number. The offerings are left for seven days, and after this period the adept must collect the ashes and remains of candles and leave them at a crossroad or graveyard. Drinks that remain must be thrown on the floor in the shape of an X.

On a side note, you will soon realize the use of the word “virgin” in several of the rituals associated to this or that item; when we talk of a “virgin knife” or a “virgin glass”, we refer to an item that has never been used before, therefore it is “virgin”. This is very important and something that you will see mentioned often in the following pages.
Offering to Exu Seven Catacumbas

_Necessary items:_
- 7 black candles
- 1 Bottle of Cognac
- 1 Virgin cup of glass
- 7 cigars
- 7 matchboxes
- 1 red cloth
- 1 Virgin clay bowl
- 1 Ox’s heart or liver
- Farofa¹, red pepper, olive oil or palm oil.

Light the seven black candles above seven rows of tombs, each candle must be placed above each tomb. After lighting all candles, open the bottle of Cognac and pour it over each seven tombs, making the shape of a circle around each seven candles. Pour the rest of the drink into the virgin glass and place it beside the bottle above the last tomb. Light the seven cigars and blow the smoke of each one seven times. Place each cigar on top of each seven tombs. The cigars must be accompanied by seven matchboxes, each match box must have seven matches lined up with their heads out of the box. Cover the last tomb with the red cloth and place the virgin clay bowl above it, accompanied with the heart or liver from an ox. The heart or liver can be covered with farofa, red peppers, olive oil or palm oil. After finishing the offering, salute the Exu Seven Catacumbas, take seven steps back looking at the offering. After counting the seven steps, turn your back and walk away without looking back.

Offering to Exu Pinga Fogo

_Necessary items:_
- Gunpowder
- 7 Red Candles
- 1 Pack of cigarettes

¹A Farofa is a toasted manioc or maize flour mixture.
- 1 Bottle of brandy

This offering must be performed on a dead end street. Open the tube of powder and spill seven handfuls on the floor, within thirty centimeters distance from each other. Place seven red candles on each of the seven handfuls of gunpowder. Make sure that the candles are placed so that before reaching its end, it burns the surrounding gunpowder. After lighting the candles, open the pack of cigarettes, put one lit cigarette next to each of the seven candles. The remainder of the packet must be placed next to the last candle accompanied by a bottle of Brandy that after being opened must have half of its content spilled on the ground in the shape of an X. What is left of the drink must remain inside the bottle, and the bottle should be placed next to the last candle and to the pack of cigarettes. Upon completion of the offering, close your eyes and only open them again once you turn your back to the offering. After opening your eyes go away without looking back.

**Offering to Exu Veludo**

* Necessary items:
  - 7 Black candles
  - 3 Pieces of fresh meat
  - 1 Virgin clay plate
  - Olive oil
  - Farofa
  - 1 Bottle of Whiskey
  - 1 Virgin cup of glass
  - 1 Matchbox
  - 1 Cigar

Light seven black candles at a crossroads and place the three pieces of fresh meat in the virgin clay plate. Pour over the meat a few drops of olive oil, the farofa, and open the bottle of Whiskey. Pour on the ground or around the offering until closing a circle. The remaining of the drink is placed inside the glass cup. Open a matchbox (unopened) and place seven matches lined up with their heads out of the box. Make sure that the box will be closed with the heads of
the matches pressed out. Light the cigar and blow out the smoke seven times. Soon after put the cigar on the matchbox or on top of the cup containing the drink. Turn back and walk away without looking back.

**Cemetery curse**
The following work aims to channel the destructive powers with the aid of a line of tombs at the cemetery to harm an enemy.

*Necessary items:*
- A small wooden black coffin
- 1 Rag puppet
- 7 Black candles
- 1 Cigar
- 1 matchbox
- 1 bottle of brandy
- 1 glass cup
- 1 small dagger
- Graveyard soil
- Black thread
- Something belonging the target (photo, personal items, hair, nail or a piece of clothing).

On a Friday night, around midnight, go to a cemetery. Upon reaching the gate salute the entities at the line of tombstones before entering. Then search for a tomb that is all black and take a handful of soil that is at the foot of this tomb. Take the rag puppet that will represent the target and write the name of the victim on it. Stake the puppet with the small dagger and put it inside the small wooden black coffin. Then place the belongings of the target inside the coffin, along with the soil that was collected. Wrap the coffin with the black thread until it is well sealed. Then bury the coffin at the foot of the black tomb and count seven tombs to the left side from the black tomb. Place a black candle in each of seven tombs and light each candle so that the last candle to be lit must be at the black tomb. While the candles are lit, mentalize the suffering and destruction of your enemy, focusing on the power of the entities from that line of tombs at the Cemetery. When the last candle is lit, place on top of the black tomb the glass cup.
and fill it with the Brandy, put the bottle with the remaining drink at the left side of the cup. Light the cigar and place the matchbox on top of the tomb and put the cigar on it. Out loud, invoke the entities of the cemetery, asking them to take pain, suffering, destruction and death to your enemy. Take seven steps back, moving away from the black tomb, then turn around and walk away without looking back.

**Request to Exu Tata Caveira to harm your enemies**

Place inside a Tronqueira¹ (or a similar structure available to you) a dry and opened coconut on the lap of a statue consecrated to Exu Tata Caveira. Leave it for three full moons and during this period put inside of it all the information about the enemies you intend to harm. Also add cheap Brandy, pepper and blood. In the clearing of the third full moon, take the coconut and bury it at the cemetery, preferably on a cruzeiro, tomb or abandoned grave.

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Within the Quimbanda there are endless types of work, such as work for protection, vengeance, death, spiritual evolution, prosperity, opening ways, to show devotion to the Exus, etc. There are many other ways to perform a work and many other offerings, but because many are against the laws of men, it is better not to discuss them openly.

¹ A Tronqueira is a small room built on the outside of a house, where the Exus’ statues are usually placed at, along with their offerings. Tronqueiras are usually placed in front of the houses next to the entrance gate.
Scratched points are drawn or carved on the offerings in order to dedicate it to a specific entity, to demonstrate that this offering belongs to it. They are also used to invoke them (conjure them) or facilitate their way of work and their presence. There are different scratched points that are used depending on the purpose, such as Points of Presentation, Call Points, Attack Points (for revenge) or Protection Points. We also use the sung and scratched points as keys to open the doors of the unconscious, to the essence of the dark emanations.
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Exu dos Rios  Exu Maioral  Exu Tronqueira  Exu Rei das Sete Encruzilhadas
Exu Tranca Ruas  Exu Tranca Ruas das Almas  Exu Morcego  Exu Veludo
Exu dos Ventos  Exu Mirim  Exu da Meia Noite  Maria Padilha
Maria Quitéria  Exu Kaminaloa  Exu Pedra Negra  Exu Sete Porteiras
Exu Sete Sombras  Exu Tata Caveira  Exu Sete Catacumbas  Exu Sete Covas

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Sung points are "ceremonial invocations" which are used to call the entity in question and to "permeate" ourselves with new energies. They are "sacred chants", mystical formulas used to create the necessary concentration for the evocation, serving also as an identifier for the entity, and at the same time a call. They are sung repeatedly by the adepts, helping them to concentrate and at the same time creating and keeping an atmosphere through the rhythm and frequency of the songs that are usually sung accompanied by the Atabaque (the percussion instrument made from wood, fittings and goat leather used in these "sacred prayers" at Quimbanda temples). We also use the sung and scratched points as keys to open the doors of the unconscious, to the essence of the dark emanations.

Here we have a few examples of sung points, in their original Portuguese:

**Exu do Lodo**

Sete facas espetadas  
Na boca de uma garrafa  
Sete facas espetadas  
Na boca de uma garrafa  
Eu vou chamar Exu do Lodo  
Pra acabar com a sua raça!  
Eu vou chamar Exu do Lodo  
Pra acabar com a sua raça!

**Exu Morcego**

Voando em duas asas negras  
Voando pelo mundo inteiro!  
Voando em duas asas negras  
Voando pelo mundo inteiro!  
Na lei de Exu,  
Exu Morcego,  
É o Diabo que eu chamei primeiro!  
Na lei de Exu,  
Exu Morcego,  
É o Diabo que eu chamei primeiro!
Exu Lúcifer
Satanás, Satanás
Lúcifer é Satanás
Satanás, Satanás
É um Exu, É Satanás
Lúcifer é Satanás,
Satanás, Satanás.
*
Deu meia noite.
Deu meia noite já!
Sete facas cruzadas em cima de uma mesa
Quem atirou foi Lúcifer
Para mostrar quem ele é.

Exu capa preta
Ao ver Exu na encruzilhada
Com ele não se meta
É ali que ele trabalha
O reino é de Capa preta!

Maria Quitéria
Existe um exu mulher,
Que não passeia à toa.
Quando passa pela encruzilhada
Maria Quitéria não vacila
Ela não faz coisa boa.

Rainha figueira do inferno
A Pomba Gira debaixo de uma
Figueira
Ela dançava envolta de uma
Fogueira!
A Pomba Gira debaixo de uma
Figueira
Ela dançava envolta de uma

: 62 :
Fogueira!
A Pomba Gira deu uma forte gargalhada
Ela venceu os inimigos no meio da encruzilhada!
A Pomba Gira deu uma forte gargalhada
Ela venceu os inimigos no meio da encruzilhada!

Maria Padilha
Cemitério é praça linda
Mas ninguém quer passear
Lá tem sete Catacumbas
Maria Padilha mora lá.
     Mora lá,mora lá.
     Maria Padilha mora lá.

Tatá caveira
Portão de ferro cadeado de madeira
Na porta do cemitério eu vou chamar Tatá Caveira.
* 
Eu fico no portão do meu cemitério
Presto conta e tomo conta
Na porteira do inferno
* 
Um pombo preto voou da mata
Voou e pousou lá na pedreira
     Onde os Exus se reúnem
     Mas o reino é de Tatá caveira
* 
Tatá caveira chegou no Reino
Ele chegou para demandar 

: 63 :
Eu vim buscar quem não presta
É para calunga que eu vou levar
*  
E lá vai seu Tatá caveira
Na porta do cemitério
Ele vai para bem longe!
Para as catacumbas do inferno

**Exu Omolu & Tatá caveira**
Quando eu chego ao cemitério
Peço licença para entrar
Bato o meu pé esquerdo
Pra depois eu sarava
Mais eu saravo Omolu
Omolu!
Tatá caveira também
Assim faço a “obrigação”
Para o povo do além.

**Exu João Caveira**
Mas ele mora naquela morada
Onde não passa água
Onde não brilha o sol
Mas ele é João Caveira
Exu das almas, da calunga é!
Mas ele é João caveira
Exu das almas, da calunga é!

**Exu Pinga Fogo**
Exu é de lei, sua palavra não volta atrás
Exu é de lei, sua palavra não volta atrás!
Ele é pinga fogo, o melhor do Satanás
Exu Caveira
A porta do cemitério estremeceu
Veio todo mundo para ver quem era
Ouviu-se uma gargalhada na encruzilhada
Era seu caveira com a mulher de Lúcifer.

Exu Mirim
Passei lá no cemitério E vi um moleque láPulava de cova em cova
A procurado do seu lugarQue moleque era aquele
Era o Diabo

Exu Caveirinha (Exu Mirim)
Exu Caveirinhavenha trabalharlevanta dessa tumbafaz pedra rolarna mão es-
querd a afoicena cinta o Punhalvê se não sai da linhapra não se dar mal!

Exu foguinho do inferno (Exu Mirim)
Eu era um menino muito lindo e formoso,
Hoje sou um capeta muito feio e tenebroso.
E no fogo a-ê, E no fogo a-á

*No fogo eu nasci, no fogo me criei,
No fogo eu vivi e sobre o fogo do inferno onde eu reinarei!

Exu Tiriri
Matei um homem e fiz um buraco no chão
Mas o defunto no buraco não cabia
Eu vou chamar seu Tiriri para me ajudar
Quanto mais ele cavava mais defunto aparecia
Cava aqui,cava lá!

Pomba Gira Maria Mulambo
Quem é essa moça
Que vem estalando osso por osso
É Maria Mulambo
Que mora no fundo do poço!

: 65 :
Exu Omulu
Galinha Preta Sete Facas, sete Velase sete penas de Urubú!
É lá na calunqaque vou saudar seu Exu Omulu!
Exu sete Cruzes
Exu é Sete Cruzes
Sete Cruzes ele é.
Carrega as Sete Cruzes
Pro compadre Lúcifer.
KINGDOMS AND LINES

A kingdom is an extensive area where the entities work. There are seven kingdoms, and for each kingdom, there are nine nations (particular areas of each kingdom) of Exu. Lastly, for each nation of Exu, there is a respective Head.

The Kingdoms of the Exu are:

Kingdom of the Crossroads
This kingdom is headed by the Exu Rei das Sete Encruzilhadas and Pomba Gira Rainha das Sete Encruzilhadas. It is on the crossroads where all the powers that come from the four directions are concentrated, where the world of the living crosses with the world of the dead, where several paths are joined. Consequently it is one of the most important places within the cult.

Kingdom of Cruzeiros
Headed by the Exu Rei dos Sete Cruzeiros and Pomba Gira Rainha dos Sete Cruzeiros. The cruzeiros represent the portals between the worlds and because of this, there are similarities with the Kingdom of the Crossroads.

Kingdom of Woods
Headed by the Exu Rei das Matas and Pomba Gira Rainha das Matas. The kingdom of woods is where the spirits of the Indians, hunters, shamans, etc., are
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found. These spirits usually have tribal characteristics and possess a great knowledge about herbs and Black Magic systems related to the green kingdom.

**Kingdom of Cemeteries (or Small Kalunga)**
This kingdom is headed by the Exu Rei and Pomba Gira Rainha dos Cemitérios, also called Exu Rei das Sete Calungas and Pomba Gira Rainha das Sete Calungas. Generally, the spirits connected to curses and diseases are found here. Kalunga in the Kikongo dialect means "necropolis".

**Kingdom of Souls**
This kingdom is headed by the Exu Rei das Almas Omulu and Pomba Gira Rainha das Almas. The Exus from this kingdom work in hospitals, mortuaries, crematoriums and also in cemeteries.

**Kingdom of Lyra**
This kingdom is headed by the Exu Rei das Sete Liras and Maria Padilha. They are spirits who possess some affinity with art, music, dance, poetry and other “bohemian” activities.

**Kingdom of Great Kalunga (ocean)**
This kingdom is headed by the Exu Rei da Praia and Pomba Gira Rainha da Praia. It is at the kingdom of Great Kalunga where the spirits of people who died at sea or near waters are found.

Lines are a way to organize and work with the different entities over the nations and Kingdoms of Quimbanda. the Lines of Quimbanda are also seven in number, having each one seven Exus and the Heads of legions.

**Malei Line**
It is the line of Exu Rei. This line rules and administrates the kingdom of Exu.

**Line of the Souls**
It is the line of Omolu. Here the spirits commonly known as Omolus can be found; their dwellings are the cemeteries where their offerings are made.
Line of Cemetery or from Skulls
It is the line of Exu Caveira. The manifestations of Exus within this line many times are in the form of skulls. These spirits also work and receive their offerings at cemeteries.

Nagô Line
It is the line of Exu Gererê. The spirits from this line are sorcerers, usually with Yoruba influences.

Mossorubi Line
It is the line of Exu Kaminaloá. Within this line the spirits that posses a great knowledge about the human mind are presented. They are evoked for achieving mental development and also to cause disturbances in the mind of enemies.

Line of Caboclos Quimbandeiros
It is the line of Exu Pantera Negra. The entities from this line posses the knowledge from the Indigenous people. They present themselves as indians, and that is why this line has this name (South American indians are called Caboclos in Brazil). The entities from this line act more strongly in the Kingdom of Woods, but many of them posses also diversity of knowledge, and act too in the Kingdom of Small Kalunga and in the Kingdom of Souls.

Mixed Line
It is the line from Exu dos Rios or Campinas. Exu dos Rios dominates the banks of rivers, uses vestments of black feathers and it is presented with horns. The spirits that compose this line are not Exus, but spirits of the dead who work for the Exu. They are connected to diseases and madness. These spirits attack their victims transmitting the diseases they had when they were alive.
Settlements are a group of fetishes that concentrate forces and magic powers within a limited space, where the forces that are in the spiritual plane and the powers that live in the divine plane send their vibrations, aiding in spiritual works. The settlements of Exu and Pomba Gira have these material elements which are attributed to magical powers, and that are activated through a ritual accordingly executed to local needs and the adept. A settlement serves as an energetic link between the adept and the entity.

A settlement can be set to a single force or power or to various forces and powers, but the usual thing is to make one for each force or power you want to settle. It is recommended that the settlements are located in isolated rooms of the house and with restricted access, inaccessible to the public. The elements used to create one may differ from place to place, therefore not having only a single way of doing so.

Here we have an example of how a settlement is made for **Exu Sete Campas**:

**Items used:**
- An alguidar (clay plate), painted black
- The soil of 7 tombs, sifted.
- A basalt stone (igneous volcanic rock)
- A chain
- 13 coins
- 7 padlocks
- An iron trident
- 7 magnets
- Slivers taken from a coffin
- Seven nails taken from a coffin
- A black rooster

- The adept writes his name and birth date on a paper with the point of Exu at the bottom of the Alguidar;
- The basalt stone is placed on top of the paper;
- The cemetery soil is placed inside the Alguidar, and it must be mixed without pressing it;
- The chain is placed on the edges of the Alguidar, forming a circle;
- The thirteen coins are passed over the body of the adept and placed in the Alguidar;
- The seven padlocks are left open and placed around, inside the Alguidar;
- The iron trident is fixed on the cemetery soil;
- The seven magnets are spread through the settlement; avoid them getting stuck to the iron trident, the coins or the padlocks;
- The slivers extracted from a coffin are placed on the cemetery soil inside the alguidar;
- The seven nails extracted from a coffin are placed in the settlement ground with the tip facing upwards;
- The adept then takes a black rooster and washes its beak and paws. Then he says what he wants to achieve close to the beak of the animal, provides burning water for the cock and wishes a good passing;
- The adept takes a virgin and very sharp knife and makes a quick cut in the rooster’s neck. The adept must have a great care to not make the animal suffer, if the animal suffers your offering can be refused;
- The animal’s blood then flows in the Alguidar, and his head is skewered on the trident and the wings stay opened;
- A drink, a cigar and a seven days candle are placed in front of the settlement, where they are left for three days;
- After the third day, the adept cleans his settlement and dispatches the leftovers to a crossroads or to the woods.
In this second part we will explore some of the esoteric aspects of Quimbanda and its connections with Sitra Ahra. The fact that Quimbanda is an eclectic magic system makes many others occult aspects exist in addition to the traditional ones previously mentioned, and it is by working with these other aspects that we enter in the sacred cult of Death, Black Magic and Witchcraft, connecting us to the kingdom of Sitra Ahra. Quimbanda is a perfect cult where one can find the union of the Dark Gods (Primordial Exus) with the spirit of the living (the followers) and the spirits of the dead (The Exu Catíços). It can be worked with both internal Magick, transforming the individual into a new stronger being and with a much broader view of the reality that surrounds him, as with external Magick (sorcery), making changes to external events according to the wishes of the sorcerer.

An Exu is identified as the one who "opens the paths". He holds the keys to all paths that are closed. Within our tradition, this can be interpreted as Exu being the one who has the keys to open the gates to the kingdom of the dead and the gates to Sitra Ahra, leading us to the "other side". The Primordial Exus are the "first born", the ones that appeared during the cosmogenesis, or formation of the universe. One of the examples of primordial beings in Quimbanda is the Pomba Gira Alteza. She has many characteristics associated to Lilith. Pomba Gira Alteza is seen as the primordial lady, mother of doom and destruction. The fact that she acts bringing darkness and destruction can be un-
derstood as the same factors described by the Demons in the Tree of Death, who break the laws and seek to decompose the whole Sephirotic kingdom, seeking the divine essence trapped in the matter, guiding them to Sitra Ahra.

Pomba Gira Alteza is the lady of the crossroads, the moon, the serpents and the shadows. The regent Goddess of sorcerers, illuminating with the light of prohibited wisdom stemmed from the primordial world which we call Sitra Ahra. Her rites are directly connected to the destruction of the ego, purifying the mind, recreating a new being and leading the follower to the "other side", raising the essence of the uncreated spirit.

Another primordial female example connected to the liberation of the uncreated spirit is the Pomba Gira Dama do Sangue, known as the Lady of "Makau Ma Manhínga" (Chalices of Blood). Within the Quimbanda, this "Lady of Bloodshed" is connected to the "Kingdom of Souls" as well as to the mortuaries, hospitals, cemeteries and crematoriums. Within her chalices full of blood there is also the poison of the serpents (the serpents of Sitra Ahra described in the Tree of Death), emitting acausal energies. This poison is responsible for dissolving the ego and killing the weak being that dwells in the material receptacle. During any rite celebrated in her honor we put a big chalice when the moon is dark, a chalice which is compared to the Black Grail. Within this chalice there are acausal energies which guide man to the awakening and the liberation from this created world. Her offerings require blood, human bones, an iron boiler, chalices and candles greased in blood, and they are usually made on the third night of the new moon, or when the moon ascends "red" (the popular moon blood).

Within the Quimbanda, Lucifer (Or Exu Maioral Lucifer) is considered a supreme deity. Lucifer, in our own esoteric practice, is the carrier of the wisdom stemmed from "the other side". He is the one who, through his uncreated acausal light, illuminates the path to "outer darkness" and at the same time is responsible for showing us the inner darkness through the opening of the third eye. We can also mention as an example Exu Belzebuth, the "Lord of Flies", the devourer of corpses. The one who instigates wars and makes us awaken our killer instinct. He is connected to mental elevation, to the opening of the doors for the unconscious acausal and the annihilation of the Sephirotic kingdom. Astaroth (also called Exu Rei das Sete Encruzilhadas), the Lord of Murders, is connected to misanthropy, wisdom, philosophy and to the opening of the eye
of destruction. Satanas (Lucifer), Belzebuth and Astaroth are mentioned in the Tree of Death as Supreme Gods who will kill the Tree of Life.

Exus Catiços are those who have already been incarnated in this world and achieved a prominent position and a "baptism" in the spiritual world, becoming Exus. They are spirits of ancient sorcerers, priests, murderers, or others that fit with the energetic vibration of the cult. Within our own esoteric practice, we consider the Exus Catiços as carriers of the essence of Sitra Ahra. They are spirits that when alive practiced various traditions of the Left Hand Path. An example of Exu Catiço would be Exu Capa Preta, who works in cemeteries and crossroads. He is related to the development of alchemical processes through black magic and witchcraft. Within our tradition, he is seen as one of the responsible of causing the adept to discover the Alkahest formula through alchemical process, which is the universal solvent that has the power to dissolve any substance. Other example would be Exu Morcego, who is found in the cemetery woods or in the trees which are found in cemeteries. He also dwells anywhere where bats are present, or in caverns and ancient castles or houses, and even at crossroads. He is related to alchemical change beyond vampirism, to mental development and it is also able to create disturbances in the mind of enemies and cause psychological problems.

Pomba Gira da Figueira presents herself with an extremely wild aspect and with tribal characteristics. She dominates the manipulation of herbs and magic related to the conjuration of plants (and a whole range of natural elements), and has extremely valid knowledge about totems and systems of black magic related to the green kingdom.

Exu Marabô belongs to the Malei Line and has many characteristics that can fit the goal of the work to be accomplished. Being connected to many practices of witchcraft and sorcery, his domains are the crossroads and the railways (train tracks).

Another very interesting manifestation are the so-called Exus Mirins. They are taken into the Quimbanda as spirits of children. Many times, according to the myth, they manifest themselves jumping from grave to grave at cemeteries, sometimes playing with their toys, whistles, dolls, etc., and are usually well agitated. These children are responsible for creating means or situations that help the in development of the intellect and maturity in people.

Exu Kaminaloá, head of the Mossurubi Line, is another powerful entity. He appears commanding a large number of spirits adorned with feathers
on the head and waist, with rings on their lips, ears and arms and who are experts in causing mental illness.

Another well-known entity within the cult is Exu Tata Caveira. "Tatas" are priests in the lines of Quimbanda, beings who went through, in a certain way, a magic progression (when alive) above the average. Tatá Caveira is represented as an Egyptian high priest of great knowledge. This Exu belongs to the Line of the Cemetery (or Line of Skulls).

There are true legions inside the cemeteries, like Exu Sete Campas, which is an entity that is strongly linked to Exu Omolu and Caveiras (Skulls). He works at cemeteries and it is responsible for receiving the spirits that just left the body. There is also Exu Sete Crânios, who dwells in the ossuaries and often acts enslaving the shadows of dead people by forcing them to follow the dark legions.

All these are just some examples of entities within the Quimbanda connected to Sitra Ahra, but entering even more in the esoteric aspects of this vast empire we could still mention Exu Omolu and Exu da Morte, which are considered the "angels of death". They command the spirits of the dead and both are connected to the portals between the kingdoms of Sitra Ahra and this created world, and to the portal to the dead valley. This dead valley is considered a spiritual plane and it is often described as an extremely dark place, with dark abyssal regions where many spirits are present. Exu Omolu must not be confused with the Orixá Omolu. Oftentimes the works performed to Exu Omulu are also done in group with Exu Caveira and Exu da Meia-Noite. Exu da Morte belongs also to the Kingdom of Cemeteries and to the Line of Souls. He can cause depression and suicidal thoughts to cause the death of enemies.

When we talk about Quimbanda there are many big misconceptions and many people usually make connections with the cults that involve Orixás. In Quimbanda there are no cults to the Orixás; quite the contrary, most of the Orixás (with some exceptions) have energies opposed to the Exus. For instance, the Orixá Oxalá is the Demiurge himself. Exu Omolu commands the souls of the dead and belongs to the Kingdom of Cemeteries and to the Line of Souls, acting in cemeteries and cruzeiros. He can cause violent death and diseases in his enemies. During November the second (the Day of the Dead) his followers usually hold offerings in his honor at the cemetery.
The myths and legends about vampires probably existed long before the origin of writing. Being lost in ancient oral traditions, they are presented in different forms in various cultures, generally related to a great fear of the dead and in the belief in the magical properties of blood. The Ashanti in West Africa described a vampire named Obayifo, which was later also mentioned by neighboring tribes. Asasabonsan was another name found in the legends of the Ashanti people of Ghana. The Dahomeans called them Asiman, while in Haiti they were called Loogaroo, releated to the Asema at Suriname, and the Sukuyan of Trinidad. The Yara-ma-yha-who from Australian Aborigines and the Indians Bhutas are quite similar to the vampires from African myths, too.

It is difficult to say when the myth about vampires arose. In Greece there are several legends about the Lamia (a vampire who is often described as a children devourer witch); in one of the legends her torso and legs are replaced by a serpentine body. It is known though that the vampire legends were originated in the East and then came to the West. The Slavs are the ones who influenced the world the most with their vampire myths. Romanians are largely surrounded by Slavs, therefore receiving major influences in relation to their myths. In Transylvania the vampire is described as the spirit of a dead person, which in most cases were witches, magicians, sorcerers or people who had taken their own lives (as it is also the case with Exus Catiços).
Within the Quimbanda there are several Exus and Pomba Giras who act as vampires, transforming vitality into chaotic energy, training the mind of the follower to think as a devouring spirit. Such Exus absorb and channel the vital energies back into the "other side". They drain energy from other living beings and from the Tree of Life and take it back to their true origin. Some examples of them are the Exu Vampiro, Exu Morcego, Exu Lobo, Exu do Sangue and Dama do Sangue. Obviously there are many other attributes associated to these entities to consider; their rites can be related to many other things, like healing abilities, the development of subtle perceptions, and even causing mental problems in some people. But in their vampiric aspect, in addition to draining the energies from the created universe, they can also turn their followers into new beings, becoming true predators of the human cattle.
This is a list of all the names in their original Portuguese mentioned in this text, and the meaning of each one in English.

Pomba Gira Alteza: Highness
Pomba Gira Dama do Sangue: Lady of Blood
Exu Capa Preta: Black Cloak
Exu Morcego: Bat
Exu Tatá Caveira: Skull
Pomba Gira Rosa Caveira: Rose Skull
Exu do Lodo: Silt
Rainha Figueira do Inferno: Queen Figueira of Hell
Exu Caveira: Skull
Exu João Caveira - Caveira: Skull
Exu Pinga Fogo: Drips Fire
Exu Rei das Sete Encruzilhadas: King of the Seven Crossroads
Pomba Gira Rainha das Sete Encruzilhadas: Queen of the Seven Crossroads
Exu Rei dos Sete Cruzeiros: King of the Seven Cruzeiros
Pomba Gira Rainha dos Sete Cruzeiros: Queen of the Seven Cruzeiros
Rei das Matas: King of the Woods
Pomba Gira Rainha das Matas: Queen of the Woods
Exu Rei/ Exu Rei das Sete Calungas: King/King of the Seven Calungas
List of Exus and Pomba Giras

Pomba Gira Rainha dos Cemitérios/Pomba Gira Rainha das Sete Calungas:
Queen of Cemeteries/Queen of the Seven Calungas
Exu Rei das Almas Omulu: King of Souls
Pomba Gira Rainha das Almas: Queen of Souls
Exu Rei das Sete Liras: King of the Seven Liras
Exu Rei da Praia: King of the Shore
Pomba Gira Rainha da Praia: Queen of the Shore
Exu Rei: King
Exu Pantera Negra: Black Panther
Exu dos Rios or Campinas: Rivers or Campinas
Exu Sete Crânios: Seven Skulls
Exu Sete Campas: Seven Graves
Exu da Morte: Death
Exu da Meia-Noite: Midnight
Exu Vampiro: Vampire
Exu Lobo: Wolf
Exu do Sangue: Blood
After reading this volume, many of you may be wondering why we work with so many different mythologies at the same time. Our goal is to bring together all those who possess the ophidic essence, even though they may come from different classes and ethnic backgrounds. In a way, we could be called "the order of the people", and we are offering "poison" (ophidic knowledge) to the adepts. We want to fill all cultures with the Gnostic spirit, fill the people with the spirit of the adversary/opposer. We want to destroy all the lies created in favor of the creator and his existence.

Mythologies are nothing more than a vehicle for the interpretation of reality, and by studying the various myths created by different cultures we come closer to understanding it. We can notice the same stories being repeated with different names in different times and in different cultures, in different parts of the world. This is because the "Truth is one, though the Sages know it as many." What really matters behind all the names, forms and myths though is the essence that is behind all this, and this essence behind the myths makes the adepts capable of creating internal and external changes, even in the consciousness of certain groups of people and individuals. This is because the Black Gods are described through the myths, and myths are used by us as tools so that certain levels of consciousness are achieved. The development of these levels of consciousness is achieved through practice, making the adept capable of receiving the information that is impregnated in the electromagnetic field and developing
their ability of sense-perception. The Black Gods are derived from the acausal and therefore are manifestations of primitive Chaos, having the same "magical energy" as those who possess the Gnostic essence within themselves, because primitive chaos is both within us and outside of us. The true purpose of any rite described in this book is the union with these magical energies so that the individual can make use of everything he absorbs (through sense-perception), and thus manipulate these energies. All individuals who have Gnostic predisposition and struggle to get even more wisdom through these rites, thus increasing their ability to absorb information and achieve a higher understanding of what is truly happening, become a new race of beings. Higher beings which consequently become predators of other humans, who are considered by us as "unclean", desecrators of what is truly divine.

The genesis myth in any religion is the prime factor to understand the essence behind forms, and from this genesis different occult systems, myths, religions and doctrines can be created, and will be used as vehicles for the interpretation of reality. Therefore the genesis myth we use to interpret all the other myths is based on the idea that before the beginning of things there was nothing created, there was only the ineffable, an acausal state, primal. The earth was formless and empty, and darkness was upon the face of the abyss, until the spirit of the Creator emerged, moving over the face of the waters. And the Demiurge said: “Let there be light”; and there was light. This light was responsible for the creation of a conceptual space that could seed the existence of a finite world, independent in relation to the infinite. Then there was an expanse in the midst of the waters, and there was separation between waters. An expansion created by the Demiurge which divided the waters into those which were under the firmament and those which were above the firmament. The Demiurge limited all things, and as the “creator” he is worshiped by many people, who thank him for making this world. He is adored by many nations, in many languages, being interpreted in different manners. And he is called by different names in different cultures (Ahura Mazda, Oxalá, Brahma, YHWH...).

But just as the Demiurge arose limiting all things, another forced that wished to remain in the sacred resting of the non-existence from the created universe also emerged; the supreme amorphous perfection. And behold, cultures around the world had names for this entity too (Angra Mainyu, Exu Maioral, Shiva/Rudra, Lucifer/Satan).
Those who look at this world and understand that it would have been better if it had not existed, have the Gnostic essence and therefore have the same essence of the Gods/Demons of anti-creation, who seek a return to the origin. This path to the origin leads to the dissolution of the individual being, to the total dissolution of the ego and the destruction of all names, forms and consciousness of time, space and cause; namely everything that is created, and this way uniting us with the Gods that will dissolve the entire universe. Sooner or later all life will be destroyed, the whole universe will die. The victory of the Devil over creation is a matter of time. Time will destroy everything, making Death reign, and then the Devil will devour time itself.