

Liber KKK

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(EL RAYO DEL CAOS DIRIGE TODAS LAS COSAS)

Liber KKK es el primer, programa de entrenamiento mágico completo, sistemático para algunos siglos. Es un reemplazo definitivo para la magia sagrada de Abramelin el Mage, que el sistema tiene obsoleto convertida debido a él es el transcendentalism y el monotheist es dependencia en formas represivas de el gnosis inhibitorio ahora consideraba inadecuado .

Liber KKK se presenta como serie de técnicas mágicas generales que el mago debe convertirse en usar realizable del programa cualesquiera símbolos, instrumentos y formas de gnosis que abrogan a él. Sería inadecuado para que un texto mágico del caos prescriba cualquier creencia particular o los dogmas, excepto esa magia trabajan si se siguen ciertos principios generales. Él sea inadecuado para que cualquier mago del caos slavishly adhiera a multe el detalle de cualquier sistema. Puede ser aprendido mucho de Liber KKK en el proceso de adaptar procedimientos generales al gusto y a los objetivos personales. Liber KKK puede ser procurado por cualquier adulto. La palabra "mago" se aplica igualmente a cualquier sexo y el uso de los pronombre personals masculinos en el texto es simplemente a convención literaria en ausencia de formas neutrales en inglés.

Liber KKK es una serie de veinticinco operaciones o "conjurations mágicos". cinco conjurations clásicos de Evocation, Divination, Enchantment, invocación y la iluminación cada uno se realiza en los cinco niveles de la brujería, Shamanic Magia, magia ritual, magia astral y alta magia. Así el trabajo del conjunto reasume sistemáticamente la tradición entera de la técnica mágica, el conducir mago de prácticas simples y de la fabricación de herramientas hacia maestría de experimentos más complejos en el nivel psíquico.

Es altamente deseable que el mago tiene cierta forma de templo privado para sus conjurations. Con todo es esencial que el mago sigue siendo activo en mundo para el período del trabajo en su totalidad . El trabajo no exige cualesquiera forme de retratamiento del mundo, pero algo de rodear del mundo utilizan al mago como la tierra que prueba para la magia. Así el negocio y los asuntos sociales del mago son el foco primero para su magia. En realizando esa magia él define gradualmente su estilo o spirituality. Para ella está senseless para definir spirituality como con excepción de la manera una vive. Si la manera de

La magia es tener un componente espiritual que puede ser descubierto solamente con

el funcionamiento, todas las restricciones y los exhortaciones son inútiles.

No hay límite superior en el tiempo que puede ser alloted para terminar el trabajo entero sino él no se puede terminar en menos que un solo año. Cualquier persona con la época de terminar la operación en menos que un año debe considerar adoptar más lejos worldly comisiones como metas arbitrarias en ayuda de cuál, las varias partes del trabajo puede ser utilizado. Los resultados objetivos son la prueba de la magia, todo el otro es mysticism.

Las muestras de la piedra de los filósofos que transmute no conducen al oro también falle como elixers de la aclaración en una forma de vida el riesgo e incertidumbre. el mago puede necesitar considerar si él necesite adoptar la participación de los proyectos estos elementos antes de que él comience el trabajo.

Con el fin de esta operación, los cinco actos mágicos clásicos de Evocation, Se definen Divination, Enchantment, la invocación y la iluminación como sigue:-

EVOCATION:

Es el trabajo con las entidades que pueden ser naturales o manufacturadas. Pueden ser miradas como alcoholes independientes, fragmentos o los magos subconsciente, o los egregores de varias especies de la vida forme, según estructura del gusto y de la creencia . Evocation se realiza en la práctica generalmente para Enchantment, en sobre el cual las entidades evocadas se hacen para crear efectos favor del mago. Las entidades evocadas también encuentran un cierto uso adentro Divination, cuando se utilizan para descubrir la información para el mago.

DIVINATION:

Incluye todas esas prácticas en las cuales el mago procure ampliar el suyo opinión por medios mágicos.

ENCHANTMENT:

Incluye todas esas prácticas en las cuales las tentativas del mago de imponer el suyo en realidad.

INVOCACIÓN:

Es el attunement deliberado del sentido y del inconsciente con un cierto nexo arquetipo o significativo del pensamiento. Los conceptos clásicos de Las formas del dios de Pagan se utilizan a menudo pero otros principios pueden servir .
Invocación
crea los estados de la inspiración o de la posesión durante los cuales Enchantment, Divination, o de vez en cuando Evocation, puede ser realizado.

ILUMINACIÓN:

Está la modificación deliberada del uno mismo por magia y puede incluir deletrea de Molde de Enchantment en se para reparar debilidades o para aumentar fuerzas, y Divination y la invocación se realizaron para la inspiración y la dirección.

Así todas las operaciones mágicas se basan en el uso de la voluntad, opinión y imaginación, que es decir que ella es todas las especies de Enchantment o Divination. La imaginación es la que ocurre cuando y opinión estimúlese.

Los cinco niveles de la actividad mágica, de Socercery, de Shamanic, del ritual, de astrales y La alta magia está para los propósitos de esta operación definida como sigue:-

BRUJERÍA:

Es la magia simple que depende de las conexiones ocultas que existen entre los fenómenos físicos. La brujería es un arte mecánico que no lo hace requiera la teoría que la conexión exista entre la mente del operador y la blanco. Cualquier efecto que se presenta de tal conexión puede, sin embargo, estar mirado como prima agregada. Workng en el nivel de la brujería el mago crea artefactos, las herramientas y los instrumentos que obran recíprocamente mágico con mundo físico y que se puede utilizar otra vez en maneras más sutiles en otros niveles. El trabajo del nivel de la brujería se debe realizar a fondo, para como es las prácticas simples se parecen ellas son la fundación en la cual el más alto restos llanos del trabajo.

MAGIA DE SHAMANIC:

Trabajos sobre el nivel del trance, de la visión, de la imaginación y del sueño. Abre mago subconsciente negando al censor psíquico con vario técnicas. El mago hace frente a peligro considerable en este nivel y puede tenga recurso frecuente a las técnicas de la brujería o ritual el banishing si él amenaza obsesionarlo o abrumar.

MAGIA RITUAL:

Combina las capacidades desarrolladas en los niveles de la brujería y de Shamanic. el mago reúne el uso de herramientas del nivel de la brujería con las energías subconscientes liberadas en el Shamanic nivelan y combinan su uso en una manera disciplinada y controlada.

MAGIA ASTRAL:

Es realizado por la visualización y los estados alterados del sentido o del gnosis, solamente . El paraphernalia físico no se utiliza aunque las herramientas y los instrumentos

de los niveles anteriores puede ser utilizado en la forma de imágenes visualizadas. En primero el mago requerirá probablemente el seclusion, silencio, oscuridad y esfuerzo considerable en la concentración y trance de tener éxito con tal magia, pero la práctica permitirá que sea realizada dondequiera .

ALTA MAGIA:

Es el que ocurre cuando no hay impedimento al mágico directo efecto de la voluntad, de ninguna barrera para dirigir clairvoyance y prescience, y de no separation entre el mago y cualquier forma de simpatía o de sentido él elige entrar en. Para la mayoría de la gente los portals de la alta magia están abiertos en algunos momentos máximos en un curso de la vida . Como el mago progresa en el suyo el entrenamiento del ímpetu que él adquiere forzaré abre las puertas en milagroso más a menudo. No se da ningunos procedimientos aquí para los cinco conjurations de la alta magia. La alta magia representa el punto donde técnica lleva al genio intuitivo y cada uno debe intuit la llave a destrillar tales energías para se.

Los primeros veinte conjurations enseñan la gama completa de trucos artificiales y técnicas para lanzar y coger el rayo mágico. En Alta Magia el caos primordial en el centro de nuestro ser ase o lanza rayo por sí mismo.

Los cinco conjurations en cada nivel se pueden procurar en cualquier orden pero toda cinco deben ser terminados antes de comenzar por el nivel siguiente. El mago si prepárese para comenzar la operación entera una fecha que sea propicia o personalmente significativo. Quizás un cumpleaños o un momento crucial estacional. Un libro

está preparado en que el mago debe registrar éxitos con cada uno de veinticinco conjurations. Solamente se observan los resultados acertados y el mago debe modificar su acercamiento a cada conjuration hasta los resultados dignos de se alcanza la grabación. Pocos resultados se pueden registrar a otra parte para referencia . El expediente de la operación de Liber KKK, sin embargo, debe contener cuenta de éxitos notables con cada uno de los veinticinco conjurations. A el solo éxito con cada uno se debe mirar como mínimo absoluto mientras que cinco éxitos con cada uno de los veinticinco conjurations se pueden mirar como trabajo cuidadoso.

Con la excepción posible de actos de la alta magia, todos los conjurations deben estar planeado detalladamente de antemano. Sobre incorporar el trabajo del principio del templo, el mago debe saber exacto lo que él se prepone hacer. La mayoría de los magos prefiera poner una rúbrica en escrito para un conjuration incluso si utilizan raramente forma escrita como señal . El mago tendrá que a menudo hacer más que es planeado como la inspiración y necesidad muévalo. Con todo él debe nunca fallar a realice lo que él ha planeado o comience el trabajo con una idea vaga de hacer una cierta magia.

El Ritual Banishing Gnóstico

Durante el período del funcionamiento de la operación de Liber KKK el mago puede necesitar defenderse contra los resultados de sus propios errores e influencias psíquicas hostiles. Él puede también necesitar llenar su propia salud y fuerzas psíquicas. Para estos propósitos el ritual banishing gnóstico puede estar utilizado. Es un conjuration técnico compacto y de gran alcance del ritual Enchantment para todos los propósitos antedichos. Puede ser utilizado libremente durante trabajo en su totalidad y particularmente como un prelude y conclusión a cada uno de primeros quince conjurations.

Conjurations uno a cinco - magia llana de la brujería

La brujería depende de explotar la conexión psíquica entre la comprobación fenómenos y solamente secundario en establecer conexiones psíquicas entre la mente y los fenómenos físicos. Cada uno de los conjurations requiere the use of physical instruments which can be used again on other levels. It is highly desirable that the magician make these instruments by his own hand. However the magician may adapt existing objects for use if such objects are especially significant, or unique artifacts, or designed by the magician, or if such objects become available to the magician in an unusual or meaningful manner. It is no accident that sorcery techniques often resemble certain childhood behaviour patterns. Children often have a natural familiarity with the simple principles of magic even if they lack the persistence or encouragement to make them work. The adult magician is seeking to regain that childlike sense of imagination, fluidity and wishful thinking, and turn it into something of real power.

Conjuration One - Sorcery Evocation

The magician creates with his own hands a physical representation of a fetish entity by carving, moulding or assembly. Its functions are in general to attract success, to protect by repelling misfortune and to act as a reservoir of power for the magician. It is usually shaped to resemble some kind of actual living being or chimerical being whose form suggests its function. If it is vaguely humanoid in shape it is known as a Homunculus. It may be made to contain parts of the magician's body or be annointed with blood or sexual fluids. The magician treats the fetish as a living being, speaking his will to it, commanding it to exert its its influence in his favour and carrying it on his person when on critical errands. Some magicians prefer to make two fetishes, one to implement will, the other to bring knowledge and information.

Conjuration Two - Sorcery Divination

The magician prepares a simple model of the universe for use as a divinatory tool. A set of Rune Sticks or Rune Stones is most excellent for this purpose. Occidental geomancy sticks provide a somewhat simpler model whilst the systems of Tarot or I Ching can prove too complex for later work on the Shamanic levels unless abbreviated in some way. The magician should perform divination both for general trends and for answer to specific questions. The element of the divinatory tool should be treated as having a fairly direct relationship to the parts of reality they represent and the procedures of sortilege should be regarded as a mirror of the process by which reality takes its decisions. Divinatory activity should be pitched at a frequency and complexity which allows answers to be remembered. It is preferable to divine for phenomena which are likely to confirm or negate the divination within a relatively short time period.

Conjuration Three - Sorcery Enchantment

For the work of the third conjuration the magician may need to prepare or acquire a variety of instruments, but chief amongst these should be a single special tool or magical weapon, for enchantment. A small pointed wand or a knife are especially convenient. This special instrument or weapon can also be usefully employed to trace the pentagrams in the Gnostic Banishing Ritual. A fist sized piece of modelling clay or other plastic material may be the only other instrument required. To perform Sorcery Enchantment the magician makes physical representations of his will and desire. Where possible the magical weapon should be used to help make or manipulate these representations. The magician should perform one or several conjurations of this type per week. As always he should aim to influence events before nature has made her mind up, and he should not put too great a strain on nature by conjuring for highly improbable events.

Conjuration Four - Sorcery Invocation

The aim of the fourth conjuration is to create radical changes in behaviour by temporarily altering the environment. There is no limit to the variation of experience the magician may wish to arrange for himself. He might, for example, after some careful background research, depart in disguise to some strange place and play out a completely new social role. Alternatively, he may wish to equip his temple and himself in such a way that he experiences being an ancient Egyptian god for a time. In Sorcery Evocation the magician tests to the limit his ability to create arbitrary change by modifying his environment and his behaviour.

Conjuration Five - Sorcery Illumination

In works of Illumination the magician aims for self improvement in some precisely defined and specific way. Grandiose plans for spiritual enlightenment should be abandoned in favour of identifying and overcoming the more obvious weaknesses and increasing existing strengths. For the work of Illumination the magician makes or acquires some object to represent his quest as a whole. This object is technically known as a "lamp" although it may take the form of anything from a ring to a mandala. The "lamp" is used as a basis over which to proclaim various oaths and resolutions. Such oaths and resolutions may also be marked onto the design of the lamp. The magician may need to perform various supplementary acts of invocation, enchantment, divination and even evocation to make progress with the work of illumination. It is not unusual for the magician to destroy and rebuild the lamp during the work of illumination.

Conjurations Six to Ten - Shamanic Level Magic

Shamanic Magic depends on the use of altered states of consciousness in which active visualisation and passive vision seeking can most easily occur. The altered states which are easiest and safest to access are those of half-sleep, dream and light trances brought on by quiet meditation. However, any method of Gnosis can be used according to taste, but in initial exercises it is wise to avoid certain dangerous and ecstatic practices which can lead to a loss of control. In general it is preferable to try and deepen the trance by concentrating on visualisation and vision than to deepen it by extreme Gnosis beforehand. In Shamanic Magic the magician is seeking to discover and establish connections between his mental imagery and phenomena in the world. Visions frequently occur in symbolic language, thus for example, diseases take on the appearance of insects or loathsome animals, and fears or desires may appear as spirits. The magician or shaman should deal with such things as the images in which they present themselves, banishing or invoking such forms by force of visualisation and interpreting their physical meaning where necessary. Shamanic magic tends to become a very idiosyncratic and free form exercise in which the magician also explores his symbol synthesising faculties.

Conjuration Six - Shamanic Evocation

In this work the magician strives to establish a vision of an entity which he projects to do his bidding. It is often useful to work with the visualised forms of the entities used for the sorcery evocation although other forms can be chosen. In general, entities are used to encourage desired events to materialise, or to seek out information, in situations which are too complex for simple spells or divinations to be formulated. Entities act as semi-

intelligent spells with a limited degree of independent action. The magician seeks to build an increasing rapport with the entities he has conjured by imagination until they begin to have real effect upon the world. Some of the best work with entities can often best be achieved by interacting with them in dreams.

Conjuration Seven - Shamanic Divination

In Shamanic Magic divination consists of a vision quest for answers to particular questions. However, the traditional term "vision quest" should be understood to include a quest for an answer sensed in any way, be it hallucinatory voices, tactile sensation or whatever. In general the magician concentrates on the question he wishes to put as he enters his state of dream, half-sleep or trance and then allows a flow of images, voices or other sensations to arise within himself. A completely free form vision can be attempted and later interpreted, or the magician may attempt to structure his experience by looking for special symbols, particularly those chosen for the sorcery divination work.

Conjuration Eight - Shamanic Enchantment

In Shamanic Enchantment the magician seeks to impress his will upon the world by a direct or symbolic visualization of his desire. Thus whilst in his chosen form of trance he summons up an image of the target phenomena and visualises his desire coming to pass. The magician will often find it helpful to visualise himself in the spirit vision travelling to the person or situation he wishes to influence. He then visualises an imaginative enactment during which the situation or the person's behaviour changes to fit his desire. It is not unusual for the visualisation to become somewhat symbolic or distorted or coloured by the magician's imagination. In general these distractions should be banished by greater concentration on the desired visualisation. However, if they are persistent they may reveal some knowledge about the target or the magician's relationship to it which he can use to improve his enchantment. For example, if a target person repeatedly appears to have some kind of aura or animal form in a vision it is often best to work ones visualisation directly upon this. Similarly, if a target situation seems to have some kind of characteristic vibration or "feel" about it in the spirit vision then the magician will often succeed by spirit vision then the magician will often succeed by working his magic upon a visualisation of this rather than of the actual substance of the situation.

Conjuration Nine - Shamanic Invocation

In Shamanic Invocation the magician draws knowledge and power from

Atavisms, normally animal atavisms. A number of ingenious explanations exist as to why such experiences are possible. The human genetic code contains a huge amount of apparently unused information. Much of this must relate to our evolutionary history. The human brain has developed by a process of accretion rather than by complete modification. The older parts of our brain contain circuits and programs identical with those in other animals. Some magicians consider that the psychic part of humans is built up from the psychic debris of many past beings including animals, in much the same way as the physical body is. Others consider that the collective psyches of the various animal species is available to them telepathically.

To perform Shamanic Invocation the magician strives from some kind of possession by an animal atavism. The selection of a particular animal form is a very personal matter. It may be that the magician has had some affinity with a particular animal since childhood, or has some characteristic, physical or mental, which suggests an animal, or it may be that an intuition builds up or that a sudden visionary revelation occurs. To develop the invocation the magician should try to visualise himself in animal form whilst in trance and even to project himself in astral travel as an animal. It is often useful to physically act out the behaviour of the animal in a suitable environment. With practice, varying degrees of split consciousness can be achieved in which it is possible for the magician to interrogate his atavism upon matters it understands and to ask it to provide him with such of its powers as his physical or astral bodies can support.

Conjuration Ten - Shamanic Illumination

The so called medicine journey of Shamanic Illumination is a quest for self-knowledge, self renewal or self improvement. It can take many forms. Traditionally it often takes the form of a death and rebirth experience in which the magician visualises his own death and dismemberment of his body followed by a rebuilding of his body and "spirit" and a rebirth. Sometimes this process is accompanied by physical privations such as sleeplessness, fasting and pain to deepen trance. Another method is to conduct a series of visionary journeys summoning up the so called "spirits" of natural phenomena, animals, plants and stones and asking them to yield knowledge. The simplest method of all is to retire for some days to a wild and secluded place far from the habitations of men and there to conduct a complete review of one's life up to that point, and also of one's future expectations.

Conjuration Fifteen - Ritual Illumination

In Ritual Illumination the magician applies various ritual acts of divination, enchantment, evocation and invocation to himself for self improvement. As

with all acts of illumination the changes attempted should be specific rather than vague and general. The magician may find it useful to prepare a more elaborate "lamp" perhaps in the form of a mandala representing his self or soul for this conjuration. One effect of ritual illumination is often to force the magician to choose between Atman and Anatta. If he works within the paradigm of Anatta, the hypothesis of no-soul, then illumination is a matter of the addition or the deletion of certain patterns of thought and behaviour. If the magician works within the paradigm of Atman, the doctrine of personal soul, or Holy Guardian Angel, then he faces a more complex, dangerous and confusing situation. If a personal soul is presumed to exist but without a true will then the atman magician can proceed as if he were an Anattaist. If a true will is presumed to exist then the conjuration must be directed towards its discovery and implementation. The author has avoided treading too far along this path but has observed the process go spectacularly wrong in numerous cases. Those who wish to attempt it are counselled to avoid accepting as true will, anything which conflicts radically with ordinary commonsense or "lower will", as it is disparity called in this paradigm.

Conjurations Sixteen to Twenty - Astral Magic

Astral Magic is Ritual Magic performed entirely on the plane of visualisation and imagination. Unlike Shamanic Magic where a fairly free form use of images and visions is explored, this magic requires the precise and accurate visualisation of an internal landscape. In this landscape the magician carries out processes designed to bring him knowledge of the ordinary world or to change the world or himself. Astral Magic has to be approached with at least as much preparation and effort as it put into ritual magic or else it can tend to become a brief series of excursions around the imagination to little magical effect. Properly performed, it can be a source of extraordinary power and it has the advantage of requiring no physical equipment. Astral Magic is usually begun in some quiet secluded place whilst the magician is comfortably seated or couched with closed eyes. There may be few outward signs that anything is happening apart from perhaps a variation in breathing rates or posture or facial expressions as the magician enters gnosis.

To prepare for Astral Magic a temple or series of temples needs to be erected on the plane of visualised imagination. Such temples can take any convenient form although some magicians prefer to work with an exact simulacrum of their physical temple. The astral temple is visualised in fine detail and should contain all the equipment required for ritual or at least cupboards where any required instruments can be found. Any objects visualised into the temple should always remain there for subsequent inspection unless specifically dissolved or removed. The most important object in the temple is the magician's image of himself working in it. At first it may seem that he is merely manipulating a puppet of himself in the

temple but with persistence this should give way to a feeling of actually being there.

Before beginning Astral Magic proper, the required temple and instruments together with an image of the magician moving about in it should be built up by a repeated series of visualisations until all the details are perfect. Only when this is complete should the magician begin to use the temple. Each conjuration that is performed should be planned in advance with the same attention to detail as in Ritual Magic. The various acts of astral evocation, divination, enchantment, invocation and illumination take on a similar general form to the acts of Ritual Magic which the magician adapts for astral work.

Conjurations Twenty One to Twenty Five - High Magic

All the techniques of magic are really just so many ways of tricking some indefinable parts of ourselves into performing magic. The universe is basically a magical structure and we are all capable of magic. The really useful theories of magic are those which explain why magic tends to work so erratically and why we have such enormous inhibitions about believing in it, making it work, and recognising that it has worked. It is as if the universe has cast a spell upon us to convince us we are not magicians. However, this spell is rather a playful cosmic joke. The universe challenges us to shatter the illusion by leaving a few cracks in it.

No details are presented for the five conjurations of High Magic, nor can they be given, the reader is referred back to the remarks made on them in the introduction. The magician must rely on the momentum of his work in sorcery, shamanism, ritual and astral magics to carry him into the domain of high magic where he evolves his own tricks and empty handed techniques for spontaneously liberating the chaotic creativity within.

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