

TELEMATA

New Images of the Sabbatic Mysterium

Daniel A. Schulke



MORTLAKE AND COMPANY



TELEMATA

New Images of the Sabbatic Mysterium

Daniel A. Schulke



Mortlake and Company

SEATTLE

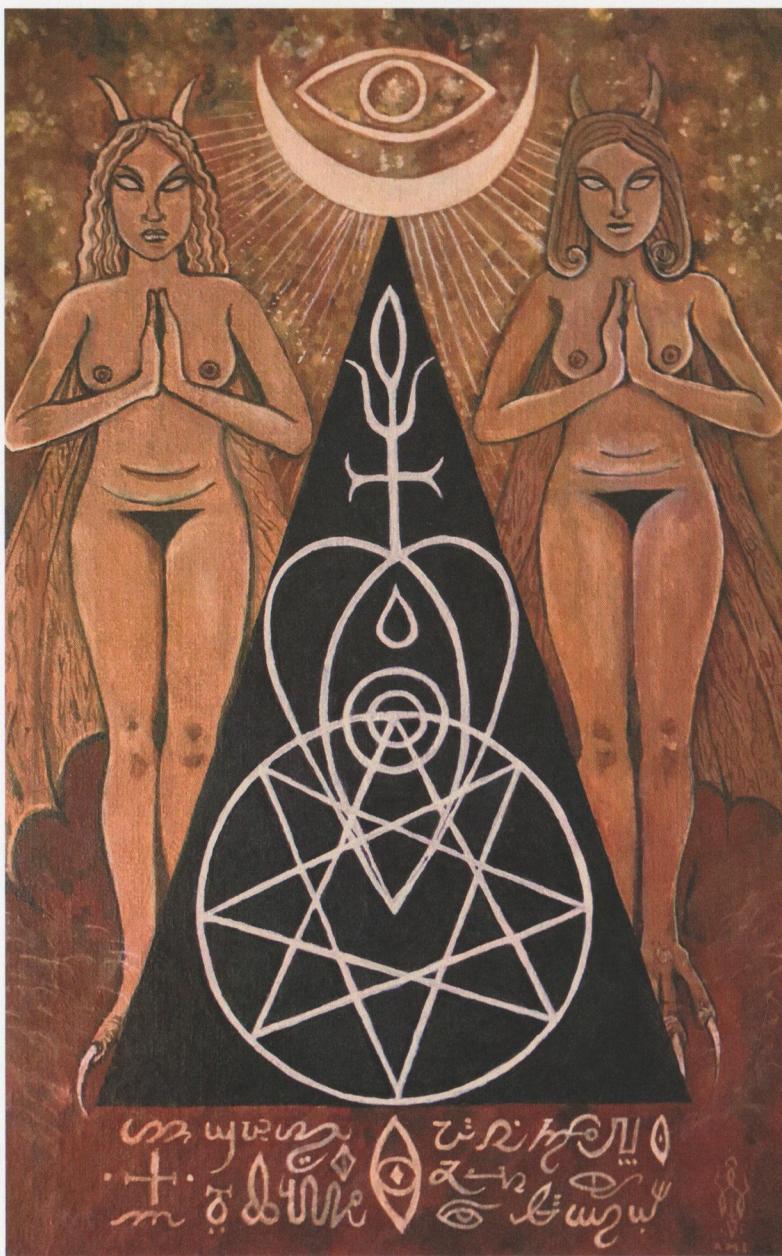
NOVEMBER 2018

© 2018 Daniel A. Schulke, All Rights Reserved.

Specially produced by Three Hands Press in conjunction with the Viatorium Press.

CONTENTS

I: Telesmata	
Concerning the Generation of Ensouled Images	
	5
II: Images	
	9
III: Substance	
	43
<i>About the Author</i>	
	47



Geminus of the Priestess-Emanant of Lilith, 2016.

Telesmata

CONCERNING THE GENERATION
OF ENSOULED IMAGES

An occult image may serve as a cipher for a particular occult arcanum, or it may narrate magical events, personal understanding or specific teachings. It may serve as a record of dream or spirit intercourse, or yet it may unfold as the result of possession by an intrusive intelligence. When realised in accordance with a magical purpose, and thus achieving it, it becomes a talisman, harbouring within its physical form the soul of the artist, that of its constituent materials, and that of its primary Mystery. *Telesmata* thus references both the force of the magical talisman, acting in coordinated legion, and the particular quality of the magical image to absorb, contain, and project power.

The Sabbatic Tradition is an occult current emerging from multiple strata penetrating time and space, but achieving its apotheosis in the medieval rite of the Witches' Sabbat. Part Christian heresy, part folk magic, part primeval animism, it is characterized by its nocturnal order, its perversion of the normative and the mass convergence of spirits and flesh to produce an ecstatic and revelatory state. In the sphere of occult ritual and magical practice, it achieves its contemporary form through the order *Cultus Sabbati*, a body of initiates dedicated to the Mystery of the Sabbat and the tessellation of its varied magical arcana. Particular to the Sabbat is the genesis of Image in so-called *States of Otherness*, these being Dream, Trance, Reverie, Furious Obsession, Rapturous Ardour, Dissociation, Narcosis, and the aberration of the senses known as *Telaesthesia*—the forbidden ‘senses beyond.’ Produced within this context, the magical image is both an intended ritual product

and the outgrowth of the exploration of countless magico-spiritual states, an artifact of sustained experiments in spiritual and corporeal expansion.

Essential to the understanding of Telesmata is the magical image as life, forever interacting with the eye (and by extrapolation, all senses). Although static in seeming, the magical picture preserves and projects motion, from the thousands of individual brushstrokes which anneal its creation to the myriad movements of the eye which beholds it. Through visual engagement, present motion is thus linked to past: a communion is attained, and a Circle completed. Beyond this circle of apperception lies the field of future motion, the image thus serves as an intermediary in the medium of enchantment.

Apart from motion, yet closely entwined with it, is Time, and the function of the magical image as a radix anchored in temporality, but possessing a unique and evolving Fate. For example, an oil painting consists of multiple layers, the majority of which are not seen, but serve as the 'occult' scaffolding or skeleton upon which successive layers form. These hidden layers, intentionally formed, serve as the viscera and fascia of the image, operating in numinous ways known only to the Artist and the image's presiding spirit. As layers accrete, pollen grains continually precipitate out of the air to the image, infusing the image with a living Eden of plant insemination.

The strata of such an image may be likened to those of geological epochs, and may be linked thematically to former incarnations of itself, offering new routes of esoteric ingress. Thus the *Daimonic Intelligence of the Mandrake*, a colour variant of the 'Mandrake Seal' first drawn for my book *Viridarium Umbris* (Xoanon, 2005), hearkens to an already-established stratum of belief and arcana, as ordered by magical image. Emphasizing the five-fold arcanum of the plant's morphology, it references the Mandrake as the Infernal Compass Rose, and it heralds its relationship to witches via its function as the Oracular Head. This broadens and expands its original iconography as the Ward of the mysteries of plant sorcery.

In the Sabbatic Mysteries, the relationship of the witch to power is embodied by the atavistic cipher of rider and horse, a metaphor also applicable to the artist and the spirit for whom he or she serves as a living conduit. The first horseman, according to folklore, was Cain, exiled son of Eve and the

reprobate angel Samael. His horse, known by the occult name *Eokharnast*, indwells the moment where Will, Desire and Belief find purchase through magical action (enchantment), and is summoned to flesh each time an act of power is realised. This complex of mysteries animates the image *Corporeal Projection of Eokharnast, the First Horse*, included in this collection.



Study for the *Sacramental Images of Ozzhazaël*, 2016.

As appertaining the Mysteries of the Sabbat, telesmatic images serve the multiple functions of expanding personal understanding of occult doctrines and acting as a broader experimental arena—in this case visual reification via the sorcery of Hand and Eye—for the refinement of esoteric doctrines. Arcana borne of dream and actuated through word and deed find their unique expressions in line, colour and geometry. Ritually, the images are active as visual mnemonics of the mysteries of the Sabbat (much like the Freemason's trestleboard) as well as being points of spirit-resonance for meditative concentration. Much in the manner of stelae, they also may evoke atmospheres directly serving the complexities of allied magical operations.

Four general groups or *familia* of images populate this exhibition. The first are paintings in oil on canvas panel, and in general take the longest to complete. Most of my oil work remains either with my esoteric collaborators, for purposes of achieving our work, or are in the hands of a small group of private collectors.

The second set of images are part of an ongoing series created using experimental inks made from diverse plants. For the past twenty years I have extensively researched plant pigments and dyes, and conducted many experiments using preparations deriving from plants in the garden and the wild. These 'Ink Daimones' began by dyeing the paper itself, then engaging an extended reverie with the plant itself, attempting to lure out its intelligence via the hand and eye.

The third group consists of two watercolour images, originally created as part of ritual work with Ozzhazael, the deific complex of the Sabbatic Goat. Co-identified with Baphomet, the obscene and enigmatic god of the Knights Templar, as well as Azazel, the fallen angel, the essence of the Ozzhazael ritual complex is sacrificial ordeals of the flesh.

The fourth group of images (not pictured here) are from the forthcoming book *Gammæas II*, concerning the theory and practice of fixation of witchcraft-power in specific material forms. These are entitled *Initiation*, *Idol Worship* and *Nekeuomanteia*, and have been released as a letterpress print for the Telesmata exhibition, entitled *Virtutes Sepulcri in Corpore Victus Adsunt*, limited to 50 signed copies.



II. Images

DAIMONIC INTELLIGENCE OF
THE MANDRAKE

12×12 in.

Oil on Canvas Panel

2018



ARCANUM OF THE STONE GOD

10×16 in.

Oil on Canvas Panel

2017–2018



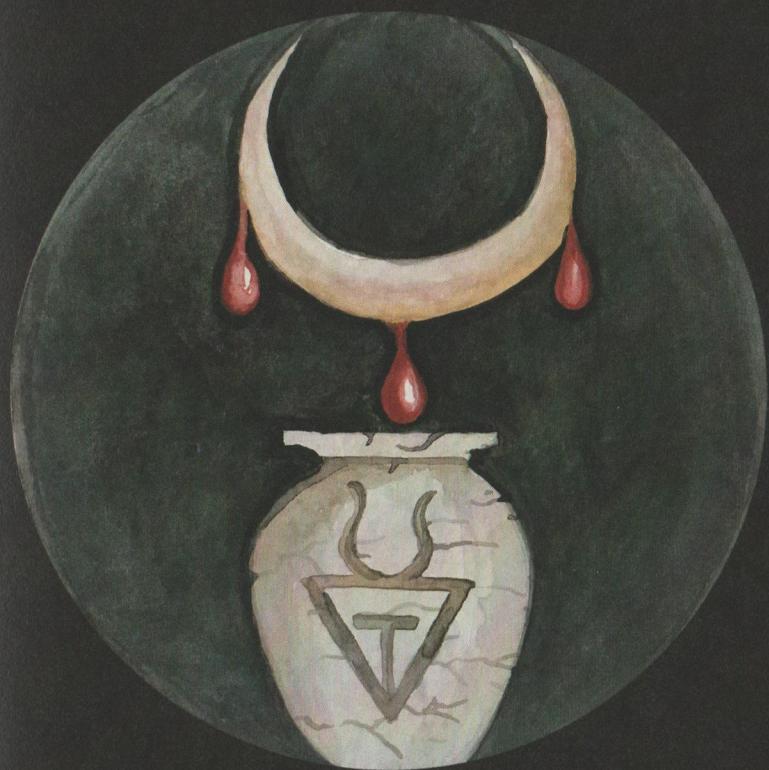


FEMALE SACRIFICE UNTO OZZHAZUEL

5x5 in.

Watercolour on Paper

2016



MALE SACRIFICE UNTO OZZHAZUEL

5×5 in.

Watercolour on Paper

2016



CORPOREAL PROJECTION OF EOKHARNAST,
THE FIRST HORSE

12×12 in.

Oil on Canvas Panel

2018

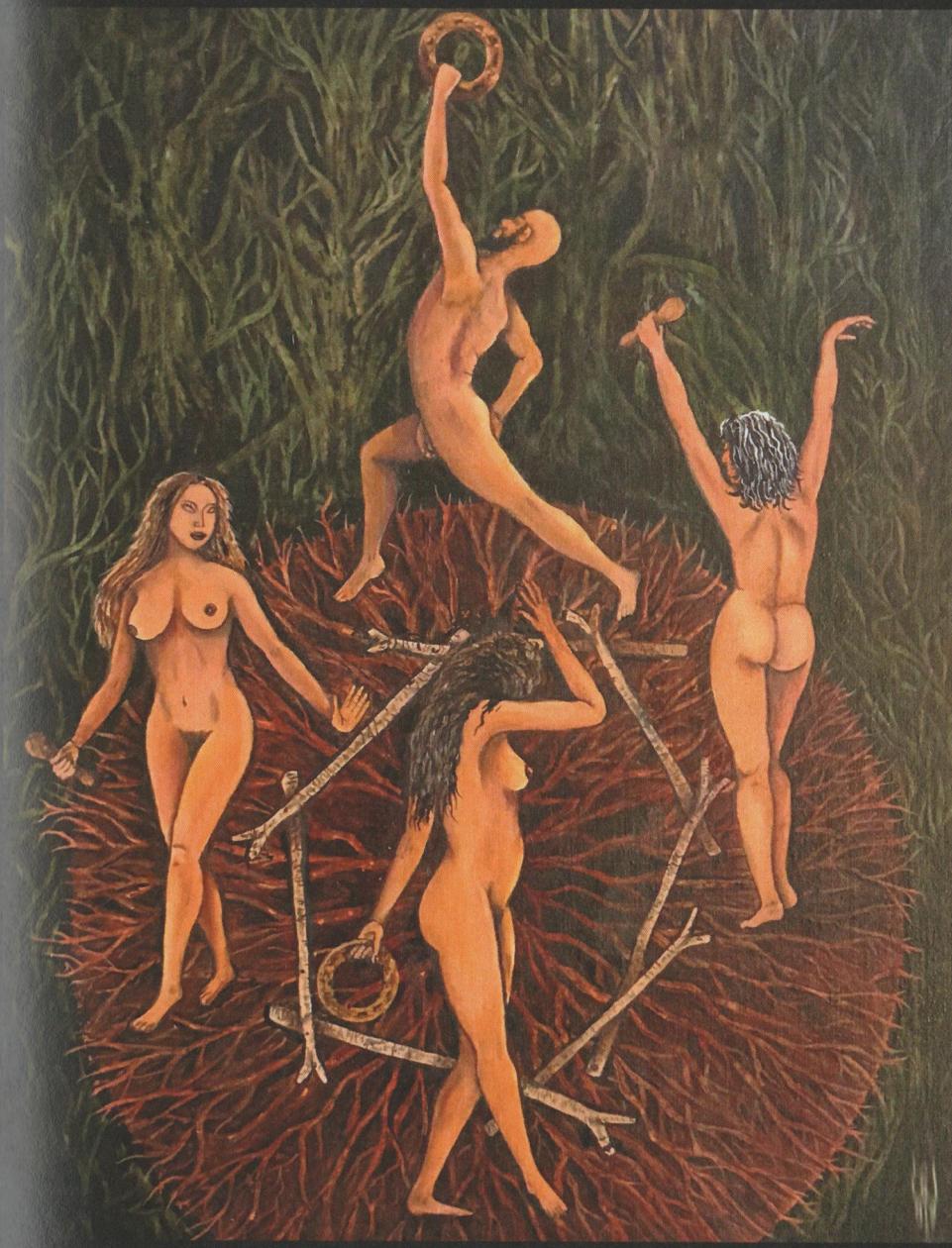


THE BLOOD ACRE

14×18 in.

Oil on Canvas Panel

2017–2018



CENOTAPH OF THE DIVIDED SOUL

10×16 in.

Oil on Canvas Panel

2017–2018

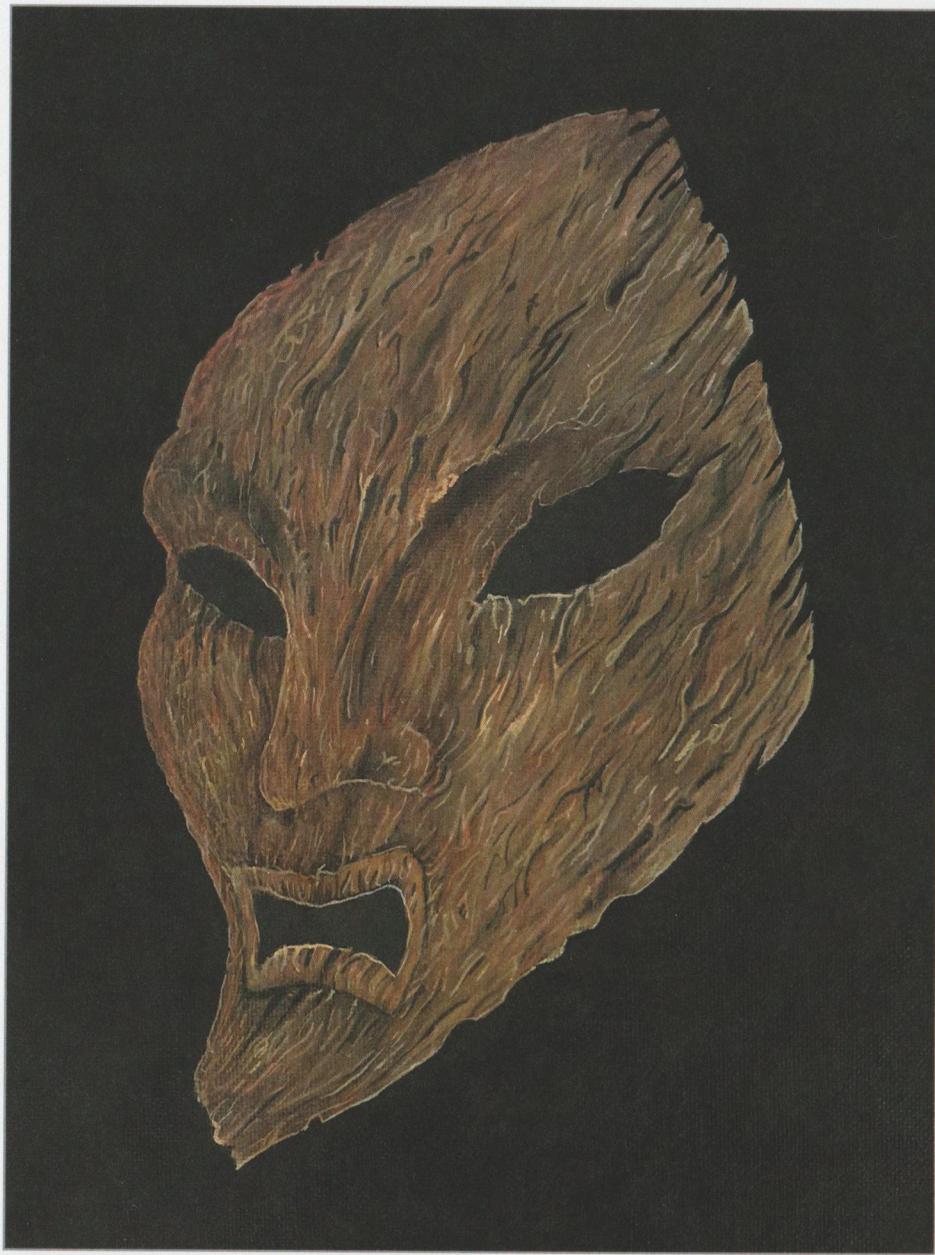


RITUAL MASK

8x10 in.

Oil on Canvas Panel

2018

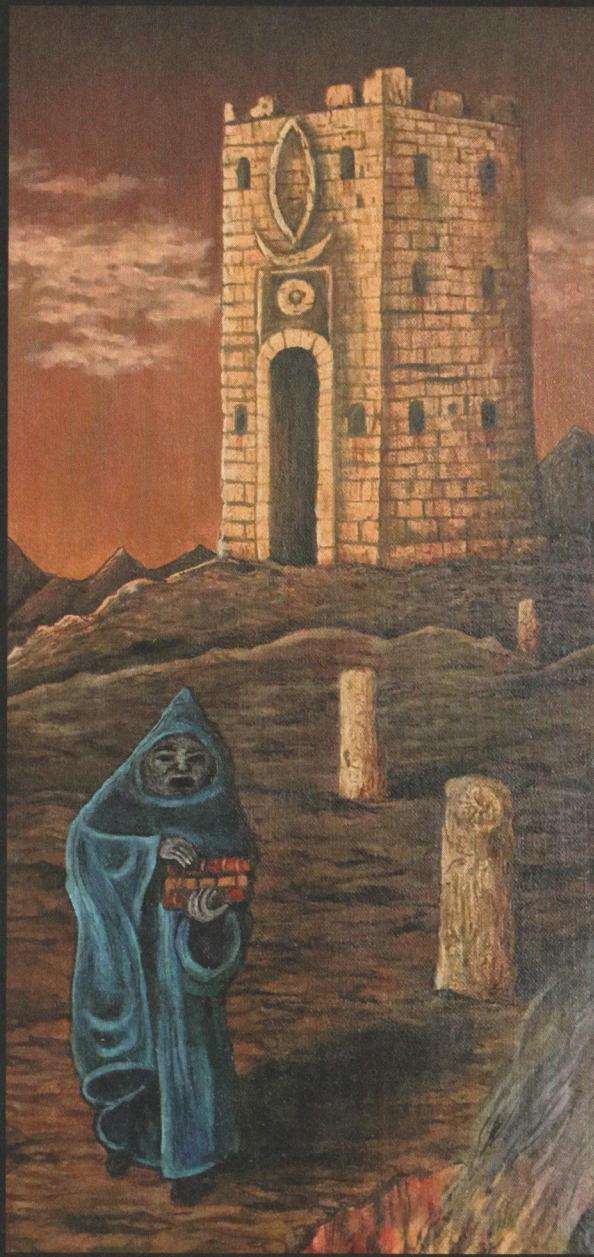


BIBLIOCLAST

8×16 in.

Oil on Canvas Panel

2016



EVE AND SAMAEL

10×16 in.

Oil on Canvas Panel

2016–2017



CABINET OF THE THREE BROTHERS

12×18 in.

Oil on Canvas Panel

2016–2017





ADORATION OF THE EARTHEN RETINUE

8×16 in.

Oil on Canvas Panel

2017–2018



INK-DAIMON: EUCALYPT

6×8 in.

Plant Ink on Paper

2016

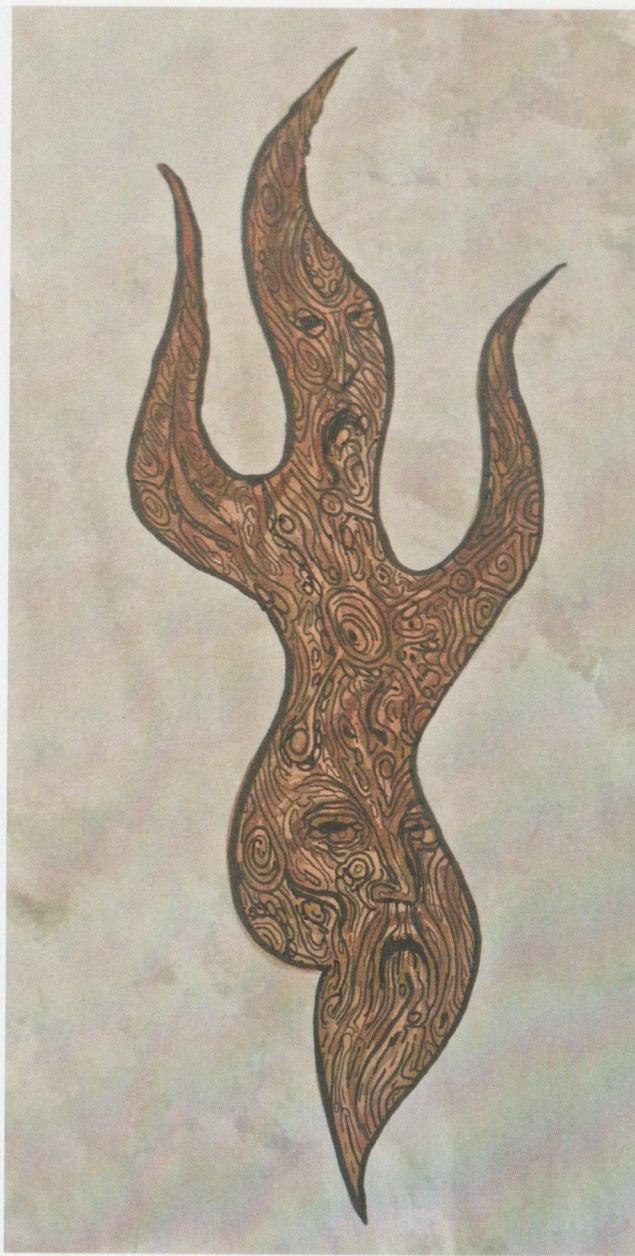


INK-DAIMON: WALNUT

4×8 in.

Plant Ink on Paper

2016

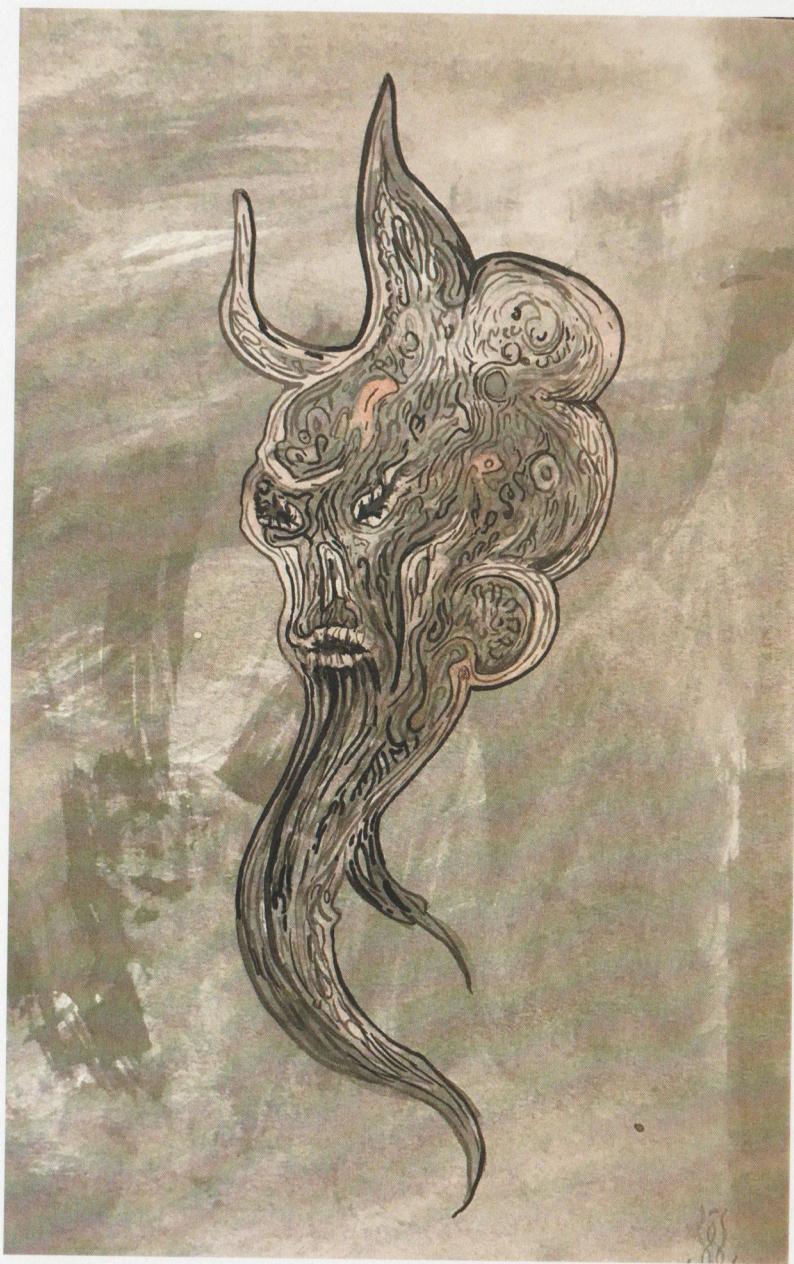


INK-DAIMON: TANNINS

6×10 in.

Plant Ink on Paper

2016

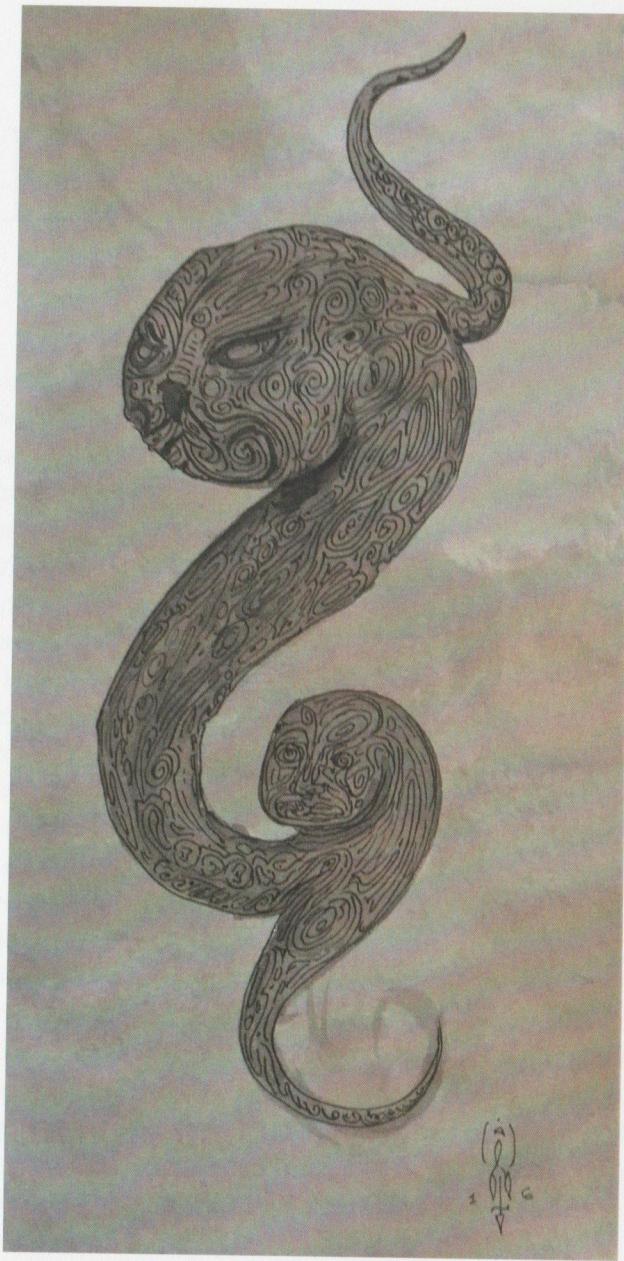


INK-DAIMON: OAK

5×10 in.

Plant Ink on Paper

2016





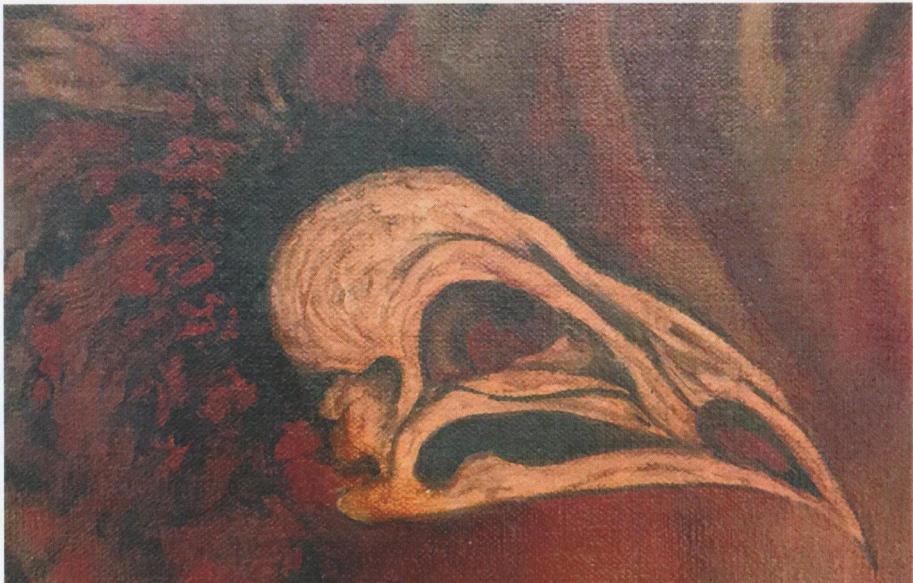
Magistra of Three Vessels, oil on canvas panel, 2018.

III. Substance

An oil painting is a complex three-dimensional matrix of pigments, tree oils and resins, wood and linen fiber, and many of these materials possess properties that have significance in magic, alchemy and religion. Many of the more traditional pigments are poisonous and due care must be taken when working with them, though when the painting is complete, their toxic properties are sealed within the image, suspended in resins and varnishes. Like their magical properties when used as incense or medicine, materials originating in the hearts of trees (copal resin, turpentine) serve a binding function with the more poisonous agents.

In my own oil work, I employ materials representative of a broad temporal spectrum, from raw pigments used more than two millennia ago to laboratory products of the early 20th century. Obscure medium formulations from the 16th and 17th centuries are also used, many of which are cooked blends of fossil resins, oil, and minerals. My preference is for the older more established materials, because of their longevity and colorfastness, as well as their long-standing linkages to certain cultures, locales and esoteric traditions. Given the extraordinary lifespan of the medium, we are afforded the opportunity to witness how these ancient substances have fared over the centuries.

Some of the images included in *Telesmata* are unique plant ink formulations, derived either from multiple parts of a single species or a blend of species, using iron as a fixative. These are entirely experimental, arising from meditations with the source plant and the material itself, in an exercise to image the spirit of the plant via its extracted pigmentation.



Abrax et Abraxam, 2018.

Artemisia: A vast genus of plants which include Wormwood, Tarragon, Mugwort, and Southernwood. Green, Silver, Gray and Blue-Green can be extracted from the leaves and flowers.

Birch (*Betula pendula*): A tree often aligned in folklore with feminine power, sylvan spirits, and magic, it is known by its silver and white bark, and slender form. Often an invader in some forest biomes, it is culled in those situations, and sometimes the wood is recovered for diverse uses. The wood is light and hard, and serves as the substrate for the linen on the canvas panel.

Cinnabar: Mercuric sulfide, one of the most ancient colourings, also one of the most deadly. Though its bright red is incomparable as an artist's hue, and is of value in alchemical operations, most shun it in modern times due the threat of the Mercury molecule.

Coreopsis: A plant of the Daisy Family (Asteraceae) whose golden petals may lend their hue to ink and dye.

Cypress (*Cupressus spp.*): The tree bears characteristics of both funerary power and longevity. Resin is employed in small amounts in painting media.

Damar Resin: A gum resin obtained from various species of the Diptero-carpaceae, used principally for varnish.

Eucalyptus: a large genus of trees native to Australia, known for their camphoraceous oils, used in medicine. Bark, leaves and flower pistils provide pigment for natural dye and ink. A wide range of colour can be obtained, including gray, green, yellow, gold, orange, red and pink.

Flax (*Linum usitatissimum*): As the matrix receiving pigments, oil and other media, the linen canvas, derived from Flax, exemplifies the abyssal state of the all-potential, and thus emblematises the Virgin. Classically, Flax is a plant attributed to feminine mysteries, as it provides plant fiber for the linen of the canvas as well as the substance of spinning and weaving, traditionally womens' mysteries. It also has funerary links, as it has served as the substance of the burial shroud for millennia.

Frankincense (*Boswellia spp.*): A tree whose resin is heavy-laden with religious and magical association, it is ascribed the powers of purification, holiness, and cleansing. Known as one agent in the preparation of the Egyptian mummy, its fixative and stabilizing properties behave in a similar manner in the oil-based image. Small amounts are present in many of my images.

Lapis Lazuli: the crushed rock, Lazulum, is the source of the classical Ultramarine Blue, long venerated for its holy and celestial associations.

Linseed Oil: a fluid thickener, derived from the pressed seeds of Flax.

Litharge: lead oxide, PbO, a toxic mineral which nonetheless was prized in artistic and alchemical traditions. Modern paint formulations avoid it due to its poisoning hazard.

Oak: Genus *Quercus*, the True Oaks, provide us not only with an array of golds, brown, and chestnut colours, but also tannins, which assist in preserving skin and hides (mummification) – an important substrate for image creation. Some oak galls may be carbonized for the creation of black ink.

Red Ochre: Ferric oxide, mined from natural deposits, giving colours ranging from brown to yellow to red. In classic European magic it aligns with Mars, the god of War, and is linked in colour and chemical formulation with human blood.

Redwood (*Sequoia sempervirens*): one of the longest-lived trees in the world, and also one of the tallest at 115 meters. Stain derived from the chlorophyll-barren fronds is used for inks.

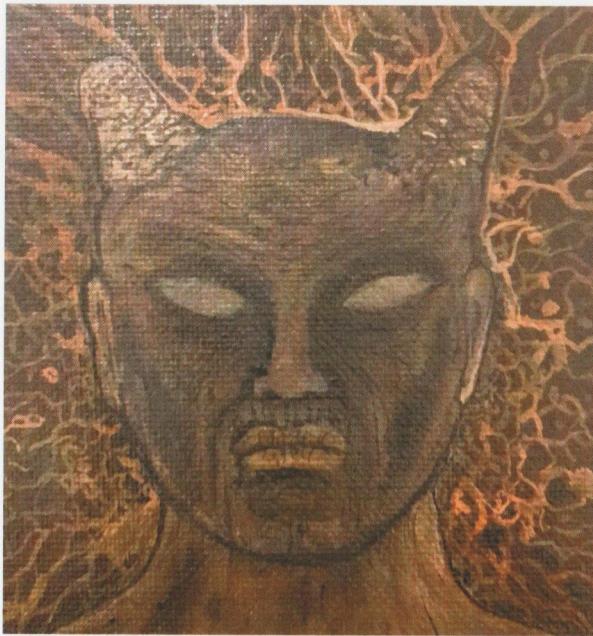
Santander: A very ancient fossil copal, mined for its properties as a painting medium and a varnish.

Slash Pine: a pine tree endemic to the southeastern United States, used as an early-stage medium.

Terebinth (*Pistacia terebinthus*): The classic tree resin giving rise to turpentine, used both as a medium and a thinner.

Walnut (*Juglans regia*): The husk of the fruit, both fresh and rotten, as well as the twigs and bark, is a source of natural dye and ink. In oil painting, Walnut Oil is also a valued medium for mixing colour.





Astral Magistellus, 2018.

About the Artist

Daniel A. Schulke (b. 1967) is an artist living in the San Francisco Bay Area, and was born in the Southern United States. He was trained in the medium of oils at an early age, and has also worked in ink, watercolor, gouache and bronze. His work draws upon the subjects of antinomian ritual, forsaken terrain, psychological and morphological aberration, demonic possession, erotic nightmare, vegetal consciousness, witchcraft and familiar spirits. He is also the author several books on the magical image including *Lux Haeresis* (Xoanon Limited, 2011) and *Idolatry Restor'd* (Three Hands Press, 2013). He is currently working on *Galamalas*, a profusely-illustrated cipher of atavistic sorcery, to be released by Xoanon Limited in 2021.

Special thanks to:

Soror S.I.

Tom Allen

Benjamin A. Vierling

Joseph Uccello

Susan Pierce

William J. Kiesel

Robert Fitzgerald

James Dunk

The Exhibition Catalogue *Telesmata* was produced in a limited edition of 100 hand-numbered copies. Book design by Joseph Uccello.

Some images in the *Telesmata* exhibition appear exclusively in the online gallery of Mortlake and Company. To view the additional images, please see: <http://www.mortlake.co/gallery>.