



The Black Mass

being a Rituale comprised of Four Partes



compiled and written by Braden Rhys

Introduction

The following work was written from scratch in order to craft something original for a particular performance, although it draws from numerous inspirations such as other Black Mass transcripts (Aubrey Melech's *Le Messe Noire*, Huysmans' *Là-bas*¹), the original Roman Catholic Mass, biblical passages, and other ecclesiastical writings. This was also necessary in order to highlight the proposed themes for the ceremony, most notably the debasement of women and children by Christianity (Catholicism in particular) in reference to contemporary national and world events. Additionally, it also retains its traditionally blasphemous nature in the repudiation of the Nazarene Christ and the desecration of his sacraments.

As may be inferred from the monologues and other specifics of this particular Mass variant, it is very much “feminist” in tone. The majority of the participants, not least the two primary celebrants, are women. In an inversion of earlier Black Masses, the nude altar here is male, although this is certainly not without precedent². However, this should not be considered a “political manifesto”. The Black Mass in modern times is generally regarded as a form of psychodramatic catharsis and empowerment through blasphemy – and that still remains the key intent here. In this case it's simply that, in addition to the traditional repudiation of the Nazarene creed, it also focuses more acutely on the plight of women and children as they are degraded and diminished by the modern Catholic Church.

I do not make any claims of “authenticity” with this work, nor do I believe doing so would have any legitimate point or merit. The

¹ Elements of the literary *Là-bas* ceremony were also adapted into the sermons of Damien Thorn in the 1981 horror film *Omen III: The Final Conflict*, which also provided some inspiration with this work.

² Ref. *The Black Book of Satan*, “The Black Mass”, Order of Nine Angles.

modern Black Mass is ultimately a derivative construct shaped over time by the fantasy narratives of Christian hysterics and inquisitors from the earliest records and allegations of the rite in the 16th Century (via Jean Bodin³), and the mid-late 17th Century (most notably during the notorious *L’Affaire des Poisons*⁴ in Paris, France). Of course, as a result of these early tales, the Black Mass began to appear and take more distinct forms in literature from the likes of the Marquis de Sade (1740-1814) and Joris-Karl Huysmans (1848-1907), the latter of whom wrote one of most well-known depictions in his 1891 work *Là-bas*. These have contributed significantly to the various incarnations of the rite as it is generally known and understood today. In referencing this particular work, Lucien Greaves of The Satanic Temple noted that “A black mass shouldn’t be static or rote. Black masses change throughout the times. If you’re challenging established norms, you have to adjust your blasphemy to suit the times.”⁵

And so it is here.

Structurally, this version of the Mass is fairly consistent with its predecessors, starting with an invocation, or appeal, to Satan for his favor. This is followed by the Denunciation, in which the Nazarene and his flock are called to task for their crimes. The most physical (and logistically demanding) part of the Mass is the Desecration, in which the wafer is defiled in the anus of the male altar⁶, and the Avatar is “crucified” on an inverted cross. The intended symbolism of this latter act is to represent the suffering of women (the bleeding Avatar) at the

³ French magistrate and philosopher (1530-1596) who inferred in his work *De la démonomanie des sorciers* (1580) that Queen Catherine de’Medici of France, along with her son Henry III, performed a black mass.

⁴ The infamous scandal involving French occultist Catherine Monvoisin (aka “LaVoisin”), who was said to have performed multiple black masses for Madame de Montespan, the mistress of King Louis XIV.

⁵ *Philadelphia* magazine article “*The Satanic Temple to Perform a Black Mass in Philly Tonight*” by Victor Fiorillo 10/12/18.

⁶ In Black Masses where the altar is female, the wafer is typically inserted into the vagina instead.

hands of the Catholic patriarchy (represented by the cross itself) and the corruption of their professed creeds (hence the inversion of cross).

After the descent from the cross, the Avatar transitions from victim to victor, as she assumes the role of Babylon, the “Mother of Harlots”, from Revelation 17⁷. This figure, who rides upon the scarlet Beast, is a powerful feminine archetype empowered by Satan, who liaises with the “kings of the earth” and is drunk with the blood of her foes. Although it is conceded that the Christian view of Babylon is as a figurative and anthropomorphic portrayal of an end-times “empire” or “world church”, she is utilized here as an avatar representing feminine assertiveness with a desire for vengeance.

The logistics of this Mass will need appropriate consideration. Although the majority of the ceremony consists of monologues which are straightforward (a means of engaging the congregation through suitable cues should also be considered), the mock crucifixion in Act III will require some careful staging. The cross will need to be constructed relative to the appropriate height of the Avatar, and will require suitable bracing to support her weight. She may be affixed with bindings, although these should be implemented for ease of release once the crucifixion has concluded.

For the positioning of the participants, the Priestess and Avatar should take up positions immediately behind the altar, upon which the Male Altar lies. The Disciples take up positions around the outside of the altar area with their torches or lanterns to provide illumination. The Attendants (including the Accuser and Censurer) should be in more immediate proximity to the altar (to the left and right), so they can assist the Priestess as and when required.

⁷ Revelation 17:1-18. It was decided to utilize Babylon over Lilith as the empowered feminine archetype here, as the former is more feared and well-known in popular Christian apocalyptic theology (while Lilith is more commonly known in Judaic folklore).

The following ritual text is what I consider to be the “definitive” version of this particular Black Mass, with annotations included to note inspirational references or linguistic translations. The ceremony, as performed on October 12, 2018, had some deviations due to logistics or time constraints (as well as local laws and ordinances), but is otherwise fairly close in terms of structure and content.

Braden Rhys

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Participants

PRIESTESS

Robed in red or white with suitable adornments.

AVATAR

Initially robed, but once unclothed, wearing loincloth or sarong. In the Messianic role, wears a crown of thorns. In Babylon role, wears a scarlet or purple cloak.

3-4 ATTENDANTS (incl. the ACCUSER and the CENSURER)

Robed and hooded in black, with masks or veils covering the face if desired.

MALE ALTAR

Initially wears a Catholic priest's robe and collar, but will be stripped naked during the ceremony opening.

3-4 DISCIPLES

Robed and hooded, with suitable masks if desired (or wearing Catholic vestments/habits). They will also carry lanterns or torches to illuminate the proceedings.

AVATAR of SATAN (optional)

Dressed in black, horned (or full-head goat mask). Should be positioned away from light sources and remain a shadowy presence.

Preparation

The room should be incensed with a suitable fragrance before commencement of the ceremony. (Req. INCENSE BOATS).

The ALTAR should be draped appropriately, with cloth displaying a pentagram or inverted cross. The MALE ALTAR shall lie bound upon this during proceedings. Also, upon the altar will be placed a BELL, CHALICE, DECANTER (filled with RED WINE), and PATEN of WAFERS.

If available, a PODIUM should be placed close by the ALTAR, upon which the BOOK may rest and be recited from. Likewise, it may also be adorned with blasphemous cloth and should include sufficient light (candle or lantern) for reading.

Additional decor may also be added, including CANDLES, SKULLS, and hanging INVERTED CRUCIFIXES.

The cross upon which the AVATAR shall be crucified should be inverted, so the AVATAR's hands will be secured together above her, and her feet spread across the lower crossbeam (in an "inverted Y" position).

The Mass

“I do not permit a woman to teach or to assume authority over a man; she must remain quiet.”

- 1 Timothy 2:12

“Suffer the little children to come unto me and forbid them not: for such is the kingdom of heaven.”

- Matthew 19:14

“I will not lie below.”

- Lilith, the Terror by Night
(from the Alphabet of Sirach)

Act 1

Invocation

This part invokes “Satan” to appear and preside over the proceedings. Much of the text is based directly, content-wise, on variants of the original Roman Catholic Mass. The “Lord’s Prayer” has been rendered in English, as it is arguably the most recognizable part of the traditional Black Mass (albeit this version is an original reinterpretation of it). It could be spoken in Latin, and/or backwards if preferred.

[Enter the **PRIESTESS** with **ATTENDANTS** and **AVATAR** (robed). The **PRIESTESS** rings the **BELL** to signal the beginning of the ceremony as she approaches. The **DISCIPLES** form lines or semi-circles around the altar area, casting illumination from their lanterns (or torches). The **AVATAR** takes up her position behind the altar, along with the **PRIESTESS**⁸. The **ATTENDANTS** stand directly to the left and right of them.

Dressed in a Catholic priest’s robe, the **MALE ALTAR** is driven to the altar by a **DISCIPLE**, scourged with a whip or similar device. He is then stripped down by the **ATTENDANTS** and secured with ropes or shackles on the altar.]

PRIESTESS:

In nomine Satanas, dominus terrae⁹

Brethren! Let us celebrate our sins, and acknowledge that the Flesh prevails and Reason will triumph over mendacity.

⁸ The Avatar does not necessarily need to be present at the beginning of Act I. If desired, she can be led in by an Attendant or Disciple at the beginning of Act III.

⁹ Lat. “In the name of Satan, Lord of the Earth”

ALL/CONGREGATION:

I proclaim to Great Satan, and to my assembled Brethren, that I have greatly sinned in thought and deed, in mind and flesh, yet of these things I raise my head in pride and am penitent not now, nor ever! ¹⁰

PRIESTESS:

May Satan guide us, and bless us, as we go forth and partake of the bountiful fruits of the Earth and all their wondrous pleasures.

ALL/CONGREGATION:

Satanas nobiscum! ¹¹

PRIESTESS:

Glory to the Lord of this World, majestic Satan, blazing Lucifer, who bringeth life, joy, truth, and strength to humankind. We reverence thee, adore thee, and give glory to thee, for thou art both the Light and the Darkness that leadeth us upon surest paths, while the fools of the herd flail blindly and babble in their ignorance and incompetence.

Veni, exaltatum Satanas! ¹²

ALL/CONGREGATION:

Our Father who wert in Hell,
Unholy be Thy Name,
Thy Kingdom here, thy Will to bear
On Earth, far-flung from Heaven.

¹⁰ This is a direct inversion of the Penitential Act from the RC Order of Mass.

¹¹ Lat. "Satan be with us!"

¹² Lat. "Come, exalted Satan!"

Give us this night our recompense.
And succor us in our tribulations.
Lead us into temptation
And deliver us to pleasure.¹³

For thine is this Kingdom
The power, and the glory
For us to share forever!

Ave Satanas!

[Enter (avatar of) SATAN if this role is retained. Although appearing in a silent observational role, he may make a proclamation to affirm and bless the proceedings if so desired.]

SATAN:

Behold!
I hath come among thee, my Children
To bear witness to thy lamentations
And to enjoin thee in thy outrages
Lift up thy voices this night
Let them be augmented in my Name
May the heavens tremble at thy maledictions
So let it be done!



¹³ References to the term “evil” from the original Catholic prayer have been deliberately removed. It was felt that this is redundant due to its vague moral relativity.

Act 11

Denunciation

[The **ACCUSER** steps forward to deliver the condemnation of the Nazarene and his flock.]

ACCUSER:

We call to account Jesus of Bethlehem
The self-styled bastard of Yehovah
Soaked in the blood of millions slain
Six hours at Golgotha is no recompense!¹⁴
Thou wouldst demand love in thralldom
And punish autonomy with perdition!

O thou so-called Christ, Pale Galilean¹⁵
Seditious charlatan! Imposter god!
Tho' masses abase themselves before thee
Suppliant in spirit, and bent of knee
We acknowledge thee not, nor thy odious creed
And say thus to thee and thine:
"Get thee behind me, Nazarene!"¹⁶

[The **ACCUSER** steps back, and the **CENSURER** continues the Denunciation.]¹⁷

¹⁴ Theologians have submitted that although Jesus is said to have died "on the ninth hour", it is noted that in Mark 15:24-25 that "it was the third hour when they crucified him". Thus, he spent six hours nailed to the cross until he finally passed.

¹⁵ Ref. "Hymn to Proserpine", Algernon Swinburne 1866

¹⁶ Inverse of Christ's rebuke to Peter, Matthew 16:23

¹⁷ If desired, the roles of the Accuser and Censurer may be merged, depending on the number of celebrants present. In the absence of either, both roles may be performed by the Avatar.

CENSURER:

Witless are the sheep, the shepherds derelict of their flocks
As they furtively debauch the bleating lambs
“Suffer the little children to come unto me” thou sayest?
Then adorn thy millstones and cast them in the sea!¹⁸

Accursed are the praying tongues that savor the loins of youth¹⁹
Pederasts hiding thy trespasses behind facades of piety!
No penance will absolve thee,
Nor redemption by your impotent god!
The sullied shall bring thee to just reckoning!

And what of thy crimes against the daughters of Lilith?
Proud and strong, undiminished by servile Eve
Thy dogmas and designs wouldst see them enslaved
As thou spite the wombs that bore thee
Maidens ravaged, mothers scorned
Thou wouldst possess them, tho’ they deny thee.

[The **CENSURER** steps back to allow the Desecration to proceed.]



¹⁸ Matthew 19:14, Matthew 18:6

¹⁹ The British pronunciation should be used here (e.g. “accurs-ed”).

Act 111

Desecration

This part consists of the physical blasphemies, notably the parody of the Eucharist and the mock crucifixion.

[The **PRIESTESS** takes up the BELL and rings it]

PRIESTESS:

Prepare the host!

[The PATEN of WAFERS is presented to the congregation]

Great and glorious Satan, behold our offering! Cast upon us thy favor, O Dark One, and may our sacrifice in your sight this night be pleasing to Thee!²⁰

AVATAR:

Brethren! The Flesh prevails and the Blood runs untainted through our veins. Blessed is the womb that bore us hence, and accursed are the sacraments that would demand our capitulation! We reject the so-called Christ, the poison of his blood and the stink of his carcass!

[The **AVATAR** holds aloft a WAFER from the PATEN]

Ecce corpus Nazareno, Imposter Dei! ²¹

²⁰ An inversion of the Liturgy of the Eucharist from the RC Order of Mass.

²¹ Lat. "Behold the body of the Nazarene, Imposter God!"

[The **AVATAR** puts the **WAFER** back onto the **PATEN** then urinates upon it. Once done, she takes the **WAFER** and inserts it into the anus of the **MALE ALTAR**²²]

AVATAR: [raising aloft the **WAFER**]

“The life of all flesh is in the blood” ²³

[The **WAFER** is then returned to the **PATEN**. The **AVATAR** takes the **PATEN** and offers it to the **ATTENDANTS** and the **PRIESTESS**, each of whom take up a **WAFER** as the following condemnation is made.]

The false god proclaimed that he died for all sins
Yet where is he to comfort those sinned against?

He comforteth the transgressors, yet not the misused
He heareth not the cries of babes defiled
He heareth not the laments of women debased
His blood sanctions the filth of humanity.

ATTENDANTS & PRIESTESS: [each in turn raise their selected **WAFER** as the above four statements are recited, and then cast it to the floor, grinding it beneath their heels.]

I deny the rotten husk of Christ! May he return to ash and dust! ²⁴

[If any **WAFERS** still remain on the **PATEN**, they are tipped onto the floor and stamped on by the **ATTENDANTS**.]

²² During the first live performance of this Mass, the Avatar proclaims “Satanas ire asinum!” during this act. This is a popular in-joke, and translates to “Satan go ass!”.

²³ Leviticus 17:14

²⁴ In the first live performance, this was substituted with “Futue te ipsi!”.

AVATAR:

Ego cruentatur imperatorum amissorum²⁵

[The **AVATAR** is then disrobed by the **ATTENDANTS** and adorned with the crown of thorns. She is then affixed to the cross.]

As Satan revolted from high in dissent
I too cast aside the shackles of subjugation
With my blood, I cry for the wronged
With my blood, I weep for the damned
May they drink and find sustenance
And in adversity, find strength
To repel the tyranny of our foes
And to rend asunder the walls of heaven.

O Children of Lucifer
By my blood, I incite thee to rise

From tears, come to joy!
From suffering, come to pleasure!
From injustice, seek restitution!
From injury, seek vengeance!

Deny the flaccid bosom of the Christ!
Spurn the dominion of Jehovah!
For thou art thy own!

ALL:

By our own hand shall we be delivered!

²⁵ Lat. "I will bleed for the lost"

AVATAR:

O god, O god, it is we who have forsaken thee! ²⁶

[The **PRIESTESS** rings the BELL a second time]



²⁶ Inverse Matt 27:46

Act 13

Liberation

The “Ascension of Babylon” is presented as a feminist empowerment statement - representing all women who have been wronged at the hands of patriarchal society and affirming that these wrongs will ultimately be redressed. The initial (and optional) Latin parts reference Revelation 17 in which John beholds the Scarlet Whore astride the blasphemous Beast, drunken with the blood of martyrs. This then leads into Babylon’s statement.

[Upon descending from the cross, the **AVATAR** discards the crown of thorns and is draped in scarlet by the **ATTENDANTS**. She takes up the **CHALICE** from the **ALTAR** and pours **RED WINE** into it from the **DECANTER**]

PRIESTESS:

Et vidi mulierem sedentem super bestiam coccineam, plenam nominibus blasphemiarum, habentem capita septem, et cornua decem.²⁷

Et vidi mulierem ebriam de sanguine sanctorum, et de sanguine martyrum Jesu.²⁸

AVATAR: [uplifting the **CHALICE**]

I am Babylon the Great, the Scarlet One

²⁷ Lat. “There I saw a woman sitting on a scarlet beast that was covered in blasphemous names and had seven heads and ten horns” Rev 17:3

²⁸ Lat. “I saw that the woman was drunk with the blood of God’s holy people, the blood of those who bore testimony to Jesus.” Rev 17:6

The baneful muse and luscious whore
I shall grind the holy 'neath my heel
And gorge upon the blood of saints
The patriarchs shall cower at my coming
The foundations of their temples tremble
I am wrath
I am vengeance
I will brook no subjugation
I will suffer no fools
I am arisen and will not be denied my right!
I am almighty and thou shalt diminish me naught!
If thou hast injured me, I shall come swiftly for thee!

“I will not lie below”²⁹

PRIESTESS:

Children of Darkness, unchained from piety, noble in aspect
The blessing of majestic Satan be upon thee, as thou goest to and fro
upon the Earth
Unseat the tyrants, and rend their shallow mandates!
Topple their idols and dance upon the rubble!
For verily, thou art thy own, body and mind
By the glory of Satan Infernal, thou goest free
Eat, drink, fuck, and be merry!

AVATAR: [toasting]

Fornicemur ad gloria Satanus!³⁰

ATTENDANTS: [each taking a drink from chalice as it is passed, with the following response]

²⁹ Attributed to Lilith in the Alphabet of Sirach. Latin alt: “Nec iacere sub me” (“I will not lie beneath”).

³⁰ Lat. “To the glory of Satan!”

Non serviam!³¹

[The **AVATAR** drains the chalice]

PRIESTESS: (to CONGREGATION)

Ego vos benedico in Nomine Satanas.³²

AVATAR:

Consummatum est! Exire et peccatum!³³

PRIESTESS, ATTENDANTS, & DISCIPLES: [several times]

Ave Satanas!

CONGREGATION: [in response]

Ave Satanas!

[The **PRIESTESS** concludes the rite by ringing the final BELL, and **ALL** depart to partake in feasting, drinking, and merriment.]

Finis



³¹ Lat. "I will not serve", ref. Jeremiah 2:20

³² Lat. "I bless you in the name of Satan"

³³ Lat. "It is finished! Go forth and sin!"

Credits

The assembled personnel from Satanic Philadelphia and The Satanic Temple who celebrated this ceremony for its initial live performance on October 12, 2018, in Philadelphia, were as follows:

CARA JEANNE
(Avatar)

SHIVA HONEY
(Priestess)

MOIRA CORVID
(Accuser)

KIRA ROSE
(Censurer)

ERIC GEIST
(Altar)

LAURA GEIST
(Lead Disciple)

LUCIEN GREAVES
(Avatar of Satan)

RHIANNON RHYS
(Attendant)

FLINT IRONSTAG
KD MULDER
SANDRA SALAS
(Disciples)